A CASE STUDY EXPLORING THE DEVELOPMENT OF THE JAMAICA MASTERS ON-LINE PROJECT

DISSERTATION

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By

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This study is a review of the Jamaica Masters Online Project, which was developed as a response to the need for a culturally responsive program of professional development for practicing art teachers in Jamaica. This population is currently underserved by conventional institutions at the tertiary level. The project is a collaborative effort between the Ohio State University Department of Art Education and the Edna Manley College in Jamaica. It will be conducted partly in Jamaica, partly-online, and result in an MA degree from the Ohio State University. The review covered the period June 2004 to June 2006 and examined the complexities involved in its development, framing these in the education-globalization debate and using a postcolonial mode of critique.

The study examined the contemporary social, cultural, political and economic issues with which Jamaica currently grapples and showed how these are intensified by the phenomenon of globalization. This cultural context served as a foundation for understanding Jamaica’s cultural concerns in the current global environment and the need for culturally relevant art education programs at this time in the country’s development. It also provided a basis for understanding the value of education to Jamaica as a site of resistance against global pressures.
The project has a ten year vision and its overarching goal is to assist the EMC to develop and deliver its own graduate programs. This process would begin with upgrading the EMC’s staff to the MA and eventually the PhD levels, equipping them with the necessary skill and experience to develop culturally relevant programs. The collaboration would also facilitate the expansion of faculty and student involvement in joint international research, education projects and publications.

In examining the complexities involved in the development of the project the above mentioned goals were used as the criteria for evaluation. This review also looked at how the project participated in national development, in ways that supported Jamaica’s national interests and how it supported a culturally relevant program of learning.

This was the first attempt at evaluating this project, and the findings are meant to assist in the continued development of the project.
Dedicated

In memory of my father

Ewart Douglas Hill, Sr.

& my sister

Lorna Mae Clarke-Jerome

To my family

Especially to my children, Joelle and Johvan, and to my nieces and nephews.
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FIELDS OF STUDY

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CHAPTER 1

INTRODUCTION

This study is a review of the Jamaica Masters Online Project, which was developed as a response to the need for a culturally responsive distance education model. The Project is a collaborative effort between the Ohio State University Department of Art Education (OSUDAE.) and the Edna Manley College (EMC) in Jamaica. Its purpose is to offer a culturally relevant program of professional development for practicing art teachers in Jamaica and thereby foster the growth of a core of future leaders for art education. The review covers the period June 2004 to June 2006 and examines the complexities involved in its development, framing these in the education-globalization debate and using a postcolonial mode of critique. In order to provide a more in-depth explanation of the study, the chapter is divided into eight sections, inclusive of the background to the study, statement of the problem, research questions, purpose of the study, methodology, significance of the study, limitations, and overview of the dissertation.

Background to the Study

The Jamaica Masters Online Project evolved from a proposal I wrote in the Autumn of 2004, while pursuing graduate studies in the Department of Art Education at
the Ohio State University. The proposal briefly outlined the challenges impacting the
development of art education in Jamaica and showed how these could be addressed
through a collaborative initiative by the EMC and OSUDAE. I was aware of the
Jamaican situation, having worked in the education system at various levels and in
diverse capacities for a number of years. Not only had I taught at all levels of the
education system but I had also worked in the Ministry of Education, Youth and Culture
(MOEYC) in the area of curriculum implementation and evaluation. As such I am
knowledgeable about education policy development and issues affecting the quality of
education as well as curriculum development and implementation and evaluation
processes. Throughout my career I have worked closely with a large number of policy
makers, art educators, principals, students and community leaders, am acutely aware of
teachers’ practices, school administration challenges, and also have a vision of how
education could be improved. These experiences have provided me with a unique
position from which to analyze the development of art education in Jamaica and also to
make recommendations for further advancement.

Throughout the latter part of my career I became preoccupied with concerns of
the failure of education in Jamaica to address pressing social, economic and
environmental issues and in finding solutions. As an art educator I have constantly
grappled with such questions as: how art education could be used as a catalyst of social,
economic, political and environmental change, and how art education could participate in
the discourse of ‘sustainability’ and ‘development’. In my interaction with art educators
the recurring themes in our discussions centered on how to prepare students to cope with
real life issues such as poverty, violence, drug abuse, teenage pregnancy, the environment
and HIV/AIDS. These teachers’ concerns were not unique as they were in fact participating in an ongoing global dialogue. After collaborating with them on projects that addressed these issues my conclusion was that to successfully effect change required a reorientation of how art education is perceived and valued in the society and this could begin with a reformation of the teacher training programs for art educators.

One remnant of Jamaica’s colonial past is the vulnerability of its education system to global influences. Another is that with limited material and economic resources we have been able to give our people only limited access to training in art education at the tertiary level. The EMC is the only institution of its kind in the English speaking Caribbean providing training at the Bachelors level, and given its limited physical capacity, it is unable to meet the challenges posed by an increased demand for tertiary-level education.

When I met with the EMC’s administration in the Summer of 2004 I discovered that the institution was in the process of conducting research to identify alternative modalities to the delivery of training. The imperatives that accelerated the search for alternatives can be related to the need to fulfill global, governmental and institutional mandates listed briefly as follows:

- The UNESCO’s Education For All by 2015, of which Jamaica is a signatory;
- the Jamaican government’s mission to have all teachers qualified to at least the bachelors level by 2015. To date there are currently 21,000 teachers that require this higher level education and training, a percentage of which are art educators;
- The MOEYC has instituted an integrated curriculum at the primary level Grades 1-6 that is arts-driven. Also at Grades 7-9 the Reform of
Secondary Education (ROSE) Curriculum perceives art as an integral component and emphasizes a problem solving approach. The EMC in collaboration with the MOEYC has the responsibility to train these teachers in the use of these curricula. Similar education reform movements are also occurring throughout the Caribbean and the EMC must now function as a major provider of this service. Without the intervention of the EMC it is feared that art educators may seek professional training in other disciplines, where available;

- the expansion of the school system and the demand for more qualified art educators and the limited capacity of the teacher training institutions to provide access to the number of art educators requiring training
- dissatisfaction with the quality of teacher training programs to improve the level of teacher preparation;
- the need to find more cost effective approaches to deliver teacher education;
- the EMC’s need to become more competitive in the provision and administration of teacher training and overall institutional growth and expansion.

The institution’s concern was to identify strategies to increase both access and programs deemed important to national development.

My proposal suggested a collaborative distance education model that would provide an opportunity for increased access and programs. The institution’s current identity is traditional, single mode, and distance education would open opportunities to explore options for dual, flexible-learning instructional modes, making it an open learning institution. To achieve these goals the EMC agreed to enter into a collaborative agreement with the OSUDAE to create an online masters program to expand access and programs for Jamaican art educators.
The institution’s embracing of distance education as a route to increase education and training was timely for three reasons. Firstly the institution is undergoing extensive restructuring, development and evaluation in an effort to expand and enhance its education and training operations and also to make itself more competitive within a global ‘knowledge marketplace’. Distance education would create this environment for growth and development because (a) of its ability to reach remote / niche populations, and (b) it requires minimal investment in terms of physical infrastructure necessary to start-up.

Secondly the arts have always played an integral role in national development and were identified as pivotal within the government’s current education reform movement. According to the National Cultural Policy of Jamaica: Towards Jamaica the Cultural Superstate- 2003 opportunities must be created for the use of the arts as methodology in educational delivery as well as in the use of culture and the arts in dealing with social problems such as discipline, violence, drug abuse, sexuality etc., affecting children and young people (p. 28).

The EMC was given the mandate to spearhead the development of the arts locally and regionally. This includes teacher training, skills and vocational training and research, evaluation and assessment of all aspects of the visual and performing arts.

Thirdly, the Jamaican government has embraced distance education as a major technology in the general expansion of educational opportunities. Its draft policy on Information and Communications Technology in education clearly seeks to

…exploit the interactive potential of Information and Communications Technology in the provision of life long learning, anytime, anywhere via distance education programmes (MOEYC Draft ICT Policy, 1998, p. 3).
To further support this objective Jamaica became a signatory to the Uruguay Round of Negotiations of April 15, 1994 General Agreement on Trade in Services (GATS) administered by the World Trade Organization (WTO). Under this agreement, Jamaica agreed to liberalize the higher (tertiary) level sector of its education system, allowing international providers to offer distance education services to the country.

Of paramount importance in developing the collaboration between OSUDAE and EMC was the understanding that emphasis would be placed on addressing Jamaica’s concerns in the current global education dialogue. Jamaica is a postcolonial, low income country, positioned on the periphery of global economic development and as such its economic, political and cultural struggles do not attract much global attention. For example, due to pressures from GATS and other global demands Jamaica has become a heavy importer of distance learning programs from the United States, Australia and the United Kingdom. The proliferation of these international providers has made concerns of ‘cultural domination’ and ‘local cultural retention’ major issues on the agenda of this developing nation.

Besides being sensitive to these global issues the collaboration also needed to be culturally relevant i.e. respect and support local policy and developmental agendas. For instance, the arts have always played a central role in the exploration, interpretation and preservation of Jamaica’s cultural legacies. They also provide a fertile site of resistance against economic and mental colonialism. According to bell hooks,

The arts remain one of the powerful, if not the most powerful, realm of cultural resistance, a space for awakening folks to critical consciousness and new vision...(1990, p.96).
Supporting this concept, The MOEYC recognizes that to retain national cultural integrity Jamaica, must

…urgently reinforce the texture of its own cultural fabric if it is to provide the basis for the development of those value systems which themselves shape and define the society and which inform and determine the fundamental rights and responsibilities of its people (Culture Draft, M.O.E.Y.C., 2003, p.1).

Survival of Jamaican culture, therefore, depends on strengthening the position of the arts in society, especially in the public school system. To this end,

The Government of Jamaica is committed to providing a context for the free practice of the arts, for the nurturing and fostering of individual talent, for the plurality of artistic expression and for the experimental exploration of new ways of cultural expression (Culture Draft, M.O.E.Y.C., 2003, p.6).

The collaborative effort therefore, needed to be cognizant of and sensitive to these issues and address them in ways that were not only validating, empowering, multi-dimensional and transformative, but most importantly sustainable.

Between the periods August 2004- July 2006 my proposal evolved into the Jamaica Masters Online Project. The project has successfully begun the process of positioning the EMC to survive in a global competitive market-driven educational environment. Its inaugural class is set to begin in August of 2006 on the campus of the EMC. Chapters five and six of this dissertation further describe evaluate and critique its development.
Statement of the Problem

The study places emphasis on distance education, which is fast becoming a major provider of education in low-income postcolonial countries. One result of globalization is that the role of the state has been redefined in its relation to education provision. Traditionally, the state was the major provider of education; however with the global demand for a better skilled more educated workforce, the systems of low-income countries have not been able to cope with the increased demand. Many, inclusive of Jamaica, have resorted to distance education as an alternative mode of provision. Education has always been the mechanism that determined economic, social, cultural development and this study examines the ramifications of distance education on the culture and identity of Jamaica.

Relying on primary research conducted throughout the development of The Jamaica Masters Online Project and using postcolonial theory as a general framework, I will examine the complexities, challenges, processes and strategies involved in the development of The Jamaica Masters Online Project, an online masters program that seeks to maintain local cultural relevance. Education has been used as a tool of colonialism in colonized communities throughout the world, and here attention will be given to an effort towards academic self-determination. In this sense, The Jamaica Masters Online Project will be viewed as a collaborative action geared towards an examination of distance education as an emerging center of power within education, capable of dominating the local cultures of small underdeveloped countries. In opposition to this, the project sought to develop a model that is more responsive to local needs.
Research Questions

The primary research question that guides this investigation is “what are the complexities involved in the development of an online masters program for Jamaican art educators that maintains local cultural relevance?” To be more specific I would like to critique the critical components in the development of the organizational and supporting structure of this online master’s program. The following two sub-questions will be used to further explore this question and to provide greater depth to the investigation:

**Question 1:** What does it mean to be culturally responsive in an age of globalization?
- What are Jamaica’s cultural concerns?
- What are the continuities of identity (local culture) and how are they affected by globalization?

**Question 2:** In the context of globalization how can an on-line art education program respond to local culturally relevant issues?
- How does such an on-line program participate in national development, in ways that pursue and protect Jamaica’s national interests?
- How does such an on-line program enhance and promote institutional development?
- How does such an on-line program promote a culturally relevant program that augments Jamaican art educators’ development?
- What are the developmental (organizational and implementation) issues/ challenges and how can they be addressed?

Definition of the Terms

In this section of the chapter I define some of the major terms used in this study; (a) National Identity (b) Cultural Integrity (c) Cultural Relevance, and (d) Distance Education.
In this era of globalization it is often difficult to define a nation and for that matter national identity. Kloskowska (2001) suggest a “culturalistic approach” to arriving at this definition. According to her, a nation is often defined as a “cultural unit” and a “social collectivity”. It is framed as a “social body with the nature of a cultural community” that is “never complete and identical in all strata, classes and social categories”, so every large nation is therefore an “imagined community” yet a “community acting in reality” and a “community of intercommunication”. It is culture, she believes that “determines the existence of the nation” and the process of nation building resides in the internal unification of cultural communities. This process, however, does not occur in isolation as “every developed nation builds its own culture and recognizes it as its own in contacts with other nations, especially but not exclusively, with the neighboring nation” (p.29). A nation is both a product of its past and future and as such the process of nation building evolves gradually, through a long historical process. Based on this culturalistic approach a national identity evolves from culture and cannot be reduced to one factor.

A nation is also defined by its geographical location and the political philosophy that guides its development. Allahar (2005) in his preface to *Ethnicity, Class and Nationalism* states that definitions and perceptions of national identity are usually “influenced and framed by political ideologies and political rhetoric” and once agreed upon these ideas “are manifested in the symbolism of government policies, state institutions and cultural events such as festivals and awards ceremony” (p. xv). This is often translated as the “national character” or the “national individuality” (Poggeler, 1995).
The term “cultural integrity” is most often used by governments in public policy documents, designed to advance the cultural dimensions of national development. These documents most often outline the perceived values that are integral to their “national character”, the ways in which these maybe preserved or promoted and extraneous influences that may support or contradict the stated goals of national liberation. For example,

In the process of establishing its post-colonial cultural integrity, Jamaica has been confronted with major challenges. The main challenge is to overcome tendencies to disjunctive cultural responses and the resultant impact on the society, that arise from the constant bombardment of extraneous influences through advanced technological transmission (p.1).

The above extract, taken from the policy paper titled *Culture Draft, Ministry of Education Youth and Culture, Jamaica* (1999), clearly identifies Jamaica as a “post-colonial” nation, indicates that it is in the process of establishing a “national identity”, that it has articulated certain values and norms that define the character of the nation and that these can be influenced in negative ways by “extraneous” variables. It specifically identifies “advanced technological transmission” as the greatest danger that confronts the cultural identity of this developing nation, challenging its sense of community and cultural roots.

This policy was clearly developed in response to a fear of cultural domination posed by the mass media and in particular, media influences coming from larger imperialist countries. It reinforces an understanding that cultural development is a
dynamic process and that these extraneous powers cannot be wished away or ignored. It is also, based upon the premise that the populace should not be deprived of this wealth of information from the wider global community that the policy further states;

Jamaica must, however, urgently reinforce the texture of its own cultural fabric if it is to provide the basis for the development of those value systems which themselves shape and define the society and which inform and determine the fundamental rights and responsibilities of its people (p.1).

The preponderance of North American media programming and its effects on cultural values continues to generate concern from all strata of the society. For instance the preoccupation of local mass media with broadcasting USA trivia (for example soap operas and game shows) has resulted in less focus on local social issues. Also the emphasis placed on foreign sports (basketball, American football) has led to a decline in interest in local sports such as cricket among the youths. USA programming also exacerbates racial problems, because the standards of beauty (blond, blue eyed) promoted by advertising are unachievable by the vast majority of the population. This further aggravates problems of low self-esteem especially among teenage girls and young women.

Distance education also falls within the classification of “advanced technological transmission” and as such is implicated as a threat to the cultural values which shape and define the society. With the current proliferation of distance education providers seeking to market their products on the island, the fear exists that this may have an adverse effect on the goals of the local education system. Education has always been the tool used to instill national and self pride, create national harmony and to foster economic, social,
political and cultural development and the concern exists as to whether or not distance education providers share this interest.

Cultural Relevance

Multi-cultural – This research takes the position that even within seemingly homogeneous populations there exists a considerable amount of cultural diversity, because culture is not stagnant, it changes over time. Distance education communities are generally multi-cultural

Culturally responsive curriculum - A “curriculum that is culturally responsive capitalizes on students cultural backgrounds without attempting to override or negate them” (Abdal-Haqq, 1994). A culturally responsive curriculum is integrated and interdisciplinary, it is authentic and student-centered, in that it uses the students’ cultural referents to illustrate principles and concepts. Such a curriculum has to be supported by appropriate pre-service training and continuous staff development initiatives. Culturally responsive curriculum is not unilateral as it requires both institutional and governmental support.

In relating this to the Jamaican context, a culturally relevant curriculum would be one in which the social or cultural viewpoint of the nation becomes the position against which other values are compared and critiqued.

Cultural Relevance: The Jamaican Context

For years the colonial system of education served as a major impediment to Jamaica’s social, economic and cultural growth. Norman Manley, the first prime minister
of Jamaica, implicitly stated that for education to be culturally relevant in contemporary Jamaica it must be able to prepare each generation to “find the ways and means of liberating itself whether from the yoke of political domination or the disease of economic insufficiency” (Nettleford, 1971, p.295). Such an objective / goal is achievable in “a pedagogy that empowers students intellectually, socially, emotionally, and politically by using cultural referents to impart knowledge, skills and attitudes” (Ladson- Billings, 1994, p.18).

In the area of Education and Culture, The Minister, The Hon. Maxine Henry-Wilson expressed the vision for the arts in her 2004 Budget Presentation to the cabinet. The policy consolidates three main areas of cultural endeavors:

The philosophy guiding this plan of action is that of creating a people who have a clear national identity and national pride. In this regard, the Cultural Policy is based on three areas of cultural endeavour: promoting national cultural identity and diversity; promoting our transnational identity and fostering and developing cultural industries (p. 24).

The aim is to promote cultural identity and diversity through increased cultural input in the education of Jamaican learners, resulting in a citizen who knows and is comfortable with him/herself; who takes responsibility for and is committed to the goals of national and regional development; a citizen who is aware of the history, culture and heritage of Jamaica and the Caribbean and is equipped to participate in the global environment (p. 24).

Given these guidelines, culturally relevant art education creates, explores and analyzes the relationships between art education, culture and other forms of civic endeavors and the ways in which art affects the quality of the Jamaican citizen’s life. Through art education policies, social and cultural research and pedagogy contemporary Jamaican art
educators are summoned to study, analyze, interpret and where possible affect change in the following areas of cultural relevance;

1. *national cultural identity and diversity;* inclusive of concerns such as empowerment, media influence, technology, youth (youth at risk), cultural heritage, the environment, issues of pluralism, education and research, crime and violence, gender inequalities and male under-achievement, drug related issues, poverty and literacy and

2. *cultural industries;* inclusive of tourism, reggae and dancehall as avenues for sustainable economic growth and development, and addresses the negative and positive by-products of these including prostitution, drug abuse, civic pride, tourist harassment and employment.

Given Jamaica’s economic, political and social problems, in order to reap dividends these issues have to be addressed in such ways as to be validating, empowering multi-dimensional, and transformative. This entails utilizing teaching methodologies, content, evaluation strategies and management and administrative policies that complement the peculiarities and cultural context of the Jamaican learners.

*Distance Education*

This term categorizes a form of education in which a large portion of instruction occurs while the teacher and learners are separate. Thus it is often described as *flexible* and *open;* flexible meaning that learning options are adjustable, providing for the learner at a time, place and pace suitable to his/her needs; open meaning the removal of
restrictions or privileges (academic or otherwise) imposed by the inflexibility of traditional learning institutions. Distance education delivers education directly to the learner in a mode that meets the particular needs of the student, addressing contextual factors such as demographics, curriculum equity and learner types.

Distance education relies on the utilization of multi-media technology (the combination of graphics, texts, audio and video resources in a single interactive format).

Purpose of the Study

The purpose of this study is twofold. Firstly it explores the developmental challenges to The Jamaica Masters Online Project, a collaborative effort geared towards the creation and delivery of an MA in art education that is culturally relevant to Jamaican art educators. The review will examine the cultural negotiations necessary for the efficient and effective implementation of such a project, focusing on its relevance to national and institutional development.

Secondly The Jamaica Masters Online Project serves as an example of distance education and provides a context for understanding various aspects of the globalization-education relationship as it affects Jamaica, a low-income, postcolonial country. One mode of critique and analysis adopted by postcolonial theorists is to write-back, to re-narrativise the story of colonization from the perspective of the colonized. This change of vantage point places the colonized at the center of the debate rather than at the periphery. By using this mode of critiquing the Jamaica Masters Online Project I am able to place the Jamaican education scenario at the center of the education and globalization debate. By making Jamaica the locus it becomes possible to examine the continuing impact of
colonial and contemporary globalization on Jamaica’s postcolonial system of education. From this position I am also able to highlight the intercontinental nature of globalization, its impact on the cultural, political, social and economic life of Jamaica and examine how education becomes a site of resistance against global pressures.

Methodology

Design and Methods of Data Collection

This research presents a case study of the cultural complexities involved in the development of an on-line masters program for art educators in Jamaica that seeks to maintain cultural relevance.

Data for this dissertation were collected from four primary sources - documentation and archival records, interviews, a survey and a journal. Documentation is inclusive of proposals for programs, minutes of meetings, notes, email communication, letters, agendas and other written reports. Seven key informants, including professors of Ohio State University involved in the development of the project and the administrators of both EMC and OSUDAE were interviewed. A formal survey (questionnaire) with structured questions was administered to prospective students seeking to ascertain their personal /professional goals, backgrounds and expectations of the Jamaica Masters Online Project. Throughout the process I also maintained a personal journal that included dated entries of my experiences, ideas, problems that arose, reactions, questions, breakthroughs and general field notes.
Method of Data Analysis

Throughout the process of the research I created a data base of notes (handwritten, audio-tapes and computer files) and conducted data analysis simultaneously. In this way I was able to identify themes, gaps in both data and theory, and causal relationships between categories and to implement corrective measures. I have identified the critical components in the development of the organizational and supporting structure of The Jamaica Masters Online Project, as the model of collaboration, policies (national and institutional), staff development, quality assurance, funding, course development, delivery and student support. I examine the processes and decisions made in each of these categories to see how they address national, institutional and learner developmental issues, especially in ways that are sustainable. Discussions of sustainability serve to evaluate how the project promoted and supported (a) national education policies at the tertiary level (b) the EMC’s ability to develop and deliver its own graduate and post graduate programs, and (c) the improvement of art educators’ practice.

Using this process I create a ‘bricolage’ that tells the story of the complex nature of the cross-cultural negotiations crucial to the development of The Jamaica Masters Online Project.

Significance of the Study

There is a general level of commonality between all postcolonial, low income countries in terms of their experiences with globalization. By focusing on one postcolonial, low-income country’s response I believe this study can make a major
contribution to post-colonial literature, especially in trying to recognize and understand global and imperialist influences on education and their resultant impact on national identity. Since the findings of this study focused on distance education in Jamaica they can also serve as a basis for comparison, a vehicle for analyzing developmental progress, for examining commonalities and differences across national boundaries and for pointing the way forward. I believe new exploratory research can only serve to create a richer history as the topic will be viewed and explored from a variety of perspectives, giving alternative interpretations and shedding light on the ways in which distance education has developed and is practiced. By critically examining the development of distance education in this way, educators and those involved in the business of education [development, implementation and assessment] will have a frame of reference for tracing enduring ideas and practices and for making judgments of whether distance education has progressed forward and has caused national or international improvement.

I also believe that since the Jamaica Masters Online Project is the first initiative of its kind that focuses on art education within the Jamaican context, my research will be of value to the development of art education not only in Jamaica but globally as it addresses issues that influence the development of policies, theories and practices that shape the nature of contemporary art education.

Also since very little research exists that explores distance education theory and practices and its cultural histories within the Jamaican context, this effort could contribute significantly to the development and practice of education.

Finally, an analysis of The Jamaica Masters Online Project as a professional development initiative will allow universities, policy makers, administrators, students and
distance educators to gain important insights into its potentials as a model for providing training to diverse groups especially in the technical vocational fields.

Limitations of the Study

This research examined the critical components in the development of the organizational and supporting structures of the Jamaica Master Online Project. Due to constraints of time and distance, however, it focused only on the first two years of the project’s development and did not follow the implementation process. As such it is not able to address questions of impacts or outcomes. The review focused on the period June 2004 -06 and as a result the findings cannot be generalized beyond this context.

Overview of the Dissertation

This dissertation is divided into six chapters. Chapter two explores elements of Jamaica’s national identity. Chapter three reviews the literature on (a) theories of post-colonialism, globalization and issues of globalization and localization in the Jamaican education context and (b) the development of public education, teacher education and art education in Jamaica. The relevance of these to my study is discussed throughout. Chapter four outlines the methodological framework inclusive of, the design of the study, discussions of trustworthiness and the limitations of the study. Chapter five is data analysis which is presented in three parts (a) cultural context (b) personal reflections and (c) summary of the findings. Chapter six is a summary of the study, implications for publication and art education, conclusions and recommendations for future study.
JAMAICA: A CULTURAL OVERVIEW

Jamaica’s National Identity

Jamaica’s national identity is complex, dynamic and flexible. Borrowing from Rene` Depestre, a Haitian poet and intellectual, I believe it is firstly characterized by the persistent theme of struggle to “seek and declare our identity” and to “decolonize the socio-economic and psychological structures inherited from slavery” (Bolland, 2004, p.238). This struggle for identity has its roots in slavery which according to Depestre was “anti-identity” as it “depersonalized the African” through a process of “cosificacion” and “cultural assimilation of the colonized” (p.238). Such a process was “intended to make the [black slave] lose not only the worthy use of his human energy in his work but also his essential truths, his culture, his identity and himself” (p.238). Throughout slavery, the African remained a chattel, his owner’s property; stripped of name and status as a person and severed from his ancestral links. The institution of slavery controlled his worldview, which became so narrow it was like a tunnel with no light at its end (Sherlock & Bennett, 1998).

The continued struggle for identity has taken many forms, occurred at all stages of the country’s history and is represented in all our various forms of expression. This
chapter will focus on (a) the politics of identity (the struggle for freedom, the struggle for racial identity and the struggle for economic self-sufficiency) and (b) cultural identity - the cultural dimension of nation building.

The Politics of Identity

The Struggle for Freedom

Jamaica is a post-colonial society; it was first colonized by Spain in 1494 and later by England in 1655. The Amerindian population, the first inhabitants of the island were annihilated within the first decades of Spanish settlement. They were later replaced by African slaves first arriving in the year 1517 (Baxter, 1970). To fuel the labor needs of the sugar plantation it is estimated that between 1655 and 1808 more than a million African slaves were brought into the island. The country’s history is therefore one of displacement, genocide, racial oppression and exploitation.

The struggle for freedom began with the landing of the first African slave on Jamaican soil in 1517. It continued for more than 300 years through maroonage, slave uprisings, rebellions and acquiring the language and knowledge of the colonizer and culminated with the granting of political liberty in 1962 when Jamaica gained its independence from British rule. Independence fashioned the infrastructure for social, political and economic reform and created a foundation for nationhood. This sovereignty gave the descendants of freed slaves the political and cultural freedom to call themselves a “nation”, with a geographical local to call a “homeland”, which Jamaicans refer to as “yaard” or “the rock”. These factors of locale and community create a sense of ‘belonging’ which according to Allahar (2005) is
Much like being a member of a family, to be rooted in one’s own land implies an unquestioned acceptance by fellows and a sense of belonging that is both physically and emotionally reassuring (p. xii).

The identity of ‘Jamaican’ is one that accompanies the individual always. The individual may choose to reveal it, to deny it, to conceal it, to abandon it, but it is an identity that no one can take away.

The idea of being a sovereign nation suggests “freedom” from domination by another nation or people, but for Jamaica the actualization of this has been overshadowed by an inability to assume economic independence. Tragically this inability to achieve economic self-sufficiency has facilitated a continued dependence on external bodies to participate in both its internal and external operations (Barrow- Giles, 2003).

_The Struggle for Racial Identity -, Color, Ethnic and Class Relations_

Throughout the literature on Caribbean and Jamaican national identity the element most often examined and analyzed is that of race relations and the obstructions it creates to social unity (Smith, 1965; Campbell, 1987; Austin-Brooks, 2001; Safa, 2001; Nettleford, 2004). Anthony Bogues (2002) opines that within the context of Jamaican nationalism, it is the issue of an “imagined community” that is of greatest importance and needs to be interrogated in defining the national identity. He asks, “Who are the constituents of this community? And “What are the ingredients, the common sources from which a narrative of the Jamaican nation was crafted given the historical evolution of a social formation organized along racial, slave, colour and colonial lines?” (p. 364). He further states that in Jamaica there are evidently two distinct streams of nationalism
functioning within the society: “black nationalism” and “brown nationalism”, both unable to consolidate, and each giving differing perspectives of the Jamaican narrative.

Brown Nationalism

Norman Washington Manley, who is credited with orchestrating Jamaica’s independence and who became known as the “father of the Jamaican nation” framed nationhood within a political ideology of self-determination achievable through democratic socialism (equality) that would result in a nation united as a single cohesive unit captured in the motto, “Out of many one people”. His vision was articulated in cultural and social policies establishing the premise that the nation would be built on this non-racial foundation and as a united body envision that they have “mastered themselves, consolidated our national spirit as Jamaicans and are ready to accept the burden and responsibility of guarding our own destiny in the world” (Nettleford, 1971, p.21). Throughout his career Manley insisted “that a country divided against itself cannot create the dynamic to make the radical changes” that are needed to function in a changing world (Nettleford; 1971; p.338). He led the nation into independence believing that, “we have come to independence prepared and ready to shoulder our new responsibilities and united I believe in one single hope that we may make our small country a safe and happy home for all our people” (Nettleford, 1971, p.312).

Bogues believes this worldview is indicative of “brown nationalism”, the principal aim of which is to secure the brown middle class and the ‘ideologies of brown-nationalism’ within the population. Despite the fact that Manley’s primary political goal was to represent the cause of the working class and to challenge the social, economic and
political injustices inherent to the British colonial system, Bogues believes he tended to view racial issues abstractly and that his political focus was not only to mobilize the nation but most importantly to civilize it.

Black Nationalism

Black Nationalism on the other hand questions the Euro-centric viewpoint presented as the Jamaican narrative and instead positions Africa as the central theme in the story. By claiming Africa as the homeland, supporters establish a “historical continuity of identity, of roots” (Sherlock & Bennett, 1998). Marcus Garvey is credited with this wave of awareness because twenty years prior to Norman Manley he had stripped away the pretence that there was no colour prejudice in Jamaica, brought the brown-black conflict into the open, challenged black men to take pride in themselves and their race, and established the global importance and essential unity of the black struggle for freedom and authority (Sherlock, 1980, p. 37).

In his fervent rejection of the colonial system, Garvey preached national consciousness, self-actualization and race pride: “Raise you people, for you are God’s children, and you are the equal of any people in the world- One aim, One God, One destiny” (Sherlock, 1980, p. 39). His doctrine of “racial equality” continues in the ideology of Rastafarianism and the lyrics of Reggae.

Out of Many, One People

Ideally, the motto “Out of many one people” suggests that Jamaica should be embraced as a non-racial nation, but the reality is that the nation is a complex merging of races and ethnicities brought together as a result of slavery, colonialism and migration.
The current racial composition is Blacks 90.9%, East Indian 1.3%, white 0.2%, Chinese 0.2%, mixed 7.3% and other 0.1% (World Factbook, 2005, p.5).

This racial composition of the population and the accompanying race relations in Jamaica should be recognized as the results of slavery, plantation society and colonialism. It began with the Spanish invasion of the island in 1494 and continued with the introduction of African slaves in 1517. During this period a stratified plantation society evolved with the white planter class (the minority) at the apex, the black slave laborers (the overwhelming majority) at the base and a middle class (free blacks and colored) in the middle. By emancipation in 1838 a pluralist society with a distinct black ethnic majority had evolved, which Sherlock (1998) refers to as African – Jamaican.

Campbell (1987) believes that the experience of slavery and European rule has robbed the African-Jamaicans of the self-confidence necessary to secure their own destiny. Many believe that despite independence we remain two Jamaicas, separated by race, color and political power. Nettleford (2004), a renowned scholar of Caribbean culture, author, Vice-Chancellor of the University of the West Indies, and founder of the National Dance Theatre Company, posits that this division exists because,

...we are still enslaved in the social structure born of the plantation system in which things African, including African traits, have been devalued and primacy is still given to European values in the scheme of things (p.472).

The problem and irony here is that “Brown nationalism” supports a Creole society that is neither African nor European but at the same time holds the Euro-centric values and norms as the commonly accepted forms. Within such a society blackness remains an isolating and a dividing force rather than a uniting one. It is against this background that
Nettleford (2003) is able to conclude that in Jamaica “cultural nationalism has been an “ideological façade” to cover up the social injustices of induced poverty among the black masses and the continuance of the entrenched privileges of the Eurocentric few” (p.5).

Class Relations

Race as a factor of Jamaica’s national identity continues to be a highly debated subject. I support Allahar’s (2005) argument that in Jamaica race is not the primary factor that divides the nation but more so economics and class. I agree with him in the sense that the majority of the population is of African descent, the political leaders are black, and so is the majority of the professionals and the lower, middle and upper classes.

The Struggle for Economic Self-sufficiency

Within a global context, Michael Manley (2004) former Prime Minister of Jamaica suggests that a nation is often identified in economic terms and within this classification we are viewed as a part of the Third World. As a group we share certain common features of underdevelopment and political, social and economic dependence on our highly industrialized and developed neighbors.

According to Potter et al (2004) our underdevelopment has its roots in the inequalities created by colonialism. During the golden years of sugar, not only did the economy not benefit from the vast profits but it suffered from the complete depletion of the country’s natural resources (soil, mineral). Historically too, as with the case of sugar and bauxite, Jamaica has focused on primary product export rather than on finished products. With sugar, the island was allowed to produce only semi refined sugar while
the most valuable part of the refinement - refined white sugar - was completed in Europe ensuring that the profits remained there. The bauxite industries, established in the 1950-60’s followed the same trend, aluminum the final most valuable product is produced in the north, leaving Jamaica with only a small share of the value. The bauxite industry is also dominated by North American firms and this has also given Jamaica very limited influence over the industry. Both agriculture and bauxite have failed to provide the basis for national wealth, and Jamaica urgently needs to find alternatives for modern development and prosperity.

Globally, our identification is most often that of a tourist resort, but this too has come with a price as in the words of Potter et al “international tourism constructs as it commodifies, alienates as it appropriates and dominates as it penetrates” (2004, p.428).

Cultural Identity: The Cultural Dimension of Nation Building

Issues of cultural identity become of paramount importance especially when growth and development is the aim of the nation. National culture is a dynamic system, because it is the product of the creative and receptive actions of people and as such the defining markers of a national culture may shift or change based on given historical periods. Major indices defining national culture include religious forms, languages, sets of customs, and systems of arts. In a 1939 speech, Norman Manley defined it thus,

National culture is a national consciousness reflected in the painting of pictures of our own mountains and our own womenfolk, in building those houses that are most suitable for us to live in, in writing plays of our adventures and poetry of our wisdom, finding ourselves in the wrestle with our own problems (Nettleford, 1971, p.108).
Bolland (2004) describes the Jamaican national culture as evolving from “the cross-fertilization” of the various cultural systems present during the plantation era resulting in a “culturally heterogeneous” country. The end result is a nation-building project fraught with complexity and conflict, characterized by division between the Eurocentric ideals of the elite class and the Afrocentric worldviews of the majority of the population. The elite class continues to perpetuate the stereotype of all things European being superior and conversely anything African inferior. It is safe to say however, that the majority of African-Jamaicans embrace their African cultural roots, because according to Sherlock (1998) Africa lives on in our

Religious concepts, traditional codes about family relationships, kinfolk, family spirits, ethical values, modes of expression, physical gestures and it also lives on in the deep –buried memories, frustration and anger carried over from two centuries of plantation life into our own time (p.372).

This section of the paper examines the cultural practices and institutions that over time became fused in the creation of a distinct Jamaican society.

*Traditions and Values: Continuity and Change*

Tied to the dogma of nationalism is the development of ideologies of bounded culture. According to Handler and Linnekin (1984),

One of the major paradoxes of the ideology of tradition is that attempts at cultural preservation inevitably alter, reconstruct or invent the traditions that they are intended to fix (p.228).
For the purpose of this discussion tradition is conceptualized as an “interpretive process that embodies both continuity and discontinuity” (Handler & Linnekin, 1984, p.273). In this way the Jamaican cultural traditions and values are unbounded, and are continuously engaged in a dynamic process of evolution as this post-colonial society participates in the ongoing process of “Sankofa” - looking backwards in order to move forward. Our cultural traditions and values are the essential vehicles through which the nation’s sense of self is constantly tested, contested or reinforced and they are most visible in our religious practices, the arts and in the homegrown philosophies/worldviews about self and society shared by the population. In this section of the paper I will examine language, education and the arts as samples of the major traditions and values in the Jamaican culture, analyzing the extent to which they are coherent or changing in light of contemporary influences.

Language

Language is recognized as a major indicator of national identity often functioning as a site of resistance within post-colonial discourse. Two language systems exist in Jamaica, both functioning as a powerful medium to unite, to alienate or to divide the society. On the one hand the English language, inherited from the European colonizers, is the major language of education, trade and commerce. The native language – ‘Patois’, ‘Creole’, ‘Dialect’ ‘Jamaican talk’ or ‘Nation Language’ – on the other hand, evolved through a process of indigination, of African and European languages and is stigmatized within the society as “bad English” and “inferior” to be spoken only by the un-educated and poor. The ramification of this is that English, though functionally a second language
is accepted as the ‘official’ language, despite the fact that the majority of Jamaicans use the native language. Nettleford (2003) believes this contributes to a persistent world view that all things drawn from the experiences of Western Europe are superior to that from anywhere else, and particularly Africa.

Recent educational trends now recognize the fundamental place of the native language in the educational development of the Jamaican child and are utilizing it as an integral tool in whole language development (reading, writing, and speaking) in our classrooms. The global recognition and popularity of reggae and dancehall, (the lyrics of the majority of these use the native language) tourism and Rastafarianism have also led to its wider acceptance within the society. Linguists and educators alike have also began the process of developing a Creole orthography. The increased use of ‘Patois’, ‘Creole’, ‘Dialect’ ‘Jamaican talk’ or ‘Jamaican’ by authors, poets and other cultural agents has also helped to legitimize the language and we find it appearing more in newspapers, electronic media, novels and required texts in schools and in the speeches of prominent religious leaders, politicians and influential others.

Also in recent years researchers have come to refer to the ‘native language’ as ‘Jamaican’, signifying its origin and binding it to a cultural heritage of struggles, protest and triumphs. Mordecai and Mordecai (2001) asserts that ‘Jamaican’ “is best understood as a ‘becoming’ as it is constantly absorbing and refashioning…it is a ‘heart’ language – a vigorous medium that is used by most of the population as their language - for- living” (p.74).

As the language continues its genesis, it often takes the forms of protest and resistance against colonial control. Through various forms of literature, music, dance and
theatre, our Jamaican cultural agents not only question the continued imposition of colonialism but concurrently establish an ideology of ‘repossession’ of selfhood and nationhood. The struggles continue, and it is widely accepted that to prolong ignoring ‘Jamaican’ as the national language is colonial, racist and classist.

Religion

Historically churches, both European and African, influenced the growth and development of the Jamaican society. In Jamaica, religion remains at the center of national life and is integral to cultural identity. According to a 1982 census done by the Statistical Institute of Jamaica there are more than 17 religious affiliations operating within the island’s 4411 square miles. During the colonial period and following emancipation Jamaican religion reflected two cultures - Africa and Europe - two cosmologies and two theologies which influenced the social ethics and morality of the society (Lawson, 1996). Sherlock (1998) believes that these religions and cultures did not exist in a vacuum but through processes of assimilation there was syncretism of both traditions and the creation of indigenous religious forms. Thus, Austin-Brooks (2001) believes the religions spawned in of Africa (Myalism, Revivalism and Rastafarianism) are not so much “an African religion as a reconciliation between folk belief and Jamaican interpretation of the Christian text” (pg. 589).

Both Myalism and Revivalism embrace the philosophy that the spiritual and the temporal worlds are not separate but function as a unified whole, they are often associated with witchcraft and superstition and their adherents are often accused of practicing Obeah. Rastafarianism, on the other hand, is a totally indigenous organization,
whose philosophy and theology are steeped in Garvyism. Rastafarians reject the institutions and values of Babylon [forces of oppression and exploitation; the establishment] advocating instead social, religious and political reforms that address racism, cultural prejudice and economic disenfranchisement.

Practitioners of all three indigenized forms are usually drawn from the lower strata of the society, who are economically poor and ethnically of African ancestry and for this reason these forms are thought of as inferior to those evolving from the traditions of Europe.

Education

My father was the third generation after slavery.....his great grandparents (grandies) walked away from the plantation with only a three legged iron pot as property...no education, money, land, shelter, technical skills and without the institution of family. By the time he was born, a number of one room school houses offering primary education were established throughout the island. His mother took him to school....barefooted... but his feet freshly scrubbed that morning with a corn husk and oiled with homemade castor oil...his homemade khaki uniform ...ironed with the seam standing “sharp as a razor” ...and told the brown head teacher that “Ewart must learn at all cost....nuh spare the rod sir!....and if him give you any trouble beat him till him soft...just spare the eyes fi mi!” He completed primary school and thought he had the ability to go on to secondary school, but the classroom space at that level was limited, and money was scarce, so he learnt tailoring as a trade instead with his stepfather (Personal diary entry, 1999).

I give the above vignette, for a number of reasons; firstly it shows the value the nation places on education, and that in order for education to be successful it must be embraced by not only educators, administrators and policy makers but by the masses. Secondly, this story is not unique and mirrors the educational experience of many
Jamaicans. Between emancipation and the 1960’s education was seen as the primary route out of poverty, the path to upward social mobility, an equalizing force between the elite and the poor and a weapon against oppression. Historically too it establishes the importance of education in the process of nation building, as large numbers of these “barefooted children” became freedom fighters and national leaders in the struggle for independence. Independent Jamaica demanded greater educational opportunities and it is valued as a right of freedom and justice. In 1905, out of a black adult population of 250,000 it is estimated that only about 22,000, less than 10%, could read and write (Sherlock & Bennett, 1998). In 1943, 48 % of the white population attended secondary school, 10% mixed and 1% black (Potter, Barker, Conway & Klak, 2004, p. 198). During this period there was virtually no Caribbean –based material in use in schools.

One emphasis of the education plan of the 1960’s was to make primary education accessible to all and to expand all post-primary opportunities. Near universal enrollment at the primary level was achieved by the early 1980’s. By 2000 overall enrollment had reached 93.5 % in early childhood education, near universal at the primary and secondary, 88 % at upper- secondary and about 14.5 at tertiary (World Bank, 2004). Based on The National Council On Education 2003 estimate Jamaica’s expenditure on education has grown from 4% in the early 1990’s to 7.6% of GDP in 2000. Jamaica currently invests at least 17% of its education budget at the tertiary level, hoping to reap significant social and economic benefits (National Council on Education, p.7, 2003).

The curriculum has also changed drastically from one based solely on moral education to include science, technical/ vocational and environmental education, languages, and information technology. Diverse subjects matter such as HIV AIDS,
poverty eradication, values and attitudes, identity and globalization have also become standard topics of discussion in classrooms. Learners now also utilize a rich collection of Caribbean textbooks that present our histories and our lives from a ‘home-grown’ perspective.

Although education is valued the Jamaican traditional attitudes towards education are also now changing in some sectors. For example, Henke (2000) states that one recent consequence of globalization (specifically structural adjustment) is that the “new” middle-classes in Jamaica have begun putting less emphasis on higher education as a means of upward social mobility. He believes that if this trend persists “Jamaica’s prospects for genuine development and sustainable growth in an increasingly knowledge-and technology-driven world economy appear to be doomed to stagnation” (p. 166). Despite increases in enrollment, quality indicators also show that ‘quality has suffered for quantity’ and social returns are minimal. The fact remains however, that there continues to exist a strong household demand for education.

The Arts

Sir Author Lewis (2004), former Vice-chancellor of the University of the West Indies, emphasizes the idea that a society without the “creative arts is a cultural desert” and that the “products of creative imagination - tend to be distinctively national in character.” Therefore, “our art and music and literature will be clearly distinguishable from that of other peoples” and that this is “the contribution which above all others we [Jamaicans] know we can make to the common human heritage” (p. 522).
The Jamaican visual art traditions began with widespread deculturation of the enslaved people. David Boxer (1980), art historian, art critic and curator of the Jamaican National Gallery, believes there is currently no evidence of the visual arts traditions of our African ancestors in Jamaica because such expressions were prohibited by slave owners. During that period, however, both dance and music flourished. According to Nettleford (1978) “dance was the organic link with Africa, helping to alleviate the isolation that threatened the cultural heritage of the individuals who ended up in the Caribbean,” (p. 21) and music has always been the nucleus of religious worship. Our visual arts and literary traditions mushroomed and developed during 1920’s and 1960’s nationalistic movements.

The Government of Jamaica has always supported the arts as a tool of national development, recognizing that survival in a global world depends on fostering an environment which will encourage creativity. To secure a place for artists and other creators in the society the government of Jamaica is committed to providing a context for the free practice of the arts, for the nurturing and fostering of individual talent, for the plurality of artistic expression and for the experimental exploration of new ways of cultural expression (Culture Draft, M.O.E.Y.C., 2003, p.6).

Currently the arts play a pivotal role in national development, within the field of education where it is nurtured at all levels of the curriculum and they are being used extensively to address social issues within the society. Educators, administrators and policy makers have come to recognize that “art remains the mirror through which society perceives itself” (Dewey, 1943, p.79) and that its use in cultural projects is invaluable. Recognizing that there is already overwhelming evidence in our education system of
increase in teenage pregnancy, teen prostitution, drug abuse, teens at risk and poor academic performance in schools, the arts have become a vehicle for the nurturing of individual creativity, and the nucleus of educational curriculum. Educators also recognize that today’s youth requires non-traditional, exciting, innovative teaching methodologies, and the combination of music, drama, literature and visual arts is a powerful medium through which to disseminate information and change behaviors. Also, when the arts are used in this way, educators are encouraging a continuing dialogue between the formal educational structure and the community.

This chapter sought to examine and define Jamaica’s national identity using a cultural approach. In so doing, it outlined and analyzed concepts of nationalism peculiar to the Jamaican environment and the traditions and values that shape and define the society. It concludes with the awareness that the Jamaican nation’s search for a national identity continues to be a work in progress, a site of struggle and a viable site for post-colonial critique and analysis. Chapter three of this dissertation continues the examination of Jamaica’s culture and cultural concerns with a view to providing a cultural, political, historical and social context from which to better understand The Jamaica Masters Online Project.
CHAPTER 3

LITERATURE REVIEW

Overview of the Literature

In contemporary Jamaica education is not seen as an end in itself but as a route to
development, in particular development that can be sustained. This review serves as a
foundation for understanding Jamaica’s cultural concerns in the current global
environment and the need for culturally relevant art education programs at this time in the
country’s development.

The purpose of this chapter is to review the literature regarding the cultural
context in which the research is situated. In particular it continues to respond to the
questions

- What are Jamaica’s cultural concerns?
- What are the continuities of identity (local culture) and how are they
  affected by globalization?

The research is framed within the circumstances of the postcolonial experience, so within
this framework this review provides a brief overview of the Jamaican system of
education, its past and present challenges and triumphs, and its future goals.

Throughout the review I will use the ideas/authors in the post-colonial
literature that I have found most useful and indicate how they apply to the Jamaican case,
especially to issues affecting education and in particular art education. Within this review
I will also outline the role of globalization in creating the environment for cultural, political and economic vulnerability within Jamaica, and show how within this milieu education and in particular art education has become a powerful site of resistance. Within this context, I will examine distance education as a product of globalization and identify some of the limitations and challenges it poses when it is integrated into a system of education without concern for the transformative goals of that system. This review also addresses ways in which distance education can be harnessed as a tool of development that can prepare Jamaican art educators to effectively and successfully traverse the local and global landscapes.

This chapter is divided into 4 sections (a) theoretical review (b) globalization (c) historical overview of education in Jamaica and (d) distance education.

Section A: Theoretical Review

Theories that analyze and interpret power structures within postcolonial societies and the impact of these structures on institutions, especially educational systems, are of interest to me. For this reason, I adopt the theoretical and ideological stance of post-colonial writers, whose works question/probe Western ideologies of power and examine the ways by which dominant ideological practices and discourses of colonization shape or continue to influence the colonized vision of reality.

The subject of negotiation in postcolonial studies is culture. The premise is that cultures are not inert, and under colonial conquest do not ‘fall’ but enter into a space of continuous negation and conflict because
Consciousness and memory cannot simply be put an end to by an act of either force or violation. Under conquest social and cultural formations enter long term, often permanent states of crisis that cannot be resolved by either conqueror or conquered. Rather, the relations of conquered/conqueror, invader/invadee, past hegemony/present hegemony become the medium in which and out of which culture, language, society and consciousness get constructed (Baker, Hulme & Iversen, 1994, p.26).

It is from this assertion that colonial discourse evolves and has provided fertile ground from which to examine the myriad ways in which culture is negotiated in situations of conquest and occupation.

For the purpose of this study I adopt Ashcroft et als’ discription of the post-colonial as “all cultures affected by the imperial process from the moment of colonization to the present day” (1989,p.2 ), and Helen Tiffen’s argument that postcolonialism can be characterized in two related ways: one which constructs it in terms of those societies whose subjectivity has been constituted in part by the subordinating power of European Colonialism, and another which conceives it as a set of discursive practices involving resistance to colonialism and colonialist ideologies and legacies (Childs & Williams,1997, p.232).

By adapting this definition I am aware of other critics arguments of its major flaw, in that it limits the argument to groups colonized by European imperial forces and excludes other groups who were equally colonized by other dominant powers and who are also in the process of identifying and recovering their voices of resistance.

In defining post-colonial theory, I refer to Burton’s (2004) position that it is “best described as the tension expressed by the colonized subject, brought about by interaction with the imperial culture” (p.4). Postcolonial theories contest the entrenched classification systems established by the colonizer and the binary polarities, such as center/ margin, white/ non-white, rich/ poor, master/ slave as a means of opposing
difference. Their work responds to the call to “write back”, thus recovering voices obscured by the colonial powers. In this way their work creates a counter-discourse that acts to confront issues of power and justice, race, class, gender, politics, education, religion and all the other cultural systems that interact to shape post-colonial societies.

Three notable writers in the field who contribute different approaches to the study of postcolonialism are Homi K. Bhabha, who proposes the theory of cultural hybridity, Kamau Braithwaite, who argues creolization, and Paulo Freire who supports mental emancipation through education.

I will begin this section with an overview of the theoretical ideas from their body of work that frame my research, followed by a case analysis of the educational hybrid that illustrates how colonial hegemonic ideologies hybridize and remain embedded within the nucleus of Jamaica’s cultural identity, and conclude the section with a discussion of the importance of postcolonial theory to my research.

Overview of Theory

Homi K. Bhabha: Hybridity, mimicry and ambivalence

In his analysis of colonial relations Homi Bhabha’s combines theories drawn from psychoanalysis and deconstruction, along with Foucault’s theories of discursive discourse and power relationships. His analysis of power relationships deviates from Said, in that he examines not only the perspectives of the colonizer, but also that of the colonized, examining not only differences and oppositions but similarities between the two. Using this approach he clarifies issues related to colonial discourse, anti-colonial resistance and post-colonial identity. His theory consists of three core concepts; hybridity, ambivalence
and mimicry (Childs and Williams, 1997) which have been used extensively throughout colonial and post-colonial discourse.

The term/ process of hybridization is an attempt at theorizing the ambivalence of the colonial aftermath. Bhabha (1994) asserts that the historical fact of colonialism led to a hybridization of cultures within colonized societies. Bhabha defines hybridity (as cited in Young, 1995, p.22) “as a problematic of colonial representation…that reverses the effects of the colonialist disavowal, so that the other “denied” knowledges enter upon the dominant discourse and estrange the basis of its authority” thus describing a process that reverses the structures of domination in the colonial situation. Hybridization, therefore, displaces colonial authority and undermines its power enabling a form of subversion and signaling a kind of postcolonial self-determination. From such a perspective this displacement creates a situation in which the hybrid post-colonial subject is now able to negotiate a new space that is neither one culture nor the other, a space from which to resist and contest assimilation into the dominant culture, but also a space from which to understand that it is not possible to reside in a uncontaminated pre-colonial space.

His argument sees hybridity as mergers, fusions and crossovers in the creation of dynamic mixed cultures. This process becomes manifest in forms including cultural, political and linguistic. Hybridization refutes claims to the innate purity and originality of cultures. It also presents a counter-discourse to the problematic binaries that have long framed notions of culture, for example superior versus inferior and primitive versus civilized. Hybridization accounts for the crossover inherent in the imperial experience as essentially a two-way process.
Within the colonial system the identity and self image of the colonizer and colonized were constructed using a binary conceptual system (master versus slave, lazy versus industrious, intelligent versus ignorant) in which the colonizer was associated with positive traits and the colonized with negative ones. The adaptation of this ideology of representation also shaped the discourse of power upon which the colonial relationship was built. Bhabha uses *mimicry* as a mode of colonial discourse to examine the complexities and crisis involved in this approach to colonial identity. Bhabha posits that there is an *ambivalent* identification process between the colonizer and the colonized, as the identity of one is constructed in congruence to the other. He uses the term mimicry in reference to “the desire for a reformed, recognizable Other, *as a subject of difference that is almost the same, but not quite*. Which is to say, that the discourse of mimicry is constructed around an *ambivalence*” (Bhabha, 1994, p.86). Colonial identity is therefore ambivalent, relying on resemblance, on similarities and dissimilarity, on the colonized becoming like the colonizer, but *always remaining different*. One becomes an imitation of the other while trying to preserve differences. The colonial hybrid-subject, thus becomes a ‘mimic-man’.

The effect of mimicry on colonial rule is that it also subverts colonial authority as “with mimicry the authoritative discourse becomes displaced as the colonizer sees traces of himself in the colonized: as sameness slides into otherness” (Childs & Williams, 1997, p.130). The same is true of the colonized, who sees himself reflected in the colonizer. Here mimicry becomes both a strategy of control and resistance. It becomes a strategy / process of supremacy and control used by the colonizer, who persuades the colonized to imitate the forms of values, politics, appearance and norms of the dominant culture,
hoping to strengthen imperial authority. Conversely, mimicry becomes a strategy of resistance adopted by the ‘mimic men’, because although the colonized may appear to absorb the dominant culture they may resist/ subvert the authority of colonial power as a threat to native cultures.

*Kamau Brathwaite: Creolization*

Kamau Braithwaite defines *creolization* as “a cultural process that took place within a Creole society—that is within a tropical colonial plantation polity based on slavery” (2005, p.306), and uses Jamaica as an example. In analyzing the development of society in Jamaica between 1770 and 1820, Braithwaite posits that the factor most influential in the process was not coercion or European power but

A cultural action- material, psychological and spiritual- based upon the stimulus/ response of individual within the society to their environment and- as white/ black, culturally discrete groups- to each other (p. 296).

He believes, that factors such as limited global contact meant that the distinct cultures – European, African, Chinese, and Indian – present in Jamaica at that time did not survive unscathed or retain their pure form but what emerged from the experience was a subtle fusion of ideas and practices – ‘a Creole’. In Brathwaite’s definition a ‘Creole society is The result of a complex situation where a colonial polity reacts, as a whole, to external metropolitan pressures, and at the same time to internal adjustments made necessary by the juxtaposition of master and slave, elite and labourer, in a culturally heterogeneous relationship (p. xxi).

Here he describes a process by which the cultures of the different social and racial groups under the colonial regime mutually transformed each other through interaction. Unlike Bhabha’s hybridity, *creolization* describes a reciprocal process, not one prone to tension
or the crisis of resistance, instead a slow, organic process. In this sense, Young (1995) sees Braithwaite’s *creolization* as a kind of organic “unconscious hybridity, whose pregnancy gives birth to new forms of amalgamation, rather than contestation” (p.21). He believes that within this hybridization process, there are mixtures and fusions, but never any use of conscious contrasts and oppositions. This cultural action or social process, creolization, therefore, relies heavily on processes of acculturation and inter-culturation.

Following the decline of the European regime, Brathwaite believes that within Jamaica a reversal in the creolization process occurred, as different social groups began to define themselves as distinct from each other. The result was pluralism within the Jamaican society and the promotion of European values, norms and standards, by the middle class - the ‘mimic-men’.

*Paulo Freire: Critical Pedagogy*

Paulo Freire’s writings are predominantly on critical pedagogy and his philosophy of liberation has influenced postcolonial theory, ethnic studies, cultural studies, adult education, and theories of literacy, language, and human development (Darder, Baltodano & Torres, 2003, p.6). A native of Brazil, he believed the education system there was informed by an ideology of indoctrination and oppression that effectively blocked the possibility of independent thought among the dispossessed members of his society. In general, Freire’s concern was with internally directed colonialism, i.e., class, status, power or the immense gap between the rich and poor in Brazil, rather than with race or nationality. Although his theories evolved from his experience of living and working in Brazil, his ideas are applicable to all modern societies stratified by class.
The premise of his ideology is that education can only become liberating when the oppressed are given the tools with which to understand that their freedom resides in their own hands. He refers to this as “the pedagogy of the oppressed”, a pedagogy that, ….must be forged with not for, the oppressed (whether individuals or peoples) in the incessant struggle to regain their humanity. This pedagogy makes oppression and its causes objects of reflection by the oppressed, and from that reflection will come their necessary engagement in the struggle for their liberation. And in the struggle this pedagogy will be made and remade (Freire, 2003, p.48).

This philosophy of education advocates a “humanizing pedagogy in which the revolutionary leadership establishes a permanent relationship of dialogue with the oppressed” (p.66) and which expresses the consciousness of the students themselves. This type of education does not make students “receptacles” to be filled –“the Banking concept” (pg. 72) - but instead facilitates a type of problem-posing education as a humanist and liberating praxis. He believes that those subjected to domination must wage a revolution through education and that education should be a practice of freedom, embedded in fellowship and solidarity, and the ultimate result should be a “pedagogy of liberation.”

Within the context of postcolonialism I believe, like Paulo Freire, that education can help to reverse the process of colonial cultural assimilation, but only when it supports a pedagogy born of the people’s history, struggles, inspiration and desire. Such a pedagogy becomes empowering when it gives voice to the dispossessed and marginalized, mobilizing them from the position of spectator to that of re-creator. This critical approach enables participants to recognize and understand the culturally determined structures that are oppressive and empowers them to develop strategies of
resistance and change. A part of Jamaica’s new thrust in education is to prepare learners to solve economic and social problems by mining their own experiences and awareness.

By giving learners the opportunity to create their own knowledge and by facilitating engagement in democratic decision-making, they will be better able to respond in productive ways to life challenges. Also, an understanding of the mechanism of cultural systems and the factors that contribute to political, social and economic oppression would result in less internal strife and more societal progress.

*The Education Hybrid: The Case of Jamaica*

The following case illustrates the inevitable nature of the hybrid, as it is impossible for the colonized to escape the influences of the dominant culture. It applies the concept of the “mimic men” as a case of hybridity and demonstrates the ordeal of realizing, as a colonized subject, that you can never achieve the ‘whiteness’ you are taught to admire or escape the ‘blackness’ you are taught to despise. The analysis identifies the education hybrid as a legacy of colonialism and this discussion serves as a springboard from which to outline and analyze enduring ideologies and developments within Jamaica’s education system and propose strategies for change.

…I was not then consciously aware of my other West Indian alternative (though in fact I had been *living* that alternative), I found and felt myself ‘rootless’ on arrival in England, like so many other West Indians of the time, more than ready to accept and absorb the culture of the Mother Country. I was, in other words, a potential Afro-Saxon.

When I saw my first snow-fall I felt I had come into my own; I had arrived; I was possessing the landscape. But I turned to find that my ‘fellow Englishmen’ were not particularly prepossessed with me……I read Keats, Conrad, Kafka. I was a man of Kulture. But the Cambridge magazine didn’t take my poems. Or rather, they only took those which had

The above excerpt was taken from an account by Kamau Brathwaite, a leading West Indian writer, historian and sociologist of his experience, as a potential ‘Afro-Saxon’ in the 1950’s. Although he is Barbadian, his account reflects the experience of numerous Jamaican scholars who sought tertiary education in Britain during the colonial period. It points to the pervasive nature of colonial education to alienate the colonized from his indigenous culture and ironically from that of English society.

The system of colonial education, present in Jamaica and the wider Caribbean, was not one developed for the colonies but a transplant, a hybrid of British education intended to serve the intent and interest of the dominant class. It was a potent elitist system, and its extension to include the ‘privileged native’ was an attempt to control the mind, freedom and spirit of the colonized and to confirm the empire’s superiority and, by contrast, Africa’s inferiority. As such, the intention of colonial education was never the development of Jamaica or the Jamaican as such; its effect was to disconnect him from his ‘roots’, to alienate him from his society, its history, language and indigenous learning system, and to entice him towards the structures of his colonizers. Within such a system the colonial Jamaican student sees himself as inferior and strives to adopt the language, values and mannerisms of his British mentors. He becomes a hybrid, a combination of colonial and indigenous ideologies; never fully one or the other; a ‘mimic-man’, his skin color and national origin Jamaican, “but English in taste, in opinions, in morals and in intellect” (Bhabha, 1994, p.124).
This hybridization became clearly evident from the 1920’s to 1960’s when large numbers of those fortunate enough to have acquired a secondary education migrated to England to attend university. Similar to Brathwaite, upon arrival in England the hybrid Afro-Saxons realized they were not embraced by the people, the landscape, or the culture. They were Said’s ‘exotic Other’, of inferior quality and race, and Bhabha’s ‘mimic men’ because the system succeeded in creating “a small elite with the basic ideas of the British political system ingrained in its attitude” (Manley, 1982, p.31), but it also effectively restricted their mobility into British mainstream society, as the ‘educated natives’ were ‘almost the same but not quite’.

Culturally, the potential Afro-Saxon was caught in a void; he was alienated from his Jamaican society and at the same time restricted by the Mother Country. In the search for an identity he had the choice of continuing to believe in the great traditions of Europe or to search for an alternative located in Africa – an Afro-centric version. Paradoxically, the Jamaican native realizes the ambivalence which informs his identity; he is in essence both - the colonized and the colonizer –“They were at one and the same time themselves and the oppressor whose consciousness they had internalized” (Freire, 2003, p.48). Some disappointed with their own culture and society chose to remain in exile, while others like Norman Manley returned to the Caribbean to spearhead the process of decolonization.

Here the education provided by the Empire functioned as a double-edged sword, as it not only created ‘mimic-men’ but an educated population that rose up against it, using such ideas as liberty and nationalism to challenge and undermine the colonizer’s power.
The menace of mimicry is its double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority (Bhabha, 1994, p.126).

Here, mimicry became in essence a tool of resistance against colonization. Tragically however, these revolutionaries were never fully accepted by their native population. In the case of Norman Manley, his political ideologies and governmental policies continue to be the subject of ongoing critiques by Jamaican political scientists and cultural theorists. In defense of Manley and other Caribbean leaders of the period, Nettleford said,

By training and thought habits such leaders were doomed to be the West Indian ‘Englishmen’, borrowing from Europe’s storehouse of political thought and regurgitating fabianism, liberalism, or Marxism as their ideologies and programmes (1971, p. xivii ).

This case of the education hybrid within the Jamaican context demonstrates that the process of hybridity is inevitable. It also indicates that when the colonized hybrid-subject becomes aware of this process and the impact on his life, the awareness results in a process of resistance. It also illustrates that specific historical, political, cultural, social and economic factors have fueled reform movements in post-colonial Jamaica and an awareness of these is crucial when planning any type of intervention.

Connecting post-colonial theory to my research

The theories of Bhabha and Freire are central to my understanding of post-colonial discourse, post-colonial identity and in particular how the ideologies of colonialism are preserved, perpetuated, contested and resisted within the field of education in Jamaica. Education is the primary vehicle for the transmission of national values and norms and plays a major role in shaping the identity of the nation. Since my
research examines ‘cultural relevance’ from a post-colonial perspective and seeks to develop a model of distance education that supports the developmental goals of the Jamaican educational system, the following are five reasons why post-colonial theory is important to my work:

My first reason is that Jamaica is a post-colonial society. As such the lives of Jamaicans are shaped by the experience of colonialism and the remnants of the colonial encounter remain visible in the racial composition of the population, in our education and governmental systems, in our religion, arts, language patterns and other aspects of our culture. The scars of mental and racial oppression, inequality and injustice also remain and have become major areas of struggle.

Post-colonial writers place history as a central theme in their work, emphasizing that the descendants of colonialism cannot fully understand themselves or their culture until they have revisited and reclaimed their past. Frantz Fanon, writing from the vantage point of native intellectual in *The Wretched of the Earth*, states

Colonization is not satisfied merely with holding a people in its grips and emptying the native’s brain of all form and content. By a kind of perverted logic, it turns to the past of the oppressed people, and distorts, disfigures, and destroys it (Fanon, 1963, p210).

This reclamation and internalization of history is essential to an understanding of contemporary Jamaica because by connecting the past to the present it becomes possible to trace the enduring ideas and practices that shape the nation’s vision. Specifically, by reclaiming and examining this history from a post-colonial perspective we can transform our understanding of slavery, the rise of global capitalism and Jamaica’s current economic, political and social problems. It is within this framework that I will examine
the current economic and social problems confronting the nation. Specifically, I will develop the concepts of economic and cultural domination as two of the colonial pressures that are currently influential in determining the future of Jamaica.

A second reason that justifies the application of post-colonial theory to my research is that the Jamaican education system is a part of the larger cultural system and as such is a hybrid, a creole of the colonial encounter and because of this ideologies of colonialism remain entrenched within the system. Features of the European models, inherited from colonialism remain visible in our teacher training programs, pedagogical models, school organization and management practices, and in the bureaucratic nature of Ministerial bodies. Some of these have become major impediments to educational advancement in contemporary Jamaica, as they pose challenges for education policy makers and other stakeholders.

Within the education system the process of hybridization is continuous as the current system also contains the influences and remnants of successive reform movements, the ideologies of various political leaders and policy makers, and results of the rules and regulations of numerous external lending agents. For this reason my research is grounded in the understanding that the Jamaican education system is a hybrid, a work in progress, and that these circumstances need to be taken into account when planning any educational intervention. My research also identifies education as a site of resistance and emancipation and traces the educational policies and strategies used in the process of self-determination and development.

A third reason is that within anti-colonial resistance movements the arts play a crucial role, as according to Ashcroft, Griffiths & Tiffin,
It is their writing, and through other arts such as painting, sculpture, music, and dance that the day-to-day realities experienced by colonized peoples have been powerfully encoded and so profoundly influential (2003, p.1).

Within Jamaica the arts have played a significant role in establishing, preserving and contesting the elements of cultural identity. I also specify the role of art in the process of resistance and development, and examine the contemporary issues with which art education currently grapples.

A fourth reason that justifies the application of post-colonial theory to my research is the fact that embedded within the structure of globalization are implications of power, exploitation and domination. Ashcroft et al clearly state that

We cannot understand globalization without understanding the structure of the sort of power relations which flourish in the twenty-first century as an economic, cultural and political legacy of western imperialism (2003, p.216).

So a central issue in the ongoing debate of globalization, self- determination and dependency is that of cultural domination; ideological hegemony, and Western- cultural homogenization. Within this context the relationship between culture, power and domination becomes a critical area of examination especially in post-colonial societies where cultural production and knowledge dissemination have become sites of struggle. Kincheloe & McLaren (2005) believe our increased reliance on mass media – T.V, cable, computers, video games, music and video - creates virile locations for cultural domination especially since the boundaries between real and simulated are unclear. Within hyper-real environment
The blurring effect of hyper-reality constructs a social vertigo characterized by a loss of touch with traditional notions of time, community, self and history. New structures of cultural space and time generated by bombarding electronic images from local, national and international spaces shake our personal sense of place. This proliferation of signs and images functions as a mechanism of control in contemporary Western societies (Kinman & McLaren, 2005, p.311).

The reality is that Jamaica lacks the economic resources to produce and extensively disseminate its own cultural products, and the fear persists that its cultural heritage may be consumed by an imported western model. Fear is fueled by the increased importance of electronic telecommunications, increase air travel, dependence on tourism, remittance, the emerging global culture of mass consumption and free trade agreements. Given our long history of European subjugation, American cultural hegemony seems like a reenactment of colonization, which Linda Tuhiwai Smith, (2005) believes for the colonized was a process of “systemic fragmentation” that disconnected them from “their histories, their landscapes, their social relations and their own way of thinking, feeling and interacting with the world” (p.28).

Within the study of globalization, hybridity becomes an important concept in the process of exploring the mixtures occurring amongst societies as a result of increased global migration and advanced telecommunications.

Finally, distance education as a phenomenon of globalization has been criticized for cultural imperialism, and categorized as a product of Neocolonialism, which unlike traditional colonialism

..does not involve direct political control…..but is a planned policy of advanced nations to maintain their influence in developing countries….. it can be quite open and obvious such as the distribution of foreign textbooks in the schools of developing countries…(Altbach, 2004, p. 452).
Within Jamaica distance education has become a major provider of education especially at the tertiary level. The nation’s inability to develop and distribute its own programs to satisfy the local demand has led to a reliance on external providers. This creates opportunities for external agencies to influence education policies and goals within Jamaica. Given that the major providers of distance education are from developed nations (mostly former colonizing powers) critics see this as a new wave of colonization that will result in the monopolization of culture. The wide scale importation of distance education programs could become a threat to local societal development.

Section B: Globalization

Ashcroft et al proposes that we “cannot understand globalization without understanding the structure of the sort of power relations which flourish in the twenty-first century as an economic, cultural and political legacy of western imperialism” (2003, p.216). In assessing global impacts on the Caribbean region, Maingot & Lozano (2005) conclude that “globalization and the internationalization of the region will provide new challenges to the region’s sense of identity and perception of vulnerability” (p.6). Within Jamaica and the wider Caribbean region identity and vulnerability are major areas of struggle. For these nations education becomes a central issue in the struggle because it is inextricably connected with the political, economic and social context within which it exists and functions. For one, education has always been valued as a tool of national development and within this mélange is poised to play a major role in how governments address poverty, crime and violence. It also becomes a powerful tool in establishing and
protecting national identity. In addressing these issues Coatsworth (2004) concludes that, “education is enormously important in combating the inequalities that tend to be exacerbated by the globalization process” (p.53) and recommends that it becomes imperative for educators to better understand and manage globalization processes.

This section uses a Caribbean-centered lens to critically analyze the phenomenon of ‘globalization’, placing emphasis on its impact on the economy and culture of Jamaica. Using this as a frame of reference I will (a) discuss the term globalization (b) highlight two major issues (1) dependency and (2) cultural domination that occupy the literature on globalization in the Caribbean, the political agendas of national leaders and policymakers, and that have major implications for the Jamaican education system and (c) examine the local as a site of resistance.

Issues of globalization in the context of Jamaica –A Historical Overview

Jamaica’s vulnerability to cultural, economic and political domination is due in part to successive cycles of globalization. According to Caribbean writers, if globalization is the “increase in the geographical scale, volume and velocity of transnational interactions” (Potter, Barker, Conway & Klak, 2004, p.381), then the Caribbean region is no stranger to this phenomenon (Coatsworth, 2004; Jelly- Schapiro, 2005). Potter et al argue that historically the Caribbean is the most “globalized world region” and that current

….globalizing trends represent yet another round of powerful external influences for a region historically shaped by exogenous decisions and events……..Caribbean societies were exogenously constructed and transplanted there, the culture of Afro-Caribbean people from the onset
has been detached from its historical and geographical roots, and is therefore modern and global (2004, p.388).

Similar to the remainder of the Caribbean region Jamaica has experienced previous rounds of globalization, the first being its violent interaction with Spain starting in 1494 and resulting in the complete annihilation of the indigenous Tainos. Another cycle occurred with the forced relocation of large groups of people from different regions of the world by the Europeans to provide labor on sugar plantations in Jamaica, resulting in the creation of one of the major slave colonies in the New World. During this period the country was molded and developed as an adjunct to the British Empire and for over 400 years served both its political and economic needs. The wealth derived from king-sugar-remained in Britain and none was ever invested in the development of the colony. A later cycle involved the movement of contract workers – indentured servants – to the island to fill the labor void created by emancipation and the mass movement of freed slaves away from the sugar plantations. During each cycle the gains were never equally distributed and the result of all three cycles was an expansion of the economies of Europe gained through the exploitation and appropriation of goods and services from this colony.

Dependency

Historically the Jamaican economy was constructed as an adjunct to the British Empire, and it continues to stumble under this legacy of reliance on outside authorities, suppliers, markets, and global-political agendas. The varying waves of colonization created a society with the labor to produce but not the means of production and Jamaica’s development continues to falter because of this handicap.
Jamaica gained independence from Britain in 1962, but the influence, power, and control of the Mother Country remained. According to Allabar (2005) Jamaica was granted independence only when

Britain felt that (1) it had sufficiently cultivated a class of local leaders that was ideologically prepared to take over and run “business as usual”, and (2) the direct control of the countries had become both politically anachronistic and economically burdensome. Having made the economies of these countries dependent on those of Britain and other imperialist centers, it was felt that the day-to-day running of the internal affairs politically could be left up to the locals while guaranteeing minimum interference in the flow of economic benefits to the mother country (Allabar, 2005, pg. 122).

The legacy inherited at independence was a society fragmented by issues of race and power, and a country depleted of all its natural resources and left economically crippled to flounder on its own. Having gained independence, however, it would have been inconsistent with the nationalistic philosophy of self-determination to remain dependent on Britain, so the nation looked to the industrialized North as an economic alternative. This, according to Hintzen, created the environment for “anti colonialism” to become “rapidly transformed into an instrumentality for the penetration of neocolonial forms of global capital” (p. 415). This paved the way for contemporary free trade policies and global financial institutions such as the International Monetary Fund, World Bank, and World Trade Organization to dictate and author the country’s economic policies. These alliances have consequently wrought devastating effects on the country’s economy as the “mechanism of debt” dictated by these agencies is destroying local agriculture and industry and substituting these with sweatshops and cheap imports. The reality is that
capitalism, whether in its colonial, imperialistic or globalized form, is fundamentally concerned with exploitation.

Jamaica’s position within the current phase of globalization may be characterized as one of both self- determination and dependency. Potter et al (2004) believe the dependency path persists because the economy is “shaped now, as it has been under previous phases of capitalism, by the ideas and actions of outside investors and political leaders” (p.387). They believe the economy suffers from structural weaknesses because (a) undue emphasis is placed on few sectors (banana, bauxite and tourism) (b) that there is over reliance on external decision making and (c) the country continues to stumble under large foreign debt. The 2004 World Bank report shows that for the fiscal year 2002-2003 Jamaica’s foreign debt had reached 150% of GDP and interest is at approximately 16% GDP. Due also to the World Bank’s structural adjustment policies there have been forced cuts in education, health, and other basic needs and this has created its own complex social and economic problems.

The paradox is that the flows and influences of globalization are multi-dimensional and this makes nations such as Jamaica vulnerable economically, politically, culturally, ideologically and environmentally. Consequently, survival for this small developing country requires greater interdependence and interconnectedness and greater reliance on international and transnational institutions. Keeping in mind that globalization does not occur evenly across the world one major concern is that this unevenness manifests itself in such considerations as “control, access, advantage and impacts.” (Potter et. al, 2004, p.382). Jamaica’s biggest nightmare would be isolation on the global
periphery, so it continuously struggles to create a stable niche for itself in the global arena and to exercise its right of national self-determination.

Holger Henke (2000) is convinced, that Jamaica’s self-determination and economic self-actualization does not reside in “bananas, bauxite or beaches” but in the “creativity and skills of the people” in areas of cultural endeavors, such as reggae music, which would generate new jobs and “create new levels of self-esteem which in turn would have positive economic spin-off effects in terms of work ethic, productivity, a general desire to strive for excellence..” (p.166). Sadly, however, he believes there are currently few encouraging signs of such a shift in “cultural- self acceptance”. For instance, reggae is a major contending factor in the international music industry, generating billions of dollars each year for investors, but its potential as a source for local development is yet to be recognized or tapped.

Cultural domination

No two national cultures can be completely identical, and it is this uniqueness that characterizes national identity. Cultural domination occurs only when one culture believes itself inferior to another, and this logic was one of the most pervasive strategies of control used by super powers. Within Fanon’s logic

A national culture is not a folklore, nor an abstract populism that believes it can discover the people’s true nature….A national culture is the whole body of efforts made by a people in the sphere of thought to describe, justify, and praise the action through which that people has created itself and keeps itself in existence (Fanon, 1963, p.233)

In post-colonial Jamaica, cultural domination by countries at the center of global capitalism has become a part of the national struggle. In this context the relationship
between the USA, a global super power, and Jamaica is especially important. In Kincheloe & McLaren’s (2005) words,

The United States is an epistemological empire based on a notion of truth that undermines the knowledges produced by those outside the good graces and benevolent authority of the empire (pg 307).

Jamaica remains vulnerable to the USA’s media, political, educational and other socio-cultural productions, because ‘when the US sneezes, Jamaica gets a cold.’ An area of concern, with which the nation currently wrestles, are the ways in which the political and social agendas, media and educational products of the USA coercively manipulate citizens into adopting oppressive life strategies. One example is the forced expansion of the tourist industry dictated by the International Monetary Fund that has led to an increase in the destruction of the environment, drug usage and prostitution. Also recruitment agencies that entice the local workforce with promises of a better standard of living and work conditions account for more than 60% of all Jamaicans with tertiary education migrating to the US. The US, for example, recruits Jamaican teachers for inner city schools in New York City. The Ministry of Education estimates that in 2001 3% of Jamaica's teachers left the island to accept temporary assignments abroad and that the country lost 2,000 teachers between 2000 and 2002. The brain drain is therefore quite significant and has had devastating effects on national development. Trade policies have also flooded the country with McDonalds and other fast food chains and this has destroyed the local fast-food and agricultural industry. The ‘McDonaldization’ of Jamaica has also drastically changed our eating habits and family life and wrought myriad problems on the population’s health.
The local as a site of global influence

Despite its small size and global peripheral position, Jamaica’s cultural forms / expressions such as reggae, dancehall, Rastafarianism, sports, cuisine and the movement of its citizens across the globe exert considerable influence on worldwide culture. Orlando Patterson, Jamaican sociologist and professor of sociology at Harvard University, in his essay *Ecumenical America: Global Culture and the American Cosmos* (2004), conceptualizes cultural globalization as not an autonomous or unidirectional force, but instead as a complex process of combining, contaminating and contradicting cultural systems. He uses reggae as an example to illustrate this process which usually results in the hybridization, resignification and syncretism of culture. Reggae is a Jamaican creation that began its evolution as a fusion of a local music form “mento” and American “rhythm and blues”, emerging as a new musical form and dance known as “ska”. Ska further evolved as “rock steady” and later with a mixing of local religious music and ideologies (e.g. Rastafarianism) “reggae” became a protest to social and political injustice in Jamaica. Due to the success of international stars such as Bob Marley, Peter Tosh and Jimmy Cliff many throughout the world now embrace reggae as an integral part of their culture. Rap, “the first American music to have an explicitly political lyrical content” (p. 639), emerged as an encounter with reggae.

The mass movement of Jamaican working class migrants in the 1950’s to Britain and the United States also demonstrates that although the periphery is influenced by the society at the center, the reverse is also possible. In Britain, the Jamaicans “transformed what was a previously all-white country into a multiracial society” (Patterson, 2002; p. 638) which Jamaican poet Louise Bennett referenced as “colonization in reverse”,

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Oonoo see how life is funny?
You see how life is funny
Oonoo see da turnabout?
You see the turn-around?
Jamaica live fe box bread
Jamaican’s are now taking bread
Out a English people mou’t.
From English people’s mouth.

Wat a devilment a Englan!
They have faced war and braved the
Dem face war and brave de worse,
worst
But me wonderin how dem gwine stan
But I am wondering how they will cope
Colonizin in reverse?
With colonization in reverse?

These examples are important because they show that despite its marginal
position Jamaica has been able to exert significant influence on the world’s cultural
systems. Also, the model of Western global hegemonic culture often described by
theorists is that of a seamless unity, the reality is, however, that it “carries with it a high
degree of tension that creates porosities and cracks” (Mosquera, 1997, p.13) that reduces
monolithic domination and allows fragmentation, contamination and hybridity.

_localization: The local as a site of resistance_

One important fact in the globalization-localization debate is that the global does
not exist without the local. There is no debating the fact that globalization is changing the
ways we experience national identities and cultural belongings but Atshshi Yamada
(2002) argues that one paradox of globalization is that localism grows as a resistance to
globalization and globalization and localization operate simultaneously – in a process
referred to as ‘glocalization’. The idea here is that both processes – globalization and
glocalization- are evolving together and strengthening each other. For example according
to Suarez-Orozco and Qin- Hilliard “local meaning-making systems play a critical role in
interpreting and reshaping media and cultural exchanges” (2003, p.19).
Localism grows especially when there is a perceived threat to local identity and culture. This resistance is evident throughout the cultural institutions and systems within Jamaica. For example, the perceived take over by international fast-food giants (McDonalds, Burger King, Wendy’s etc.) of our local food industry led to an intensification of efforts by home communities to showcase traditional foods throughout the island. Of note is the proliferation of annual food festivals throughout the length and breath of Jamaica- The Jerk Festival in Portland, The Yam Festival in Trelawny, The Breadfruit Festival in St. Thomas - are but a few. Not only are these festivals supported by locals but they have become a magnet for tourists and Jamaicans returning to the island for holidays. This emphasis on local foods has also forced international fast food chains operating within the island to include local dishes on their menus.

An example of localism within the field of education is the replacement of the British GCE O’ and A’ levels with the Caribbean Examination Council (CXC) and Caribbean Advance Proficiency Exam (CAPE) as the terminal examination for Caribbean high school students. This examination places emphasis on content, methodologies and assessment strategies that are more relevant to our Caribbean students’ needs. The curriculum was developed by local educators and stakeholders and allows students to identify research and evaluate local socio-cultural issues. A major part of this process is that they utilize local knowledge, values and belief systems to better understand and shape their world.

Within the arts the institutions and systems that protect and preserve the cultural expressions are also fertile sites of resistance. The central body responsible for sustaining
and promoting culture is the Ministry of Education Youth and Culture. Its Cultural Division has the responsibility for

directing cultural policy and development. The policy speaks to such issues as culture and education, the development of cultural industries to expand employment especially among youth, culture and heritage prospects, and those related to national development (MOEYC, 2004).

It executes its responsibilities and programs through its agencies - The Institute of Jamaica, The National Heritage Trust, Things Jamaica (now under the Ministry of Industry, Commerce and Technology) Jamaica Cultural Development Commission (now under the Ministry of Local Government and Community Development) and JAMPRO, which is responsible for the Music Industry development program and craft promotion. Through local festivals, national competitions and involvement in the school curricula these agencies promote and sustain traditional heritage, music, dance, cuisine, visual arts, and architecture among others.

Section C: Education in Jamaica- An Historical Overview

Education has always been and continues to be shaped by the processes of globalization. Bloom (2004) states that “Globalization is changing the basis of the world economy from industry to knowledge” (p. 59), making education extremely important to the world’s citizens and nations, enabling them to function more productively in a competitive global economy. Bloom’s observation that “global income inequity is mirrored by global inequality in education” further exacerbates the economic and developmental disparity between the countries at the center of globalization and those on
the margins. Education’s role in promoting development has occupied the policy agendas and discussions of governments in recent decades, and its use as a tool of power and control have been well documented in the histories of developing nations.

During the colonial period, education was used as a means of control and power, designed to keep the population tied to the plantation economy. Remnants of this ideology continue to persist, leading Ashcroft, Griffiths & Tiffin (2004) to concur that education is the most “insidious and in some way the most cryptic of colonist survivals” (p.425) because within systems of education themes of dependence and cultural domination are always present. One impediment to educational advancement in Jamaica is that features of European models inherited from colonialism remain and this poses challenges for education policy makers and other stakeholders. Education does, however, provide one of the most promising ways conduits to dismantling relics of colonial authority and a means of subverting global hegemonic systems.

This section of the paper provides a brief historical review of the educational movements from which present educational development and change in Jamaica can be analyzed for guidance in formulating educational policies and initiatives. The review will identify the traces of colonial education that can still be found in Jamaica’s education system and illustrate how they continue to influence the culture and identity of the nation. It will also show how these traces affect decisions about development and modernization in education, the extent to which decolonization has been possible and the forms of resistance being used against current imperialistic forces. Consequently, the review will also examine how education in Jamaica becomes a site of resistance against both factors of global dependency and domination. This section of the review is divided into six parts.
Education During Slavery: Retracing the Remnants of Colonialism

Throughout the period of slavery the colonial power provided no educational opportunities for the enslaved people. Children of the plantocracy were sent to England to be educated and where this was not possible someone was hired to teach them the rudiments of reading, writing and arithmetic. There was no overall plan for the education of the masses until the period immediately before and immediately after abolition in 1834. Following abolition the need for mass education was recognized but the plantocracy accepted no responsibility for the education of the newly freed slaves.

A year after abolition 1835, the British Parliament approved the Mico Trust Funds and the Negro Education Grant, “for the religious and moral education of the negro population to be emancipated” (Hurwitz, 1971, p.121), a sum of thirty thousand pounds (Jamaica received seven thousand five hundred pounds of this sum) to be administered by missionaries and to be used primarily for the erection of buildings for Day Schools, Infant, Noon, Adult Classes and Sunday Schools. This according to Whyte (1977) was the first attempt at the governmental level to provide primary education for the masses and marked the beginning of a permanent affiliation between the government and the church in the provision of elementary and teacher education throughout the Caribbean.
Hurwitz (1971) claims that this policy also saw the introduction of a system of mass education for which England was unable to offer institutional patterning, because state supported public education was still unknown in the motherland. The administration of the 30,000 pounds of government grants and charitable bequests became the responsibility of the Baptists, Methodists, Wesleyans, Moravians and others. Although these bodies planned what was thought of then as a highly ambitious curriculum, focusing on Reading, Writing, Mathematics and Religious Education, no provision was made for manual, mechanical or technical education. Hurwitz further posits that it was concern for the “spiritual” as opposed to the “material” which inadvertently laid the foundation for the negative attitude of the ex-slaves towards “vocational education”. This negative outlook remained characteristic of the Caribbean worldview until the mid-twentieth century.

The Negro Education Grant was terminated in 1845 and a decline in financial contributions from denominational bodies and regional governments made the survival of education dependent on winning the support of the planters. To achieve this, educational bodies defined or redefined their educational objectives, to make them more acceptable to the ruling class. They proposed that education should teach students “to accept their new reality by modifying their occupational aspirations and their behaviours” (Bacchus, 1994; p.21). The rationale was that such an education would keep the masses from seeking higher status jobs and they would remain shackled to the plantation. Colonial educational policy and practices were therefore, based on the imperial authority’s preconceived notions of the intellectual, cultural and social abilities of the colonized-subject.
Despite the contradiction surrounding the provision of elementary education for
the masses, the general consensus was that it was a necessity for social and economic
development. The challenge to educational policy makers was how to improve the
efficiency and effectiveness of elementary education in order to justify the increased
expenditure in this sector. This gave rise to controversy over the program of learning
elementary schools should offer.

One of the most important factors that influenced the elementary school
curriculum was the expectation that the children of freed slaves would follow in the
footsteps of their parents as agricultural laborers. In support of this perception a type of
vocational education was created as an equivalent to agricultural / practical education.
This curriculum advocated a program of learning that the colonial authority hoped would
develop in students

..a willingness to accept the inevitability of their future role as manual
workers by providing them with an effective programme of practical, industrial, agricultural or manual training. Such a course of instruction was expected to develop the attitudes, skills and knowledge necessary to increase the student’s efficiency in their destined role by inculcating in them the idea that it was their social and moral obligation to work hard” (Bacchus, 1994, p121).

The Colonial government in its approval of these objectives further suggested that

West Indian education should be geared towards helping the masses become “animated” with the spirit of “patient industry”, since this would ensure that, for the ex-slaves, “the boon of freedom will not have been bestowed on them in vain.” (Bacchus, 1994, p 121)

Kay Shuttleworth a well known English educator was selected by the Colonial
Office to head a task force to develop a program of industrial education for the colonies.

His 1847 report A Brief Practical Suggestion on the Mode of Organizing Day-Schools of
Industry, Model Farm Schools, and Normal Schools as Part of a System of Education for the Coloured Races of the British Colonies, addressed three broad educational objectives: The Moral Development of the Black Population, the Improvement of the General Standard of Living Among the Black Population and the Development of Social Skills and Political Awareness (Bacchus, 1994). He also proposed three types of schools to achieve these objectives – Day Schools of Industry, Model Farm Schools and Normal Schools of Industry.

The Day Schools of Industry combined both academic and practical subjects that revolved around a communal garden plot, the instrument used in teaching students their station in life. The plot was divided into two sections: a communally cultivated plot that provided resources for school lunches but which also demonstrated to students “that their cooperative efforts could benefit from ‘order, method, harmony and subordination’”. The second plot was cultivated on an individual basis meant to help students develop “a sense of personal interest and responsibility.”

Model Farm Schools were more advanced and structured along the lines of “cottage industry”, but continued to interweave both academic and practical skills. Boys were taught the elements of agriculture as well as basic construction and carpentry. This training was intended to prepare the students to build their own simple cottages, “rude but substantial furniture and outbuildings. They would also learn rudimentary accounts, and gained knowledge in weights and measures, acquired through the day-to-day operations of their gardens. Girls’ education was intended to complement the boys’ by making them into efficient and skilled housewives and their program centered on housekeeping-cooking, laundry, ironing, hygiene and infant care. They continued to be taught religious
subjects but not only from the Bible but from specially prepared class books, aligned to the objectives of industrial education.

The proposed curriculum for Normal Schools of Industry was geared towards the preparation of industrial education teachers and would include:

2. Agricultural or Industrial Education: Chemistry and its Application to Agriculture, Theory of Natural Phenomena in Relation to Agriculture, Theory and Practice of Agriculture and Gardening, Management of Farming Stock including the treatment of their Diseases.
4. Language Arts: English Grammar and Composition
5. Arithmetic and Book-keeping
6. Social Studies: English History and Geography
7. Aesthetic Subjects: Vocal Music

Despite economic hardship, protests from highly influential groups who thought the proposed curriculum was too sophisticated for the Negro mind and parental objection of industrial education for their children, efforts were made to implement industrial education by modifying its content. As an incentive extra grants were given to schools which included Sewing, Manual Training and Gardening in their curriculum. Efforts were also made by individual colonies to introduce manual labor into schools, through grants, payment by results legislation, regular inspection by school inspectors, teacher training and publication of a specialist textbook - *An Elementary Textbook for Tropical Agriculture*. 
This attempt to make practical education prominent in the primary school curriculum was highly unsuccessful. Many believed that this emphasis discouraged ex-slaves from sending their children to school as they had developed contempt for manual labor, long associated with slavery. The stigma attached to manual labor remained, however, and according to Miller (2002) and King (2002) there were very few major reforms in the region during the first half of the twentieth century primarily as a consequence of low governmental funding and the change of focus from liberal to agricultural/vocational education. Williams (1968) argued that our inability to give agricultural education a deserving place in the school’s curriculum has impacted negatively on the economies of the ex-colonies as in all instances their “agricultural economy remains inadequate” perpetuating a dependence on agricultural imports to satisfy the needs of local populations. Burchell Whiteman (1993), former Minister of Education in Jamaica, believes “the major problem with the system of education throughout the Caribbean remains the unsuitability of the education they offered to their respective developmental needs” (p.96).

*Education during 1944- Present: A Path to Self-Determination*

The process of decolonizing education in Jamaica began with an attempt to reform the elitist ideologies, policies and structures which guided the colonial system of education. Norman Manley, the first Prime Minister of Jamaica, in a 1939 address to parliament declared,

We can take everything that English education has to offer, but ultimately we must reject the domination of her influence, because we are not English nor should we ever want to be (Nettleford, 1971, p.107).
The successive waves of education reform by independent Jamaica included increases in the budget for education which facilitated extending education to the masses-making it a right rather than a privilege; the development of culturally relevant curriculum- “which gives the individuals a personal interest in social relationships and control, and the habits of mind which secure social changes” (Dewey, 1916), and the transformation of teacher training practices.

The start of self-government in 1944 laid the foundation for an educational system focused on social and cultural development and created the opportunity for an increase in the allocation of funding for education. The establishment of the Ministry of Education in 1953 and the granting of independence in 1962 also paved the path for the development of a national educational policy that would expand the scope of education and redefine educational goals and priorities. During the 1960’s and 1970’s emphasis was placed on the construction of schools and the training of teachers to increase access, equity and quality in education. Reform also concentrated on the development of a curriculum that was more suited to national goals and promoted the aims of continued development and promotion of literacy as skills for economic, social and self-advancement. The 80’s and 90’s saw the restructuring of the educational system primarily at the Grade 7-12 levels, the establishment of a national curriculum, national assessment programs and the development of local textbooks for these levels.

Currently education has moved beyond acknowledging the existence of varying forms of colonial and global domination in our system of education and has began the process of examining the ways in which media and other socio-cultural productions manipulate the identity and culture of the Jamaican learner. The objective is now to
position our learners as global citizens, providing them with the knowledge and skills necessary for them to successfully traverse the global landscape. Thus education’s major challenge has become to

…shape the cognitive skills, interpersonal sensibilities and cultural sophistication of children and youth whose lives will be both engaged in local contexts and responsive to larger transnational processes (Suarez-Orozco & Qin-Hilliard, 2003, p. 3).

This new trust in educational reform is grounded in the common-sense theory that we need to foster global awareness while simultaneously maintaining and protecting local knowledge and cultural systems. This common-sense approach also underscores the reality that,

Globalization means that the lives of children growing up today will be shaped in no small measure by global processes in economy, society and culture. Educational systems tied to the formation of nation-state citizens and consumers bound to local systems to the neglect of the larger global forces are likely to become obsolete, while those that pro-actively engage in globalization’s new challenges are more likely to thrive (Suarez-Orozco & Qin-Hilliard, 2003, p. 23).

We realize that within this global marketplace our learners need to be informed, engaged, critical citizens if they are to survive in this new millennium. Jamaica’s economic and social survival depends on producing citizens who are able to effectively consolidate and navigate both local and global terrains.

Tertiary Education: Nation Builders

The tertiary education sector continues to be a site of interest in the post colonial revolution, because the intellectual products of these institutions are expected to become
leaders in developing subversive and revolutionary processes that will dismantle the
hegemonic structures of colonialism. Their leadership is also essential to addressing the
current social and moral crisis in Jamaica, as according to the MOEYC Draft, Strategic
Plan Framework Tertiary Education 2006-10,

The society at large appears to have lost its traditional values as
evidenced by the increase in crime, the increasingly alarming
violent death toll and the expectation that the government must
look after its citizenry (p.28).

The concern here is that the graduates of our education system are not able to cope with
life’s challenges, and this has resulted in moral and social decay. In addressing Jamaica’s
current social, political and economic crisis attention is focused on the outcomes of the
tertiary system, as it is from this sector that we expect our future leaders to emerge.

The World Bank (2000) observation that higher learning is critical in the
development of national productivity and the ability of nations to compete globally was
endorsed by the government as well as other stakeholders. Further to this is a call for
more research at this level, to inform national development policies and to guide and
inform the planning of tertiary programming,

Since the future leadership of the country must emerge from the tertiary
system, it is critically important that programmes and courses offered in
these institutions model values and approaches that can assist the country
in its development. These values include: entrepreneurial approaches,
involvement in community service, and respect for national culture
(MOEYC Draft, Strategic Plan Framework Tertiary Education 2006-10,
p.28).

The reality here is that the tertiary level has been growing in an unplanned, unsystematic
way. Whereas significant reform has taken place at both the primary and secondary levels
the tertiary sector has been given very little attention. Given the considerable investment of tax payers at this level the imperative is to implement curriculum reform, policy and management structures and ongoing research and evaluation. According to the National Council on Education the 2003 allocation to the educational sector was 15% of the budget which exceeded J$23.3 billion, with 17% of this allocation going to higher education. Our investment in education is not only because it is a human right or that it is a public demand but because of the expected social and economic benefits.

An examination of the tertiary sector shows that as of 2005 there are 17 publicly funded institutions [inclusive of community colleges, teachers’ colleges and multi-disciplinary colleges, 1 privately funded university, 18 private tertiary institutions, a number of corporate universities in development and also a large number of off-shore institutions operating in Jamaica.

The importance of higher learning to national productivity is widely understood and the Government of Jamaica has begun to focus on the provision and expansion of this level and in particular lifelong learning as a necessity for its citizens. The policies and practices outlined in Education: The Way Upward. A Greenpaper for the Year 2000 represents the commitment of the Government to engage its people in the strongest possible partnership for development through education and training. The paper clearly states that educational policies and programs are based on the belief that,

The present global environment at the onset of the new millennium creates opportunities and makes demands for a society which actively develops a creative thinker-worker with the attitudes, skills and knowledge to be a controller of his environment not a victim of it (pg.1).
With this intention, the Government of Jamaica, through its agency The MOEYC is reforming the system of education to more effectively respond to the changing demands of the society and a wider global marketplace. At the higher level emphasis is now being placed on continuing professional development for adult learners and this has created a demand for educational programs that address these needs.

**Teacher Education**

The Baptists, Methodists, Wesleyans and Moravians were given the mandate of administering the first trusts and grants for education of the freed slaves in Jamaica, and this created an on-going relationship between the government and the churches in the provision of elementary and teacher education. The first teacher education curriculum emerged in response to a need to train locals to teach agriculture, religious and moral education and professional subjects inclusive of the art of organizing and conducting an elementary school (Bacchus, 1994, p125). The curriculum reflected the philosophy of the colonial government rather than the needs of the society.

Since independence, successive reform movements have changed and expanded both qualitatively and quantitatively the structure and programs of teacher education and national educational standards. Within Jamaica the current teacher training programs make provision for teacher trainees to specialize in Early Childhood Education, Primary Education, Secondary Education or Special Education. These are 3 year programs which lead to a Diploma in Education and only in few instances to a Bachelor’s degree (Mico College –Special Education and Shortwood Teachers College –Early Childhood Education Degree). Locally there are 6 teacher training colleges, 4 multi-disciplinary
colleges (College of Agriculture, Science and Education, G. C. Foster College, The Edna Manley College of the Visual and Performing Arts and the Vocational Development Training Institute) and three universities participating in teacher training. Alongside these are cross-border programs that originate in offshore universities but are brokered through various partnership agreements with local institutions.

One persistent issue in this sector is the low status of teacher education and the unsatisfactory quality of the graduates from the school system. Discussions about the quality of education usually point to the quality of teaching in our schools and invariably focus on teacher efficacy. This is understandable as the teacher has an important role to play in the process of educating: they are the catalysts that stimulate learning and the link between educational policies and the realities that exist in the classroom. In a paper presented at the Economic Development Institute (EDI) Conference held in Trinidad & Tobago in April 1999, Professor Errol Miller observed that despite advances made in teacher education in the 1980’s

….teacher status had declined. One of the roots of this decline was the advance in the general level of education of the population. Teachers who in the past had commanded respect on the basis of their superior education compared to the vast majority of parents and the general community, no longer held such an overwhelming advantage. While the content of the teacher credential had improved, teachers were still being certified through certificates and diplomas in circumstances in which persons with degrees were becoming more numerous (p. 19).

One indicator of educational quality is the percentage of trained teachers in the system, and currently there are 21,000 teachers requiring an upgrade to the bachelor’s level. The goal of the Minister of Education, Youth and Culture is to have all teachers qualified to at least the bachelor’s level by 2015. In seeking to improve the quality of education,
emphasis is also being placed on the modality of teacher training as there is evidence of deficiencies related to the quality of intake, training and supervisory practices. Currently teacher trainees are taken from the lower percentile of secondary school graduates, as the entry requirements for teacher training institutions are 4 CXC passes or their equivalent. Students with more passes at the CXC (Caribbean Examination Council) and the GCE O & A Levels (General Certificate of Education) are guided into the universities. Teacher training programs have also been negligent in fostering the use of technology and of student centered methodologies. These deficiencies were evident in the classroom practices of student interns and classroom teachers, especially in the areas of lesson planning, assessment and evaluation strategies and classroom management and organization (management of space, materials and time).

Another indicator of educational quality is students’ performance, and efficiency indicators suggest that these are at unacceptably low levels. For example the 2004 World Bank report cites low average achievements in primary and secondary schools and points to the fact that on the CXC examination Jamaica is annually outperformed by other Caribbean countries that spend less on education. From experience working in the school system I am aware that there are other factors besides teacher efficacy which contribute to students’ low achievement rates. These include the unevenness of school quality, the insensitivity of education policies to the reality of the school, poverty, crime and the home environment.

The new mandate in teacher education is to move the terminal certification from a diploma to a bachelor’s degree for entry level teachers and for programs to focus on developing pedagogical skills that will enable teachers to unite global and local needs.
Some teacher training institutions have partnered with local and overseas universities to develop and deliver their own undergraduate and graduate degrees, and others are exploring possibilities of becoming full degree granting universities in their own right and still others are building local consortium to consolidate resources. Curriculum reform is also an integral part of this new reform movement and focus not only on exposing Jamaican educators to the current theories and practice of teaching but also on enabling them to study the functions and purposes of education from their own cultural perspectives.

From my years of working in the field the challenge to teacher education has always been how to unite practice and theory. Perraton (2000) in addressing this deficiency advises that

Close links between college and classroom are needed if practice and theory are to inform each other, and if teachers are to avoid dismissing anything taught at their college as irrelevantly theoretical (p.83).

It is widely understood that the college culture is different from the classroom culture and that most often teacher training does not reflect the realities of the classroom. Young teachers are often ill prepared to cope with the numerous managerial, social and cultural issues that assail their entry into classroom teaching. The culture in most schools is not to nurture the young teacher but to throw them head first into teaching. From my observation of teacher initiation processes minimal opportunities are usually provided in Jamaican schools for induction or mentoring, instead teachers by the very nature of the school organization are forced into isolation and independence. The physical and emotional isolation of the classroom discourages mentoring or discussions among
teachers of what happen in practice and the consequences to educational curricula or pedagogy. The end result is that this places limits on the development of new possibilities for teaching and learning.

From my experience too, one of the weakest areas of the teacher training program is supervision of teaching practice. A major challenge is that this is one aspect of the regular college lecturer’s responsibility; besides teaching full loads they assist teacher trainees with lesson planning and conduct onsite supervision. Other elements such as limitations of standardized evaluation instruments, geographical distance and assessors’ limited skill at evaluation are also challenges.

*The Jamaican Art Movement*

The Jamaican art movement evolved as a resistance to the pressures of colonialism and continues to function as a productive site of decolonization. The year 1922 is significant for art in Jamaica because it was the year Edna Manley, wife of Norman Washington Manley arrived in the country. It is to her that many believe the local art movement owes its genesis. Trained in Britain as an artist and having exposure to various art movements, she was concerned that the country did not have its own artistic vision. Twelve years after arriving she publicly criticized the local art community in an article for the Jamaica Daily Gleaner:

…who are the creative painters, sculptors and engravers and where is the work which should be expressions of its country’s existence and growth? A few anaemic imitators of European traditions, a few charming parlour tricks, and then practically silence. Nothing virile, nor original, nor in any sense creative, and nothing above all, that is an expression of the deep-rooted, hidden pulse of the country – that thing which gives it its unique life. To go into the cause of this barrenness is too big a subject for a news-
paper article – perhaps it is a still unrealized Island consciousness: of one thing I am sure it is not – that there is nothing to be expressed (Boxer, 1983, pg. 13).

Of the artworks of the Africans who made up more than 90% of the population David Boxer, art historian, art critic and former curator of the Jamaican National Gallery, laments

It is one of the tragedies of slavery that so drastic was the deculturation of the Africans, so harsh were the prohibitions against the manufacture of ritual objects, that with the exception of undecorated ceramic vessels not one object exists as evidence of the continuity of African artistic traditions in Jamaica” (1980, pg.4).

Surely the Africans had taken rich artistic traditions from the motherland but their pursuit were discouraged, firstly because the colonial master did not understand them and therefore feared them, and secondly because they were of no economic value to master. After almost 300 years of suppression it appeared that the visual arts was not a necessity to the lives of the masses, because they served no functional purpose. Colonization had submerged the techniques, styles and value of African art.

One hundred and fifty years after abolition, British art was still held as the standard example and the artistic identity of the nation. The artistic traditions that existed prior to 1922 were developed essentially, by foreign itinerant artists who painted landscapes and portraits of planters and their families. Some of these works were later made into prints and sold in England. Artists such as Bartholomew Kidd, George Robertson, Phillip Wilkstead, and Isaac Mendez Belisario were frequent visitors to the island. Following emancipation and the decline in the sugar economy the island lost its appeal and works of this period were mostly done by amateurs.
In this process of deculturation colonialism had robbed the Jamaican native of art that reflected his African identity, and in a subtle way had alienated him from his past and forced him to idealize the history, culture and art of the colonial master. Spurred by the nationalistic movement of 1930’s -60’s that was being led by her husband, Edna Manley sought to give credence to a type of art that reflected the Jamaican landscape, the people and their way of life.

Edna Manley observed that while the Jamaican society retained remnants of Spanish and British influences the music, dance, religious practices, food, dress, language, family structures, gestures and attitudes of the Jamaican population were more reflective of their African ancestry (Sherlock, 1980). With this realization she adopted changes in her materials, style and technique to reflect the Jamaican reality. Her work changed radically from romantic realism to reflect the more bulbous forms and exotic styling of the African physiognomy.

She offered free art classes in the form of workshops to locals in painting and sculpture encouraging them to explore, study and record the images, social issues and realities of the Jamaican society. Under her leadership Jamaica experienced the development of the first art school in the English speaking Caribbean – The Jamaica School of Arts and Crafts. The school currently exists as The School of the Visual Arts, within the complex of the Edna Manley College of the Visual and Performing Arts, and since 1950 has expanded in both size and curriculum, and remains the premier art institute within the Caribbean.
The Case of Art Education in Jamaica

A history of art education shows that the arts have always existed on the fringes of education and development, and have only recently become an integral part of the school’s curriculum. Within the MOEYC the discipline is managed by the Technical Vocational Unit and is classified as Art and Craft. This same classification persists in the programs of the teacher training college where emphasis continues to be placed on the acquisition of technical skill rather than on the psychological or cognitive benefits of materials and processes and its value to child development or emotional wellbeing is ignored. This is understandable as a legacy of the colonial encounter is that the visual arts are valued in education and the wider society as a form of cottage industry for social and economic gain.

The curriculum of Edna Manley College of the Visual Arts (EMCVA) evolved much in this same way, placing priority on “basic training in the fine arts as well as crafts skills…” (Archer-Straw, 1999, p.25). The school was founded as a training institute for local artists and crafts persons and as such its teaching methodologies “followed the apprenticeship method, the classical method of teaching fine arts for centuries in academies everywhere” (Archer-Straw, 1999, p. 25). The need for art teachers especially at the secondary level led to the recent development of art education as a specialist area of concentration within the EMC. The discipline however, continues to be tied to and overshadowed by the other departments in the institution that focus on the traditional teaching of the fine arts.
Contemporary Issues in Art Education

The focus of current policy is education for sustainable development, and the arts have been pinpointed by the MOEYC as playing a critical role in this developmental plan. Training of art education teachers is provided by teachers colleges offering specialist courses in primary and secondary education and by the EMC. The mission of the teacher training institutions is to provide a three-year diploma for entry-level teachers while EMC offers specialized training at the certificate, diploma and bachelor’s level. Within the teacher training colleges art education is not yet a discipline in its own right, but some of its basic theories and principles are subsumed in the Visual Arts curriculum. This is essentially an eclectic combination of general education theories, studio, and art appreciation.

Although educational policies have changed and greater emphasis is placed on the arts in schools very little reform has occurred in the structure or content of the teacher training programs. For one, the training continues to follow the old British model, where the subject is conceptualized as art and crafts or trade. This stagnation is evident in the goals and objectives of the MOEYC, the teacher training curriculum and in the use of technology.

Goals & Objectives of the Technical and Vocational Education Unit

Tied to the ideology of British colonial education is the classification of art and craft as industry, and it is under the auspices of technical education that the discipline has continued to exist in the educational system. The Visual Arts (in the public school curriculum and teacher training programs) is managed by the Technical and Vocational
Education Unit of the MOEYC. This fact of management, in and of itself perpetuates the stereotype of art and by extension art education being technical education. An examination of the unit’s objectives also supports this philosophy:-

1. To provide the experience whereby students can attain a level of technical education and vocational training, which will satisfy the minimum entry requirements for tertiary institutions and the world of work.

2. To offer technical and vocational programmes that will be geared towards developing the types of skills, knowledge, attitudes, habits and values that are in demand in the society, and which will contribute to the nation’s productivity goals.

3. To foster the development of potential for self-expression, creativity and inventiveness that can result from the pursuance of a course of study in technical and vocational education.

4. To assume a major role in the development and implementation of teacher programmes that will produce the calibre of teachers who are qualified to contribute to the achievement of the foregoing goals (Ministry of Education, Youth and Culture, Jamaica, 2003, p.1).

Curriculum

The Visual Arts curriculum has not kept pace with international developments in art education. The structure has remained the same since the introduction of the three-year diploma program in the 1980’s. The curriculum combines studio and theories of general education with greatest emphasis placed on studio, as the following breakdown shows,

- subject matter courses – (studio, art history) (60%)
- theory of foundation courses - general education (14%)
- field experience (18%) and
- individual study and development (8%)

(Joint Board of Teacher Education, 1993).
The program also places greatest emphasis on subject matter (60%) implying that this is the most important knowledge to be acquired by the prospective teacher at this level and that pedagogical skills will be acquired elsewhere. The general rationale according to Professor Errol Miller, College of Education, in The University of the West Indies is that while greater concentration on academic competence would result in some loss of pedagogical competence, over time and with experience the young teacher would gain the desired pedagogical competence…if academic weakness were not remedied then, teachers on their own were unlikely to do so irrespective of the amount of experience gained in the classroom (1995,p.42).

Within the teacher training programs the methodologies also perpetuate the legacy of colonial education, with a heavy reliance on traditional methods of chalk and talk and rote, enabling Freire’s famous metaphor of “banking-education.” where the minds of learners are treated like an empty account in which the teacher make deposits – drawn from a central bank – usually the literature and examples classified as “great art” by Europe and the North. We continue to teach as we were taught, and in some classrooms, at all levels of the system, art appreciation and critique progress along the lines of ‘good art’ versus ‘bad art’ and not how art reflects the lives of the learner or its use as a tool of social change and empowerment.

Technology

Given the current technological revolution, art education appears to be left behind, as to date there is not yet a concerted effort to integrate computer technology into the teacher training programs. This problem is however, not limited to art education, as a 2001 survey by Peart and Sheffield shows that Jamaican teachers’ colleges in general
lack modern educational technologies, (hardware and software) and that training programs have not kept pace with technological advancement. This is especially distressing as policy makers have identified information and communication technology as a catalyst for human resource and social and economic development.

Section D: Distance Education

This section addresses the use of distance and open learning in the Jamaican system of higher learning. It examines (a) the growth of distance education as a provider of higher education, (b) the policies and trade agreements that influence this growth and the resulting impact on the educational system in Jamaica, (c) the policies in place for governance (control and management) and (e) the current need for the development and integration of distance education programs that are responsive to the country’s developmental needs. This is done with an intention to create a deeper understanding of the necessity for Jamaica to develop culturally relevant art education programs.

Distance Education: A Phenomenon of Globalization

Akpowire (2000) believes that local education systems cannot be isolated from the impact of globalization and that this has forced schools to develop strategies to compete in an international economy. He stresses the point that the process of globalization cannot be reversed, or ignored, but should be harnessed. One outcome of globalization is the continued growth and development of distance education. Its ability to reach remote populations, to interact with learners anytime and anywhere and its competitive cost
makes it a major competitor in the provision of education and one with which governments and highly recognized educational institutions are now competing to align themselves.

Jenkins (2004) believes distance learning is becoming increasingly popular in developing countries such as Jamaica, as these countries visualize this as a way to access “world class learning via the internet” and also that “technologies can help to make good education more available widely within countries” (p.56). In Jamaica distance education has become a major player especially at the tertiary level, offering a wide variety of programs in the areas of education, business, counseling and others. Its widely accepted participation at this level is a result of the inability of the local system to meet the demands for higher education life long learning.

Distance Education: International Policies and Trade Agreements

The merger of communication technology and distance education has eroded political and geographical boundaries in the movement of knowledge. This has had a major impact on how nations now conceive education and schooling and the pivotal role education must now assume in national and global development. This section examines the World Trade Organization (WTO), General Agreement on Trade in Services (GATS) policy which attempts to liberalize the educational sector of its member countries. It focuses on the aims of GATS, its impact on public education and the implications of liberalizing educational services from the perspective of developing countries.

Akpovire (2000) argues that due to the extensive growth of distance education “education has been converted into a commodity of trade and subject to the new
international trade deals and services” (p. 275). The GATS policy is one such, which attempts to regulate, control or harmonize the movement of knowledge. GATS is a multilateral, legally enforceable agreement covering international Trade in Services as opposed to Trade in Products. “Services” is defined under this trade agreement as,

…..any service in any sector except services in the exercise of “Governmental Authority”. The agreement goes on to further define “a service supplied in the exercise of governmental authority” as any service that is supplied neither on a commercial basis nor in competition with one or more service suppliers” (National Council on Education, p3).

Under this trade arrangement signatory countries commit to incrementally place sectors of their economies under GATS. Jamaica became a signatory to the Uruguay Round of Negotiations of April 15, 1994.

The agreement incorporates twelve areas of service: –business services, communication services, distribution services, tourism and related services, construction and related engineering services, environmental services, financial services, health related and social services, recreational, cultural and sporting services, transport services and educational services. The following four modes of trade were identified by WTO as constituting the definition of trade in service;

- *Cross-Border Supply* – the possibility for non- resident service suppliers to supply services across borders into a Member’s territory.

- *Consumption Abroad* - the freedom of a Member’s residents to purchase services in the territory of another Member.

- *Commercial Presence* – the opportunities for Foreign Service suppliers to establish operate or expand a commercial presence into another Member’s territory, such as branch, agency or wholly owned subsidiary.
Presence of Natural Persons – the possibilities offered for the entry and temporary stay in the Member’s territory for foreign individuals in order to supply a service (National Council on Education, 2003, p 4).

GATS: Its Effects on Public Education

In most countries governments function as the sole provider and regulator of the educational system at all levels. Also in all instances the key premise upon which public education is provided is national development and the retention of cultural and social values. Under the GATS agreement education would no longer be considered a public service, but would instead be categorized as merely another commercial enterprise. Within the context of liberalization as defined in GATS, education services can be traded to the highest bidder.

Attempts to liberalize / privatize education have been met with much resistance and of the 144 countries only 21 countries became full signatories to the general principle of liberalization of the education sector as stipulated in the terms and conditions of GATS. Of this 21, 15 are developing countries and 6 are countries with economies in transition. There are five education sectors covered under GATS (primary, secondary, higher, adult education and other education (testing and certification) but most governments have made commitments only for adult education, higher education and other education.

Within these countries any aspect of “education” is potentially open to foreign competition, inclusive of curriculum development, the owning and operating of schools, and the hiring of teachers. Within the terms and conditions of GATS standardization is also institutionalized through international equivalency, and the possibility exists that the
uniqueness of educational institutions will vanish. The education system has always played a central role in the exploration, interpretation and preservation of cultural legacies, and under this trade agreement the notion of culture will be threatened as this standardization eliminates cultural focuses, thoughts, language, and educational themes of individual countries.

**GATS: Impact on Distance Education**

So far the impact of GATS has been felt the most in the ‘higher education’ sector, mainly for reasons inclusive of globalization, improvements in information technology and communication and increased competition in higher education. Distance education is subsumed under category 2- Cross-Border Supply – “The consumption of a service abroad by the citizens of a member country on the territory of another member country” (National Council on Education, 2003, p 4). It offers the easiest entry into transnational education projects. Large transnational providers have created an industry similar to that of film and cable as courses can be developed for one market and with minimal or no additional investment, changes or improvements can be offered globally.

**GATS: Developing Countries Perspectives**

Many believe education should be excluded from GATS as it is a service that is unique in important and relevant ways; it is a human right and medium of citizenship as educational systems are bound up with the creation of citizens and the production of identities (local, regional and national), as well as acting as a means for distributing and redistributing cultural and social goods (Robertson, 2002).
As nations grapple with the “challenge of the knowledge economy” (Osborne, 2003) many are already expressing concerns with the proliferation of off-shore universities seeking to supply higher education within their territories. This has prompted vulnerable nations to begin devising ways of implementing policies that restrict, control or regulate “the trade in knowledge” believing that the unbridled growth of external providers could have an adverse affect on the transformational goals of individual educational systems.

Goburdhum (2003) and Robertson & Dale (2003) perceive this attempt at liberalization as an effort to make poor countries poorer as developed countries use this as a means of promoting trade agreements that are more favorable in furthering their agendas. This, they believe, is obvious in the negotiating process, as for instance the world is led to believe that the WTO is a “member driven and rules based organization”, instead they argue it is a “fundamentally unfair organization whose rules are inequitable” as negotiations are controlled by the developed countries who have a “large stake in the creation of a global service industry” (p.26). They argue that representatives of poor nations are often excluded from negotiations or bullied into accepting terms of agreements that are not in their country’s best interest. Also due to their financial weakness, the negotiators from these developing or less developed countries are often unable to maintain a presence in Geneva and are often outnumbered by the large delegations from developed countries. This under-representation often leads to negotiators outside of the education sector providing representation and making decisions on behalf of this sector. Different departments, for example trade as opposed to education, do not necessarily share the same values or agendas.
While developing countries are expected to reduce barriers to trade (commitments to GATS are binding), Gillson (2003) believes it is extremely difficult to penetrate the markets of developed countries. He argues that in the context of GATS, these first world nations “consistently have double standards, by seeking to liberalize and export educational services while regulating (their) own education markets” (p.38). Financially, poorer countries are also at a disadvantage as GATS gives transnational providers the rights to operate on the same terms as local providers. So for example, if a government subsidizes public sector educational institutions this could be interpreted as unfair treatment of private providers.

Education has always played a central role in the preservation of cultural heritage, and in economic, social and political sustainability. The concern is now whether or not these privately owned institutions share these reciprocal interests. Robertson & Dale (2003) envision the way forward is to

…conceptualize education as a global public good with the potential to contribute to the development agenda; rather than a narrow, instrumental agenda that serves the needs of transnational capital (p. 27).

In the context of Jamaica, the National Council on Education (NCE) has expressed concern regarding the impact the agreement has had on tertiary education and whether or not the country is prepared to implement measures that are beneficial to the country while remaining true to the spirit of liberalization. Their “Policy to govern the establishment of off-shore post-secondary education and training facilities in Jamaica - National Council on Education, 2004” identifies “Commercial Presence and Presence of Natural Persons” as the two modes of trade that have “contributed to the mushrooming of
all forms of export education” especially, “off-shore education facilities” (p.3). Their primary concern focuses on quality and sustainability and recommends, among others, (a) mandatory registration of all off-shore providers of education, (b) the registration, certification and licensing of said institutions to be at the discretion of The University Council of Jamaica (UCJ) and The National Council for Technical and Vocational Education and Training (NCTVET), (c) compliance with Jamaican law, (d) compliance with the Ministry of Education regulations (e) sanctions to be applied in cases of non-compliance and (f) contingency arrangements to guarantee the completion cycle of studies in such cases where the contract is terminated by the service provider.

In response to GATS the task force on tertiary education has also identified a number of pressing concerns with implications for planning and growth at this level. (See Table 3: 1) The reasoning behind this is that it is vital for us to consider the restrictions and other ramifications for development within the country. It is also to alert governmental policy-makers and other educational stake-holders to become more aware of the effects of increased liberalization on the educational sector.

*Distance Education and Cultural Relevance*

According to Jenkins (2004) although there is an increase in the use of distance and open learning worldwide the forms differ depending on the country and on national needs, socio-economic conditions, the degree of involvement by the government, the local educational structure, communication infrastructure and available resources. Differences also emerge due to the country’s historical and cultural background and its “academic and intellectual traditions” (p.53). In other words, there is not a one size fits all
model, and when selecting distance education modalities it is vital to consider the restrictions and other ramifications for development within the individual country’s context. Our attempts at expanding the tertiary sector must therefore take into consideration the historical context in which Jamaican society has evolved, the social and cultural realities of the society, and the current global economic, social and political realities that influence our lives.

Education offers Jamaica a route to economic and social self-sufficiency. Distance education has also been accepted as a necessary tool of development in Jamaica, but one that comes with a price. Chapters 5 and 6 discuss The Jamaica Masters Online Project as an example of distance education use as a strategy to create educational and training opportunities for a niche population underserved by conventional universities. The chapters will examine its goals, structure and method of development. Chapter 4 discusses the methodological choices made in the design of this study. It outlines the data collection techniques and methods of data analysis and addresses issues of trustworthiness related to the study.
Table: 3:1 Issues related to GATS that have implications for the Strategic Plan for Tertiary Education.

- Tertiary institutions will need to have their programmes accredited according to an international /global accreditation framework to address mobility for graduates. CARICOM is developing a regional framework that will be implemented nationally. The International Network of Quality Assurance Agencies in Higher Education (INQAHE) provides such an accreditation framework – UCJ is a member; the Caribbean Area Network (CANQATE) is a Sub-Network of INQAHE and the CARICOM framework follows the same model.

- Implementation of a credit system which will require the harmonization of standards between/among/across regional and national systems e.g. European Union’s ERASMUS/SOCRATES system which provides for credits granted by universities within the EU territories.

- Funding issues: these programmes exempt from GATS consideration are those related to public services, which are defined as “services supplied neither on a commercial basis nor in competition with one or more service providers” The implication is that GOJ will either have to provide a subsidy similar to the one it now provides to tertiary students for any offshore and/or private tertiary educational provider [there is no such thing as an “offshore” provider under the GATS] or dispense with any kind of subsidy for students attending tertiary institutions in Jamaica.

- Regulation authority: the Tertiary Commission will require authority to regulate tertiary education in light of the GATS: what national legislation will be needed to ensure this authority?

- Quality assurance: how will Jamaica maintain standards and at the same time comply with the trade rules?

- There need to be rules and policies to regulate/guide international higher education/tertiary cooperation

- Education as export: how can Jamaican tertiary institutions take advantage of the GATS?

- What role should/can the Tertiary Commission play in developing trade in educational services?

(Ministry of Education, Youth and Culture Draft Strategic Plan Framework Tertiary Education 2006-19)
CHAPTER 4

METHODOLOGY

Introduction

In this chapter I discuss the methodological choices made in the design of this case study. I describe my data collection techniques in the form of interviewing, and document collection and questionnaire. Methods of data analysis and issues of trustworthiness related to the study are also addressed.

My aim was to glean a critical understanding of distance education, its integration into Jamaica’s system of education and the types of cultural negotiations necessary in order to develop a form of distance education that is responsive to specific cultural needs. In examining these complex ideas the dissertation focused on The Jamaica Masters Online Project, a collaborative venture between The OSU Department of Art Education (OSUDAE) and the Edna Manley College (EMC) in (Jamaica). The project’s broad goal was to help The EMC develop the capacity to offer an in-service MA degree for teachers of the visual arts. The dissertation examined its goals and objectives, its developmental strategies and the cultural negations required to implement these. With regard to the project’s relevance I examined its alignment and contribution to (a) national development (b) institutional development and (c) learner development. The chapter is sub-divided
into four sections: (1) case study design, (2) data collection (3) data analysis and (4) trustworthiness.

**Part 1: Case Study Design**

In educational settings case studies are often employed when a researcher is trying to understand enormously complex problems of school and society. It is most applicable when the researcher is interested in understanding an individual case, its uniqueness, its idiosyncrasy and its complexity and does not want to generalize beyond this particular instance. I define my research project as a qualitative case study because I am interested in providing “rich ‘context-bound’ information…that helps to explain a phenomenon” (Creswell, 1994, p.7) rather than information that is captured and understood in measurable, quantifiable ways.

I selected a case study design because of the above reasons, but more specifically because of its appropriateness to the nature of my research problem, the questions being asked, and to my philosophical orientation, all of which establish ground for the research to be classified as a case study.

**Defining the Research Problem**

One characteristic of a case study is that it describes “the case” as “a complex dynamic system”, an “integrated system” that is also a “bounded system” and the case tells the story of this “bounded system” (Robert Stake, 1988; 2000; 2003; 2005; Merriam, 1998; Yin, 2003). A case, therefore, must be specific, it must be complex and it must be finite in time and place, number of participants and data collection. I define my research
as a case because it seeks to explore the complexities involved in the development of an on-line masters program for Jamaican art educators that maintains local cultural relevance. It is one instance, a specific “case”, embedded in the wider sphere of distance education that will explore this phenomenon and hopefully add to the field’s knowledge base. To tell this ‘story’ requires the investigation of a series of complex, interrelated units, specifically, (a) distance education as a global phenomenon, (b) how and why distance education has been used in Jamaica to increase access to professional development (c) an assessment of the needs of local art educators and (d) the development of a culturally relevant on-line art education course. These issues are interconnected and one cannot be adequately understood without consideration of the other. Viewed in this way this case is a specific and bounded instance of a phenomenon (distance education) selected for study.

Another distinction between the case study and other research strategies is that it does not claim any particular method of data collection or data analysis but it relies “on multiple sources of evidence, with data needing to converge in a triangulating fashion” (Yin, 2003, p.14). One of the foremost concerns of this case study is to generate knowledge of the particular, and the instance under investigation “depicts a problem in all its personal and social complexity” (Stokrocki, 1997,p.35), anchored in a real life situation. To adequately delineate and dissect the particularities of this case requires that it be examined from multiple perspectives using multiple voices, methods and theories, in other words, triangulation. The resulting product from this case investigation will include thick descriptions from the voices and theories that framed the research.
The Research Questions

“The uniqueness of a case study lies not so much in the methods employed as in the questions asked and their relationship to the end product” (Merriam, 1998, p.31). The question to which the research seeks answers differentiates the type of research and the strategy that is most appropriate. For instance, according to Yin (2003), questions that ask “what, how and why” (p.6) are most appropriate for a case study as they are explanatory in nature and deal with operational links that need to be traced over time. So in answering the question, “What are the complexities involved in the development of an on-line art education masters program in Jamaica that maintains local cultural integrity?” it becomes necessary for the researcher to develop a series of sub-questions that guide the exploration and provide greater depth to the investigation. My case is organized around a number of research questions, which are not just informational but are issues that are complex, situated, interconnected and problematic relationships, requiring analysis and interpretation, prolonged engagement and the use of thick descriptions.

Philosophical Orientation

In qualitative research the researcher becomes the primary research tool, it is important, therefore, for the researcher to have a clear concept of “self” as it is through this instrument that data are collected, analyzed and presented. Our philosophical orientation invariably influences our theoretical framework; the subjects we choose to research, the literature we review, our methodological stance, the questions we ask and ultimately how we interpret the data. A case study design places me within the research, providing a place to reflexively examine, my identity- my nationality, ethnicity, gender,
roles, values, goals and experiences…my ‘multi-layered self’. It is through this multi-layered lens that the information will be filtered, interpreted and disseminated, and will, to a large extent, privilege my unique modes of seeing and understanding the world. For this reason I believe it is important to clearly outline my interpretive framework and my interest in distance education, as this will have a significant impact on the research report.

My Interpretive Framework – Critical Theory

One of my fundamental beliefs is that “knowledge is power”. I grew up in a post-colonial society, was educated in a system that retained remnants of colonial ideologies and later became an educator in that system. I am therefore acutely aware of the hegemonic structure of education but also equally aware of its transformative ability as a tool of empowerment and liberation. I am aware that education is not neutral.

As an educator and researcher my research endeavors have been engagements that investigate and analyze the linkages between culture and power (critical social theory) and between power and knowledge (critical pedagogy). Such a worldview privileges a discourse geared towards probing hegemonic systems of meanings in an effort to heighten awareness of injustices and, therefore, begin the process of emancipation. My core ontological assumption is that reality is composed of many truths that are shaped by ideologies of political and economic power. Claims to truth are therefore, positioned and implicated in relations of power and since our interpretations of reality are culturally situated, realities can only be understood by questioning structures of power, [politics, economy, history] and systems of exploitation.
This critical epistemology sees knowledge as power, and as such can be used as a tool to counter or challenge dominant meaning systems. I am, therefore, interested in systems of meaning and their relationship to politics, history and power. My assumptions are that we can acquire knowledge of “power” by probing and “problematizing” the inner workings of cultural institutions, especially the fundamental systems of economics, politics, education, religion, gender and justice that are instrumental in shaping lives, dictating truth and deciding who is marginalized or privileged. Ultimately, this knowledge should then be used as a tool of emancipation and be made available to the marginalized as a conduit towards critical empowerment rather than suppression.

My Experience with and Interest in Distance Education

I became interested in distance education because of its widespread use in Jamaica, and other developing countries, as a provider of higher education. Jamaica’s, major universities do not have the physical capacity to satisfy the demands for more places at this level and so distance education was embraced by the government as a peripheral provider. Since the infrastructure was also not in place for Jamaica to widely develop and offer its own distance education program this has fostered a reliance on external providers.

Like thousands of Jamaicans seeking to further their education and hopefully increase their marketability and standard of living, I too enrolled in one of these offshore programs. The concept of education ‘anytime any place, any path any pace’, was appealing as I was a full time single parent ‘holding down’ a full time job. The structure, of this particular program was a one week face to face workshop followed by online
components. My first encounter with the instructors made me painfully aware that their curriculum did not address me, my culture or my concerns. It was a generic product for sale; a model that could be packaged and sold ‘at anytime and in any place, along any path and at any pace’. All the text-books and class readings were from North America, so too were the professors. During the first class the students were encouraged to talk about the local context, issues in education and management and throughout the session the professors’ major contribution was to nod sympathetically. From their responses and the questions they asked it was obvious that they knew very little about the local system of education and I felt they would not be able to help me in addressing my concerns. It was a class more of theories that could be easily acquired through independent reading. What I needed were practical solutions to the everyday situations I encountered in my school visits.

I withdrew from the program, aware of the ability of distance education to create educational opportunities for the masses, but remained cognizant of its hegemonic underpinnings, its potential to revolutionize education as we know it today, and its power to significantly change, alter and undermine the developmental goals of small, under-developed countries. I also left that experience with a number of questions that have consumed me- Given the potential of distance education (both positive and negative) how can it be successfully harnessed as a tool for national development? How can it be used to provide education that is truly viable and equitable? Can a model of distance education be developed that places cultural relevance as its core premise?
Part 2: Data Collection

Data were collected from five main sources: - minutes from administrative meetings and a seminar; a personal research journal and personal communication; examination and analysis of documents and archival records; interviews with the five faculty members identified for teaching in the program and administrators of both The Ohio State University Department of Art Education and The Edna Manley Collage; and a questionnaire. Data collection took place both in Jamaica and at The Ohio State University.

Minutes and Notes from Administrative Meetings

During administrative meetings notes were taken by secretaries and copies of these were made available to me. Meetings were held jointly and also on individual campuses. The following were the opportunities for joint planning:

- Two faculty members of the OSUDAE and I visited Jamaica on June 2-4, 2005 to initiate discussion of the proposed project. Meetings were held with the principal of the EMC, faculty and administration of the institution.

- In July 17-22, 2005 the Principal and Administrator of the EMC visited the OSUDAE. They participated in a series of meetings to discuss logistics of the project, inclusive of admissions, accreditation, cost, support staff, technological resources, funding and to assess other programmatic needs. Meetings were held with The Dean, Graduate and Professional Admissions on July 19, 2005; OSUDAE faculty throughout the period; meeting with Chair and faculty on July 21, 2005.

- In Feb. 9-25, 2006 I visited Jamaica for discussions with administrators and faculty at EMC, proposed students and Ministry of Education, Youth and Culture personnel. I also coordinated the itinerary for the April 23-28, 2006 OSUDAE faculty visit. Meetings were held with EMC on Feb. 17, 22 & 24, 2006; planning session with local UWI art educator and meeting with gallery curator on Feb. 16, 2006.
Four members of the faculty, the Director of The Frank Hale Black Cultural Center, myself and a PhD graduate student in the OSUDAE visited Jamaica on April 23-28, 2006. During this visit the OSUDAE team met with the faculty, chairman and administrators of the EMC to discuss plans for The Jamaica Masters Online Project. They also met with Ministry of Education and Culture personnel, directors of the National Gallery and Art Centers. The OSUDAE team also conducted a panel and discussion session with Jamaican art teachers who have expressed an interest in enrolling in the program (See itinerary, Appendix B).

Because the participants in this collaborative venture are located in two countries it was not always possible to meet as a group, so there were also meetings among faculty and administration on individual campuses. The minutes of these meetings became a source for data collection, and provided an invaluable way of sharing discoveries and decisions that were made and for documenting and communicating the developmental progress. These minutes of administrative and planning meetings also served as data sources for the research.

Minutes & Notes from Seminar

On April 26, 2006 a seminar was held in Jamaica to facilitate a meeting between planners of The Jamaica Online Masters Project, local art educators and other stakeholders. For the seminar, the note-takers included myself, a graduate student in the OSUDAE and an administrator from EMC. The purpose of the note-takers was to record noteworthy events, details of speeches, details of questions and answers and small group sessions. These notes not only served to corroborate data recorded in my journal, but what was selected as important by the other note takers or what was omitted also provided valuable insights into my personal beliefs and biases.
Interviews

The purpose of the interviews with faculty and administrators was to ascertain their perspectives on the nature and scope of the collaboration and how the developmental needs of EMC were being addressed through their course design. The interviews were formal and the questions were semi-structured. For the five faculty members identified for teaching in the program the questions were organized in four categories: (1) the nature and scope of the collaboration (2) course design (3) student support and (3) reciprocity. For the administrators the questions were in two categories: (1) the nature and scope of the collaboration and (2) reciprocity. Samples of the interview questions are in Appendix A. Five interviews were conducted between May and June 2006.

Reflective Journaling

According to Spradley (1979) a personal journal is one way of “making an introspective record of fieldwork [that] enables a person to take into account personal biases and feelings, to understand their influence on the research” (p.76). Throughout the process of development I maintained a reflective journal that included dated entries of my experiences, ideas, problems that arose, reactions, questions and breakthroughs. It also included general field notes from meetings, conversations and documents, and allowed me to keep track of important dates, names, phone numbers and appointments. Besides these benefits, it also provided a forum for self-reflection. Data from this journal will be used to corroborate data from the other methods used and will be used extensively throughout reflections.
**Questionnaire**

A self-administered questionnaire was used to collect data from the Jamaican art educators who attended the seminar on April 26, 2006. A questionnaire was selected because it was felt that in this particular circumstance it would be inherently more efficient in data collection than other methods, in that it required less time, is less expensive and permitted collection of data from a large number of respondents simultaneously. A self-administered questionnaire also assumes anonymity and confidentiality, factors which might encourage honesty and frankness.

The Questionnaire consisted of 14 items (See Appendix A) which were further divided into six parts; Sections A-F:

- Sections A, C & D: items 1-2 and 3 & 4 sought biographic and demographic information about the respondents.
- Section B: item 3 ascertained the respondents’ level of commitment to becoming a student in the Jamaica Masters Online Project
- Section E: items 4-5 focused on teachers’ professional development needs
- Section F: items 6-14 sought definitions of cultural ideas and identification of cultural concerns, the role of art education in the society and the teachers’ role in the development of art education and the society. Items in this section also asked teachers to identify curriculum content that would be relevant to their professional development needs.

Items 4-14 on the questionnaire are open-ended and gave respondents the opportunity to independently make suggestions about their cultural context, professional development needs and the role of art education in national development.
The instrument was scrutinized and vetted by the study supervisors, OSU faculty and EMC personnel. Their opinions and suggestions were valuable in establishing validity, in identifying weak items with a view of correcting or eliminating them, and in ascertaining whether or not information critical to the research was omitted. Feedback received from all parties indicated that the instructions for completing the questionnaire were clear and concise and that the items offered reliability and validity according to the constraints of qualitative research.

Part 3: Data Analysis

Throughout the process of data analysis I critically examined the practices of distance education and art education in the context of Jamaica. By doing this I hoped to create a greater understanding of these practices, to develop substantive theory on how to improve these practices, and to make suggestions of how to enhance the use of these practice in ways more beneficial to Jamaica. Because of the complexity of such an endeavor, my interest is in context rather than a particular variable, and in discovery rather than affirmation.

My data analysis process relied heavily on constructivist grounded theory methodology which enabled me to participate in on-going dialogue at all phases of the research and facilitated triangulation through member checks, peer review and self-reflection. My analysis began early in the research process as I commenced coding data as it was collected. Coding helped me to define and develop initial analytic categories and started the progression into inductive theory development. By following this
procedure I was able to (a) manage the overwhelming amount of data (b) engage in data collection and analysis as simultaneous processes and (c) identify gaps in both data and theory and as a result implement corrective measures.

Since the study’s purpose was to identify and examine the complexities involved in the development of an on-line masters program for Jamaican art educators that maintains local cultural relevance I began by identifying the levels at which relevance could be achieved. From the data I identified these to be at the national, institutional and learner levels and these became my major categories. Using these major categories I later identified sub-categories:

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<tr>
<th>National</th>
<th>Institutional</th>
<th>Learner</th>
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<td>Goals</td>
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<td>technology</td>
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<td>Cultural</td>
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<td>Staff training</td>
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<td>Tutoring and supporting students</td>
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<td></td>
<td>Program / courses portfolio</td>
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<td>Monitoring, evaluation and quality assurance</td>
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Having identified these categories I later developed questions that allowed me to further identify and create analytical themes and ‘problematize’ the data:

- How does The Jamaica Masters Online Project participate in national development, in ways that pursue and protect Jamaica’s national interests?
How does The Jamaica Masters Online Project enhance and promote institutional development?

How does The Jamaica Masters Online Project promote a culturally relevant program that augments Jamaican art educators’ development?

In responding to these questions I further noted instances of conflict, misunderstandings, challenges in institutional organization and decision making or in individual’s values and attitudes that impacted (positively or negatively) on the development of the project.

In writing the report there is a heavy reliance on thick descriptions and induction to reveal the perceptions and values of the individuals involved in the collaboration. The report is written with the realization that data never speak for themselves, they have multiple layers, they are complicated and in research they are often highly mediated. Since there are no canonized rules or processes or recipes for writing a qualitative research report, for this project I tried to strike a balance by creating a narrative that becomes a co-production in the context of time, situation and place that tells multiple tales, using multiple voices, and perspectives. The reality is that telling the whole story “exceeds everyone’s knowing or telling” (Stake, 2000, p. 441). So although I may have conducted data collection, interpretation and narrative writing simultaneously there are subjective choices mediated by the type of knowledge I want to share with the reader. The end result is an edited product, heavily censored, similar to a movie that tells only a fraction of the story.

In writing this report I had to be cognizant that this is not an apolitical venture and for the sake of the institutions and the future of the program had to be careful of how information was accessed and managed. For instance, one concern was how to handle
‘hot’ information and how best to represent the stories that may do more “damage than
good depending on who may misrepresent or exploit the published data” as “what
appears neutral on paper, is often conflictual in practice” (Christian, 2003, p. 39). In
addressing this issue I chose to use pseudonyms for the participants and facilitated
confirmation of the data through member checks, and meetings with my advisor to
collaboratively analyze and interpret the data.

Part 4: Trustworthiness

Lincoln & Guba, (1985) suggest the use of the following criteria for establishing
trustworthiness; creditability, dependability, transferability, confirmability and reflexivity
in qualitative research. In my qualitative case study I believe trustworthiness was
achieved through prolonged engagement in the field, persistent observation, peer
debriefing, member checks, the utilization of triangulation (multiple sources, methods
and theories) and referential adequacy. The study spanned two years and focused on the
process of developing The Jamaica Masters Online Project. During this period I
simultaneously conducted data analysis with my data collection, interpretation and
narrative writing. In this way, interpretation occurred at all phases of the research
process, as I was constantly interacting with the data. With regards to referential
adequacy of the data I reference the participants’ experiences throughout the report,
giving them ‘voice’ through direct quotes and through the use of concrete narratives from
field notes and transcriptions. My use of thick descriptions outlining the characteristics of
the phenomenon under study makes the data transferable and relevant to similar
situations. The report facilitates dependability and confirmability because I created a clear audit trail, provided a description of data collection and selection procedures, criteria for inclusion of data, and an outline of the limitations of the data. In regards to confirmability the report corroborates the audit trail and provides a logical presentation of evidence that evolved from the data.

My position within the research process is that of interpretive bricoleur producing a bricolage “a pieced-together set of representations that are fitted to the specifics of a complicated situation” (Denzin & Lincoln, 2000, p.4). The writing / reporting of my findings should, therefore, be perceived as an extended research and learning opportunity. Such a position necessitates the inclusion of a self-reflective voice that identifies my heritage and experiential background, my theoretical ideology, my personal and professional goals and a self-critique of the limitations of my research practice. This reflexivity will hopefully allow me to produce a less distorted account by acknowledging that “the self is the key fieldwork tool” (Reinharz, 1997, p.3) and that my own positions and interest are imposed at all stages of the research process; problem formulation, data analysis, representation and writing.

Chapter 5 of the dissertation analyzes and interprets the data. It places emphasis on the developmental and organizational elements of The Jamaica Masters Online Project, namely (a) policy (b) planning (c) teaching, learning and student support and (d) management and how they facilitate the goals of cultural relevance.
CHAPTER 5

DATA PRESENTATION AND ANALYSIS

Introduction

The Jamaica Masters Online Project is a collaborative endeavor between The OSU Department of Art Education (OSUDAE) and the Edna Manley College (EMC) in Jamaica. The purpose of the project is to offer a culturally relevant program of professional development for practicing art teachers in Jamaica, a population currently underserved by higher education. The program will be conducted partly in Jamaica, partly-on-line, and result in an MA degree from The Ohio State University.

Chapters two and three of this dissertation responded to the questions;

- What are Jamaica’s cultural concerns?
- What are the continuities of identity (local culture) and how are they affected by globalization?

The chapters examined the contemporary social, cultural, political and economical issues with which Jamaica grapples and showed how these are exacerbated by global pressures. The chapters also highlighted the colonial pressures, past and present, which are currently influential in the Jamaica society. Economic and cultural domination were identified as the two main colonial pressures and education as the primary form and possibility of resistance. In this chapter I continue to address the primary research question that guides this investigation:
What are the complexities involved in the development of an on-line masters program for Jamaican art educators that maintains local cultural relevance?

And more specifically, the following two sub-questions:

In the context of globalization how can a local institution respond to culturally relevant issues through an on-line art education program?

What are the developmental (organizational and implementation) issues/challenges and how can they be addressed?

Relevance is examined in the context of the Jamaica Masters Online Project contribution to (a) national development (b) institutional development, and (c) learner development, and the chapter seeks to answer such specific questions as,

- How does The Jamaica Masters Online Project participate in national development, in ways that pursue and protect Jamaica’s national interests?
- How does The Jamaica Masters Online Project enhance and promote institutional development?
- How does The Jamaica Masters Online Project promote a culturally relevant program that augments Jamaican art educators’ development?

In responding to these questions this chapter of the dissertation explores the developmental and organizational elements of The Jamaica Masters Online Project, categorizing them under the themes of (a) policy (b) planning (c) teaching, learning and student support and (d) management. The chapter is divided into three sections. Section One presents the findings on the cultural context in which the Jamaica Masters Online Project was conceived and in which it will function and the critical issues in distance learning alliances. Section Two presents a personal reflection on my role and experience as a member of the development team. Section Three summarizes the cultural,
institutional and individual differences or negotiations that impacted on the developmental process. The findings and conclusions will be supported by the data obtained from the teachers’ seminar, personal communications, administrative meetings, document search, a personal journal and interviews.


This section of the paper examines the key elements in developing successful distance learning programs as proposed by Hope and Guiton (2006) – namely (a) policy (b) strategic planning (c) teaching, learning and student support and (d) management of the system.

*Distance Education Policy Assessment*

A policy, according to Naidoo et al, is a set of ideas that have been constructed into a coherent form to address a particular issue. A policy often has a set of principles that are designed as its framework, and it may outline a course of action to address a particular issue. Policy often contains a specific vision and goals and the plans that in broad terms, determine the actions required to achieve these goals (2006, p.10).

Successful implementation, integration and evaluation of distance education require clear policy at both the national and institutional levels. They should include (a) a clear statement of the challenges to be addressed (b) the principles, vision and values that underpin the policy and (c) how these challenges are to be met. This section examines Jamaica’s policy for distance education and the measures taken to create an enabling environment that would promote the implementation of distance education. Successful
distance education policy also needs to articulate with other policies existing within the system, in this instance the Tertiary Education Policy, Cultural Policy and the ICT Policy. This section also examines how these policies interact with each other.

Jamaica’s National Policy on Distance Education

At the governmental level there does not yet exist a policy on distance education that guides the growth and development of this sector of the educational system. There is however, evidence that the Jamaican Government has embraced this modality as a peripheral mode of providing education at the tertiary level. References to distance education have been made in government papers and efforts have been made to manage its integration into the system of education.

For example, in his presentation entitled Transforming the Education System for the 21st Century, at an Information and communication technology conference, the then CEO of the MOEYC stated,

Distance education is being embraced by the Ministry as a viable alternative to face-to-face instruction as it seeks to build capacity. This is particularly evident at the tertiary level where it has taken the leadership to strengthen the cadre of teachers…(MOEYC, 2003).

It is also one of the goals of the Tertiary Unit in the MOEYC to increase access to tertiary education through the increased use of technology to assist learning.

Feasibility studies have also been done to ascertain the critical infrastructure needed for the effective and efficient use of distance education, as evidenced in The Commonwealth of Learning 1989 review. This was an assessment survey of primary teachers’ needs and how these could be accelerated through distance education. The
findings recommended that to effectively address the reform goals at the primary level required upgrading of teachers and this could be achieved through distance education with the assistance of The Commonwealth of Learning. The use of distance education to support the professional development of teachers in other disciplines has received support from the Jamaica Teachers’ Association and other education agencies. Jamaica is also a signatory to the World Trade Organization’s GATS Agreement, liberalizing its tertiary education sector and allowing off-shore providers to participate freely in this sector of the education system.

The Government of Jamaica has also invested a considerable amount in fiscal resources to the development of in-service teacher training via distance. For example, the 2004 budgetary allocation of a sum of J$20 million to the Distance Education Project, which is one aspect of the Teachers Education and Training Programme implemented by the MOEYC. This fund provides scholarships for selected teachers to read for the Bachelor in Education at the University of the West Indies, Kingston, Jamaica.

Governance of distance education is currently administered by The University Council of Jamaica (UCJ), a statutory body under the portfolio of the MOEYC, whose primary purpose is to establish and maintain a quality assurance system at the tertiary level and functions essentially as an accreditation and awards body for degrees and other programs. Their primary concern focuses on quality and sustainability and recommends, among others,

- mandatory registration of all off-shore providers of education,
- the registration, certification and licensing of said institutions to be at the discretion of The University Council of Jamaica (UCJ) and The National Council for Technical and Vocational Education and Training (NCTVET),
- compliance with Jamaican law,
- compliance with the Ministry of Education regulations
- sanctions to be applied in cases of non-compliance and
- contingency arrangements to guarantee the completion cycle of studies in such cases where the contract is terminated by the service provider.

Compliance however is voluntary and is made at the discretion of the provider and/ or collaborating institution.

The absence of a clear policy on distance education means there is little management of course and program selection; standards to monitor and ensure levels of teaching, learning and student support; and limited or no research on how distance education meets the defined needs of the society and economy.

_Jamaica’s National Policy on Tertiary Education_

In Jamaica distance education enables access to tertiary education and reduces geographical, social or economic inequalities. There was a need for increased access to tertiary education in many areas of the system that could not be satisfied by using conventional methods. Art education is one such example, as there is no institution that meets the accreditation standards necessary to offer art education beyond the bachelor’s level. By increasing access to tertiary education it is hoped this will

Contribute to national and regional development, meets business and industry for productive, well-rounded, skilled workers and serves the country’s need for thoughtful, ethical, well-informed and proactive citizens who are lifelong learners (MOEYC Draft Strategic Plan 2006-10, p. 21).
At this level there is also a lack of “relevant policy at the national level to guide the
growth development and operation of the tertiary sector” (MOEYC Draft Strategic Plan
2006-10p.27). According to the Strategic Plan there is also limited or no research being
done to inform and guide the planning of the tertiary level. The result of this is that
tertiary education is growing in an unplanned, unsystematic way. There are also no
education standards that outline the role or expected outcomes of in-service teacher
education.

**Jamaica’s National Policy on Culture**

The national cultural policy outlines the value of cultural forms to the nation’s sense of
identity and the value of the arts in national development, and the role of culture in
education. Two of its goals for cultural institutional, infrastructure and human resource
development specify the EMC:

Provide for the staff of institutions offering training in culture, especially
the Edna Manley College of the Visual and Performing Arts, opportunities
for professional development, especially through the provision of
allocation for foreign travel, the promotion of residencies, sabbaticals and
institutional collaboration instruments.

Encourage and give support to the Edna Manley College of the Visual and
Performing Arts for the expansion of the programs of cultural offerings to
include such courses as certificates, diplomas and post graduate
certification in cultural management, entrepreneurship and those related to
cultural industry development (The National Cultural Policy of Jamaica,
2003, p. 47).

These policies are further supported by the Tertiary Unit of the MOEYC whose
development plans include the “implementation of new structure at EMC and expansion
of programmes and enrollment” and as part of a future trend hope to place “more
emphasis on aesthetics in order to develop the varying talents of our people and to contribute to the personal development of all students” (Tertiary Unit, MOEYC, 2004).

Institutional Policy on Distance Education

The EMC does not have a policy on distance education but supports the structures that have been put in place by the government of Jamaica. This is its first experience with the development and distribution of distance education. In compliance with the UCJ regulations the EMC submitted a request for accreditation status which was granted. An institutional agreement to cooperate was signed by both institutions on August 29, 2005 and filed with the Office of International Education, Ohio State University.

Although there is lack of a clear policy at the national level for distance education, there are existing structures on which collaboration could be designed and built. Compliance to these would offer assurance that in terms of policy the Jamaica Masters Online Project (a) embodies the fundamental culture, goals, values and processes already present in the Jamaican system of higher education (b) addresses issues of quality and relevance appropriate to Jamaica’s developmental needs (c) meets the necessary quality and accreditation standards (d) provides enhanced opportunities for lifelong learning, and (e) addresses the economic and workforce needs of the country.

Strategic Planning for Success in Distance Education Alliances

The success of any distance education project relies on strategic and systematic planning (Peters et al, 2006, p. 35). This allows designers and planners to be
methodological in implementing and evaluating their plans. The Commonwealth of
Learning recommends the following systems approach,

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Design → develop → implement → evaluate → revise
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This approach, according to Peters et al, promotes forward planning and trouble shooting;
allows evaluation of both the process and product; in cross-cultural transactions improve
communication by creating a common language, lessening ambiguities and increasing
trust and confidence, and reduces the possibilities of failure.

Strategic Planning in the Context of The Jamaica Masters Online Project

To facilitate the investigation of strategic planning, methodologies and strategies
utilized by The Jamaica Masters Online Project this section is organized in four parts (1)
model of development and collaboration (2) collaboration for development (3)
organization and management and (4) communication.

1- The Model of Development

The development of the Jamaica Masters Online Project began in the Summer of
2004 when I submitted a proposal to both the Ohio State University Department of Art
Education and the Edna Manley College (Jamaica). The proposal conceptualized a
collaborative endeavor between the two institutions that would address what I conceived
to be two critical needs:
- the need to assist EMC in the area of institutional development, primarily in staff development; by upgrading its staff to the Masters and PhD levels the institution could develop and accredit its own graduate and post graduate programs; the institution would be better equipped to provide training to Jamaican art educators who currently have no access to this level of professional training locally;

- the need to provide a model of distance education that was more culturally responsive to Jamaica’s needs. Such a model would (a) support the policies, goals and structures already in place for development (b) foster equity, allowing each student to achieve optimum success (Draft Proposal, The Jamaica Masters Online Project, 2004, p.6).

The proposal was endorsed by both institutions, and resulted in extensive collaboration on the structure for an online masters program. In guiding the development of The Jamaica Masters Online Project one strategy that I utilized was to examine the criticisms leveled at some of the current international distance education providers and to correct these in the design of The Jamaica Masters Online Project. Through research I discovered that major areas of concern were their (a) lack of clarity of purpose and goals, and (b) insensitivity to issues of Jamaica’s national development in terms of how issues of accreditation, the resources to facilitate the program, mode/s of program delivery, faculty and support staff, program coordination, management and evaluation and quality assurance measures, were addressed. In addressing these issues and apprehensions I also researched current projects deemed to be successful to ascertain how they were addressing these issues and incorporated some of their strategies into the design of The Jamaica Masters Online Project. Throughout the development of the project...
governmental and institutional policy were constantly examined and the input of various key stakeholders incorporated into our decision-making. Following two years of planning and working through the details and expectations of the partners, the MA program is scheduled to begin in the Summer of 2006.

2 -Developmental Goals of the Collaboration

Within collaborative ventures alliances are usually formed to actualize the goals of the partners. Collaborations between institutions are therefore built on the premise that both will benefit, usually in terms of institutional development and the alliance between OSUDAE and EMC was built on this mutual understanding. Below I examine the goals of the collaboration and the extent to which it addressed national and institutional goals.

The immediate goal of the project was for OSUDAE and the EMC to collaboratively develop a distance education program (The Jamaica Masters Online Project) geared specifically towards providing professional training for EMC staff and art educators in Jamaica. The longer term goal is sustainability, which would include (a) strengthening the ability of EMC to develop and deliver its own graduate and post graduate programs, and (b) the development of a continued reciprocal relationship between the institutions that would facilitate:

1. faculty and student exchange,
2. the development of curriculum that promotes the retention of local cultural identity in a global education marketplace, and
3. expanded faculty and student involvement in joint international research, education projects and publications.
Although the proposal and the goals of the collaboration have undergone several revisions, the overarching aim remains developmental, specifically to help EMC develop the capacity to offer an in-service MA degree for teachers of the visual arts. The rationale for this is that

The Ministry of Education in Jamaica and EMC wants Jamaican public schools to have arts programs that teach local arts and culture rather than a dominantly Westernized curriculum. This revised curriculum would include teaching the history of Jamaican fine art and traditional arts and also contemporary developments in Jamaica fine arts and visual culture (such as Rastafarian styles, dance hall trends, tourist arts). These topics are to be taught in relation to historical and Jamaican contemporary cultural and economic developments in Jamaica. This is widely seen as important for the development of a vigorous and shared sense of identity and of alternatives in the economy for cultural industries (Application for Outreach and Engagement Grant, 2006, p.2).

Given this national developmental goal, OSUDAE aims to continue supporting the EMC through offering its on-line program to Jamaican art educators until they are able to assume leadership of their own MA in art education. Hopefully this will occur within seven to ten years. This timeline supports The EMC’s goal to become a full degree granting institution by 2011, offering in the first instance undergraduate studies in all areas of the arts, and post graduate degrees in some areas of the arts by 2015 (email communication, EMC Principal, June 22, 2006). This goal is in response to the MOEYC’s mandate that the EMC upgrade all of its teacher preparation programs from a three-year diploma to the four-year bachelor level, and subsequently the development of an in-service MA degree for practicing teachers in the arts. To date, The School of the Visual Arts has taken the initiative and is now in its second year of offering the bachelor’s degree. The school is now also exploring the possibility of offering the MA.
This has been hampered because the institution is not accredited to offer programs at this level, due in part to the fact that a large percentage of its faculty are not qualified at the PhD level, which is a necessary requirement if the institution is to offer degrees at the MA and PhD levels. It is hoped that by accessing The Jamaica Masters Online Project The EMC’s faculty will advance to the PhD.

For the EMC the long term goal of this collaboration is the sustainable development of art education in Jamaica and the wider Caribbean and supports the following model of development (See Figure 5.1).

Figure 5.1: Proposed Model of Development for the Edna Manley College.
As outlined in the 2006 (OSUDAE & EMC) Outreach and Engagement Grant proposal, the collaboration also allows OSUDAE to realize a priority goal of,

Expanding [its] Mostly On-Line MA Program to provide the highest quality in-service art education possible, based on the latest research and teaching methods available in our field (p.2).

After the Jamaican art educators have taken on the responsibility of providing quality higher education art instruction to their country’s teachers, the Department will use the pedagogical content and lessons we have learnt through this experience to expand to other areas of the globe that may request our assistance in this way (p.3).

OSUDAE’s participation in the EMC’s development is not to be thought of as merely an experience but also as research that will enable them to garner experience to expand their reach globally or to gain knowledge about factors that might influence similar bi-cultural collaborations.

One criticism of distance education is that it functions in a market based educational environment, and as a commodity of trade is conceivably more interested in profits than the developmental needs of purchasers. Jamaica’s experience so far has been that of foreign investors seeking-short term profits and their interests sometimes contradicts the country economic, educational, political and cultural goals. To create a more equitable environment for growth and development Sir John Daniel, President and Chief Executive Officer of the Commonwealth of Learning advocates models that foster government to government and institution to institution collaboration. The methodological design of such models would be collaborative, and would support an ontological assumption that “everyone must contribute-everyone must gain” (Daniel, 2005). Sir John Daniel also believes that collaboration in the area of distance education
“is a means of ensuring that each country can pursue and protect its national interests during the steady internationalization of higher education” (2005, p. 10). Collaboration also addresses the issue of brain-drain (80% of Jamaica’s tertiary graduates migrate) as it fosters linkages that enrich local research environments and encourage educators to work in their own country. A collaborative approach would also develop indigenous capacity for distance learning and facilitate a relationship with the local authorities. All these are imperatives to Jamaica’s plans for economic, cultural and social growth and development.

The Jamaica Masters Online Project embraced this model, and its design, both developmental and administrative, is geared specifically towards helping Jamaica to expand the potentials of its human resources, particularly its cultural agents.

The Model of Collaboration: Roles and Responsibilities

It was agreed that OSU would be the degree-granting institution, contributing all the courses within this master’s degree. The collaboration supported a subcontractor model (See Table 5.1) whereby OSUDAE would coordinate the development and distribution of the online learning materials inclusive of the underlying philosophy of education - teaching and learning, educational approach, content specification, learning outcomes and assessment guidelines. The responsibility for student administration, learning management system and the web-based delivery system would be shared by the collaborating institutions.
Central Services

EMC
Student services; Registry (Student records & Admissions)
Library services
Marketing
Computer lab and technician
Classroom space & facilities
Housing for visiting faculty
Transportation for visiting faculty

OSU
Computers & shipping costs
Students admissions

Table 5.1: Jamaica Masters Online Project - Model of Collaboration

Academic Services

EMC
Principal Administrator

OSU
Program chair
6 full time faculty
1 adjunct faculty
Curriculum

Issues of Benefits and Gains within the Collaboration

One of the fears of collaboration is that smaller countries or institutions may be overpowered by larger more economically stable ones. One way of preventing this is to make sure that reciprocity is dealt with in an equitable and forthright manner. In this instance what are the gains and benefits for both institutions, and how does this bring them closer to achieving their institutional goals? The Jamaica Online Masters Project allows both institutions to benefit in the following areas;

- enhanced visibility of the institutions and status both in the field of art education and distance education
- since this is a pioneering endeavor provides rich experiences
Specifically OSUDAE would benefit, through

- internal capacity building: provide and expand experience in how to reach international audiences; how to conduct effective online courses
- generate revenue
- expand the scope and reach of its online program
- expand the scope and reach of its ideologies
  (Personal communication, interviews with faculty and chair)

EMC administrator believes the college and art education stand to gain from such collaboration, in the following ways:

- It enhances the credibility of the college through its association with such an outstanding institution as OSU, it presents the opportunity for upgrading a larger group of arts teachers (against persons going overseas one at a time) while being able to remain in their jobs and with family.
- This ultimately is a financial saving for the Ministry of Education with respect to the granting of study leave; persons do not have to relocate and dislocate their families resulting. It eliminates the competition of qualifying for study leave at the school level which has a 10% quota.
- On an individual level although the fees are high they are considerably cheaper because they eliminate the travel and relocation expenses.
- It also provides the opportunity of a rich cultural exchange between OSU and Jamaica.
- The real benefit is to the nation’s children who will be educated by well trained and qualified teachers (EMC Administrator, Response to questionnaire).

Thus, the basic gain is in terms of Jamaican art educators’ access to professional development and long term national development.

3- Organization and Management

The collaborative effort required a great deal of planning and coordination among the academic and business aspects of the projects. The collaborating institutions were within different countries and faced numerous challenges, particularly in the areas of
communication, and governing and regulatory structures; specifically fee structures, accreditation requirements, student entrance requirements and faculty credential requirements. This section examines the organization and management structures and the extent to which the project goals were realized.

Planning and Implementation

There was no formal development plan that guided the project or outlined in any systematic way the advantages of distance education as the choice mode of in-service training, fiscal considerations, developmental and implementation timelines, goals of achievement for each stage of the project or evaluation strategies. The project grew without any systematic or methodological planning, and this resulted in time loss, limited communication (both within institutions and between institutions), and some amount of confusion. One reason for this is that the program evolved in an ‘organic’ fashion with individuals voluntarily participating and assuming responsibility. There were no assigned resources for the development as both institutions are strapped for personnel, fiscal resources and time in particular. The project developed as individuals and small groups found extra time from already busy schedules. At the EMC only the principal and administrator worked on the development and much of the ground work in Jamaica (advertising, planning and coordinating meetings, recruiting and enrolling) was undertaken by the administrator. At OSU my advisor functioned as the primary contact-person while my research and knowledge of the Jamaican system of education fueled the project. Together we worked in unison with the OSUDAE Chair and other staff members as time permitted.
As the project progresses it will require assigned responsibilities, including small group governance structures,

Strong leadership, both from the Jamaican side and the American side…meaning specific persons or liaisons……It was too much business in the hallways, business between [individuals]…It was just confused, there wasn’t a clear structure and I think that really slowed everything down (Faculty 2, personal communication, May 19, 2006)

The project will also require clearer and more formal internal communication channels. There was also a lack of information regarding the educational climate or cultural context, the mission of the project, and who had initiated the collaboration.

I have always been and, until I went down to Jamaica, was always confused as to what we as American faculty were doing in Jamaica……Why were we going there?….Were we invited or were we imposing ourselves? What did the Jamaicans already do? What do they want? What do they not want? So all of that was mysterious to me…very delicate especially for me because I used to work with the Getty… Getty imposed curriculum on the country…..or tried to and there was a lot of resistance to it and I did not want to repeat that mistake…I think Getty made a lot of mistakes, they were too concerted with power and influence. I did not want any part of that in Jamaica. But once I got down there and saw that the teachers seem to want to learn what we might have to offer. I didn’t see resistance and I felt more encouraged (Faculty 2, personal communication, May 19, 2006).

Efforts were made to facilitate joint planning, to determine the needs of the EMC and to gain information regarding the educational climate and culture of Jamaica and the OSUDAE. This occurred primarily through exchange visits. A list of these visits and their purpose is outlined below:

1. Needs Assessment: A four- day consultancy in Jamaica was arranged for two OSUDAE faculty members and myself, from June 2-4, 2005. The purpose of this was (a) to determine potential partnership opportunities (b) to determine if there
was a need to strengthen teaching and learning of art educators in Jamaica (c) identification of specific training needs which could assist in the development of art education curriculum (d) identification of ways in which enrichment in content and pedagogy of art educators could accelerate the achievement of education reform goals in Jamaica, and (e) identifying the critical infrastructure needed for the effective and efficient use of distance education in providing training for these art educators. While in Jamaica all three participated in the local art education conference, (Caribbean Association of Art Educators and Artists) presenting papers on – The Use of Technology in the Art Education Classroom, Community-based Art Education and Service Learning and, Art and the Integrated Curriculum. During this conference The Jamaica Masters Online Project was launched.

2. Exchange Visit by EMC Administration: A six-day visit was sponsored by the OSUDAE for the Principal of the EMC and his Administrator to visit OSU on July 17-22, 2005. They participated in a series of meetings to discuss the logistics of the project, inclusive of admissions, accreditation, cost, support staff, technological resources, and funding and to assess other programmatic needs. They also observed some classes of the Mostly On-Line Masters which was in session during their visit. At the end of this visit a memorandum of understanding was signed by the two institutions. Following this an Institutional Agreement to Cooperate was signed on August 29, 2005 and filed with the Office of International Education

3. My visit to Jamaica -Feb. 9-25, 2006. This visit facilitated discussions with administrators and faculty at EMC, proposed students, Ministry of Education and Culture personnel and a University of the West Indies representative. The primary purpose of this visit was to ascertain EMC interest in the project and to coordinate the itinerary for the April 23-28, 2006 OSUDAE faculty visit.

4. Faculty Visit to Jamaica: four faculty members of the OSUDAE, the Director of the Frank Hale Black Cultural Center, myself and a fellow PhD graduate student in the department visited Jamaica on April 23-28, 2006. During the visit the
OSUDAEE team met with the faculty, chairman and administrators of the EMC to discuss plans for The Jamaica Masters Online Project. They also met with Ministry of Education, Youth and Culture personnel, a representative of the University of the West Indies, directors of the National Gallery and Art Centers, and other places of historical and cultural importance. The OSUDAEE team also conducted a panel and discussion session with Jamaican art teachers, visited local schools to observe practice, and visited practicing artists and faculty studios. (See Itinerary, Appendix B). During the visit on April 26, 2006 a seminar was held to facilitate a meeting between planners of The Jamaica Online Masters Project and local art educators and other stakeholders. The overarching purpose of the seminar was to conduct a needs assessment survey that would help to:

- determine if there was a need to strengthen teaching and learning of art educators in Jamaica and if so to identify training needs which would assist in the development of curriculum
- identify demographic and social characteristics of the population, and
- to determine if these needs could be accomplished through distance education, and if so, to identify specific programmatic needs.

The session was participatory in nature, allowing for questions and answers, and large and small group discussions. The one day seminar was divided into three sessions:

- Session A: Introduction and Overviews of Policy. During this session The Jamaica Masters Online Project program goals and objectives and institutional policies were outlined by administrative representatives of both institutions. A representative from the Ministry of Education, Youth and Culture also gave a summary of the nation’s education policy and perspectives on
development in the arts and the function of art education in national development;

- Session B: Curriculum Overview. In a large group session, faculty from the OSUDAE gave participants an overview of courses in the basic program outline. Each faculty member focused on describing objectives, methodology and content of a course they were already teaching and hoped to modify for the Jamaica Masters Online Project.

- Session C: Discussion and Evaluation. Teachers were subdivided into three groups, each led by an OSUDAE faculty member. Each group was assigned a note taker. The purpose of this session was to ascertain levels of interest in the program, to identify teachers’ needs, to garner insights into teachers’ practice and cultural concerns, and to continue evaluation of course outlines in respect to cultural relevance. This data became invaluable in guiding course development, program structure and policy.

*Communication*

Communication was a major challenge both internally within the institutions and between the collaborating partners and as the project progresses will require clearer and more formal internal and external communication channels. Both internally and externally, it was difficult to maintain communication due to lack of time and failure of technology. For example emails were not retrieved on time or for various reasons failed to reach the recipient. It was also difficult to reach the EMC by telephone as their lines were frequently busy.
Hi [Administrator 1B]
Have not heard from you in a loooooong time!!! Anyway I have been working on the OSU / EMCVA project under the assumption that you are still interested. [Faculty advisor] was away in Argentina for the last quarter and so for that reason there was not much administrative input...anyway he is back and we are up and running! (Researcher, personal communication, April 12, 2005)

Hi [Researcher],
I have written to you twice regarding the project, in fact I had begun giving up thinking that you were no longer interested (Administrator 1B, personal communication, April 15, 2005)

Hi [Researcher]
…..I think it is disturbing that we can't get into easy communication with [EMC] and if you do manage it, I think you should try to set up some easy way - like a regular phone date, or a sure email response. I wonder if it means they are not very interested in the project after all and that it will fail for lack of recruitment. When you go in January - I'm glad [OSUDAE] agreed to finance that - I think you should explain that we are worried about their commitment, if you can do so tactfully……( Faculty 1, personal communication, September 12, 2005).

The lack of frequent communication caused both parties to question the commitment of each other to the project. Also although planning occurred in both institutions, there is no evidence that either institution made efforts to keep in regular contact with each other or shared information on a regular basis, for example, exchange of minutes of meetings.

Management Structure

There was no formal management structure in place, but since this project was based on my proposal, my faculty advisor became the leader by default. The core planning group of the Jamaica Masters Online Project included my faculty advisor, myself and the principal of the EMC. My faculty advisor is a senior member of the
OSUDAE who has served in managerial and supervisory positions, coordinated international projects and was instrumental in charting the vision of the department. The principal of the EMC is new in his position, but has previously served as Vice-Principal in the largest teacher training institution within the Caribbean and is a practicing artist and art educator. Within this capacity he is acutely aware of the strengths and limitations of the field of art education, is active in the development of education policies and is entrusted with the development of the EMC and the advancement of art education in Jamaica. I am a graduate student in the OSUDAE, but have worked in the field of art education at various levels of the Jamaican educational system, have an intimate working knowledge of the public school system, teachers' practice and curriculum implementation and evaluation practices. The team later extended to include at various times, the Chair of the OSUDAE, the principal and administrator of the EMC and some other OSUDAE faculty members.

Teaching, Learning and Student Support

Students of The Jamaica Masters Online Project were required to meet the Ohio State University admissions requirement. Certification, scores and student entrance requirements are not standardized across nations and this difference created some amount of worry and cultural misunderstandings. The Graduate Record Examination (GRE) and Grade Point Averages (GPA) were the most difficult to reconcile.
Students’ Entrance Requirement and Registration Processes

During a meeting with Office of Graduate and Professional Admissions, The OSUDAE and The EMC on July 19, 2005 the following criteria for admissions were agreed-upon.

1. Applicants from Edna Manley College must present an official transcript showing 1 year foundation plus a 3 year diploma which will be considered as meeting Ohio State University’s Graduate Admissions requirement of 4 year bachelor’s degree.

2. Applicants from Edna Manley College must have at least 3.0 on a 4.0 undergraduate Grade Point Average (GPA) to be considered admissible without the Graduate School review. If the GPA is below 3.0 and the graduate program would like to admit the applicant, the program will need to petition the Graduate School for consideration.

3. No English Proficiency test is needed.

4. Because the program is on-line, meaning that the applicant will not be physically on campus, OSU will not be issuing an I-20

5. The program will require the GRE.

Of the above requirements the Graduate Record Examination (GRE) and the Grade Point average (GPA) became the areas of greatest challenge in the accreditation process.

Graduate Record Examination (GRE)

Within the United States the Graduate Record Examination is commonly required of applicants to graduate schools in fields other than business, law, and medicine. The Jamaican students were initially required to take the general test which measures verbal
reasoning, quantitative reasoning, critical thinking, and analytical writing skills that have been acquired over a long period of time and that are not related to any specific field of study. A large number of off-shore providers waive the GRE for Jamaican students for a number of reasons, inclusive of

- elimination of the GRE reduces the cost of their program; The Subject Test costs US$150.00 (equivalent is J$9750.00) The General Test costs US$140.00 (equivalent is J$9100.00).
- eliminating the GRE allows students to begin the program of study earlier - the format of the test offered in Jamaica is paper–based and the testing center has a specific time each year when the examination is offered, students need to pay fees in advance and make appointments ; students also require preparation time, which could accrue additional costs
- eliminating the GRE increases their competitive edge; reduction in cost and time makes their program more competitive

Although some of the off-shore providers make this concession for distance learners, the GRE remains a requirement for matriculation for their full-time students. Initially, OSUDAE chose to retain the GRE primarily because it was required of students in their ongoing Mostly Online Masters, which is marketed to American students. The Jamaican program was seen as an extension of this ongoing program and it was thought that internally a failure to comply would be seen as a lowering of standards that would reflect on the integrity of the ongoing program. OSU’s insistence on the GRE raised questions and resistance in some quarters in Jamaica, primarily from students and local administrators who felt that the mode of testing is culturally biased towards the US and
poses a challenge for Jamaicans. They also felt that the results do not necessarily give a true outcome / reflection of the ability of the Jamaican student.

Dear [Researcher]
Kindly inform me of where we are with the proposed advanced studies programme. I must let you know that there are some concerns……..none of the other online courses require the GRE, major requirement is an essay (Administrator 1B, personal communication).

The issue was brought to the attention of the Graduate Studies Committee, the Department of Art Education Faculty, The Graduate School and the Admissions Office.

Dear [Administrator 1A]
[Researcher] has returned from Jamaica and is under the impression that the GRE requirement will be waived for the Jamaican Online applicants. I was under the impression that the Graduate Studies Committee was going to discuss this, and indeed this issue has been on the agenda. After discussing this with [Chair Graduate Studies] she said it would be difficult for the Grad Studies Committee to make a decision at this time since…. Is out of the country and the committee is not aware if you discussed the GRE requirement during your presentation to that committee in the Graduate School…..
[Researcher] says that there is only one GRE testing center in Jamaica and that appointments must be made well in advance. Will the GRE be required for the Jamaican students? (OSUDAE Office, personal communication, Feb. 27, 2006).

This remained a highly contested area throughout the development of the program,

Dear Students
Re the GRE I called and they are finished examinations for this academic year. The next sitting will be in October no date has been set yet. They directed me to the website (Administrator 1C, personal communication, May 9, 2006).

Until late in the summer and during much of the prolonged process of getting students’ materials ready for admission, the department continued to believe that their ongoing MA programs would be jeopardized by waiving the GRE requirement.
Dear Students

The Graduate School requires the GRE but we recently discovered that there is only one place in Jamaica where the exam is offered and they will not offer it until next October (exact date unknown). It will be important for you to take this exam at that time because it is offered only twice a year. [EMC Administrator] is going to notify you of the time and place when the details are announced.

Until you have taken the GRE, you cannot be admitted to the MA degree program but you can be admitted as a “graduate non-degree” student (‘GND’). This will be OK and will not be a disadvantage because, when we have the GRE scores, we can easily admit you to the degree program and transfer the credit hours into your program. This is a common manoeuver here (Faculty 1, personal communication, June 3, 2006).

Dear Jamaican On-Line Faculty,

After discussions with [Administrators] I feel it is imperative that we admit the Jamaican On-Line students as Graduate Non-Degree until they take the GRE Exam. They are allowed to transfer 10 graduate credits after they are officially admitted to our program. We cannot risk jeopardizing our regular On-Line MA Program by waiving the GRE requirement for the Jamaican students (Administrator 1A, personal communication, May 19, 2006).

The unfamiliarity of the GRE and the lack of knowledge about its structure and goals also created tension, fear and uncertainty among prospective learners,

Hi [Researcher]

[The OSUDAE Office] is telling me to apply to the non-degree program and all that... that is going to take forever and I do not have that kind of time. Why did [Art Ed. Office] tell me that my grade point average was ok? and by [The OSUDAE Office] calculations I was over 3? I am so disappointed. [Researcher] I cannot take the GRE. I looked at the test and the maths is nothing I can even begin to decipher (Student, personal communication, June 10, 2006).
The issue was resolved in the Summer of 2006 when the University Office of Admissions decided that the GRE could be waived.

Dear [Administrator 1C]

………For those people whose transcripts show a second class honors degree or better (these are the ones our admissions office equates with a GPA of 3.0 or better; there are 14 of these), there is good news. The Graduate School has after all decided that these people will not after all have to take the GRE exam in October. They can be admitted into the degree program without it and we can do that before the Fall quarter begins. This can’t be done immediately because it requires a different application form, plus a fee of $50. [OSUDAE Faculty member] will take care of the paperwork for this during the summer class. We hope that you will be able to collect the $50 fee at that time and send it over with [OSUDAE Faculty member] in one check. So for those with a GPA of 3.0 or better, there is one less hurdle to cross and they will be admitted into the degree program before the fall quarter begins.

For those with less than 3.0, the situation has not changed. There are two of these…I have explained their situation to them in separate emails some time ago (you had a copy of these emails). They can be admitted temporarily as ‘graduate non-degree’ students along with the rest, but the Graduate School does not guarantee them admission to the degree program. It wants them to take the GRE and it will then entertain a petition for a waiver of the 3.0 rule via a letter from us (the department). That will happen in the fall after they have taken the GRE. This is a standard procedure. Whether the grad school will agree with the petition or not is not known. My personal guess is that their chances are better than %50. I have told them this and they have agreed to take the risk and go ahead with the program (Faculty 1, personal communication, June 23, 2006).

The GRE score is only one source of evidence in the student’s application, as transcripts, a statement of purpose, writing sample and three letters of recommendation were also important determining factors.

These issues of governance and regulatory structures arose as a consequence of the bureaucratic organization of the University and the various offices and levels of control. In institutions of this size and nature the hierarchal, top-down structure of its
decision making apparatus tends to slow the process of innovation and development. In this instance The Graduate School and The Admissions Office, both at the University level, has veto power over decisions within the OSUDAE. Similar to other institutions of this kind, communication between the various levels and offices is not always efficient or effective.

*The Grade Point Average (GPA)*

The Grade Point Average (GPA) is a system of recording achievement based on a numerical average of the grades attained in each course. Work rated B or higher is generally required of a graduate student to enter a program. Methods of calculating the GPA of students are not standardized across institutions and nations and this reality created high levels of consternation. Following assurance by the OSU Registrar’s Office that the undergraduate coursework from EMC would transfer to the U.S and OSU, the transcripts of the applicants were approved by the department and forwarded to the Admissions Office. Staff in the Admissions Office was unfamiliar with the EMC certification and applied the US method of calculation to determine students GPA. This resulted in the majority of students being rejected for admission. What followed were moments of anxiety and fear that the program would have to be cancelled;

Dear [Administrator 1C]

Our Admissions Office has just calculated the grade point averages (using the transcripts in the files) of the 17 applicants for the MA program that you sent us……. The results are in the attached message. They are quite disappointing and also surprising. I am wondering if there is some kind of mistake, because I believe we told everyone that they should have a 3.0 GPA to be sure to be admitted. 3.0 is an important marker, because those who have a 3.0 can be guaranteed admission, those without it can’t. For any student with less than a 3.0 we have to write an individual letter asking to waive the usual rule requiring it. Sometimes they say yes to the
waiver request, sometimes they say no, depending on the context and on other kinds of evidence, including what a person has done since the first degree.
This morning I asked about the context for the whole group and was told they will only deal with the files one by one. Moreover, they won’t look at them before they have the GRE scores, which means late in the Fall quarter.
I am wondering if there is a mistake in figuring the GPAs and I want to ask you if you would please double check that by calculating a few of the GPAs yourself (or ask the registrar to do so). It is possible they have misinterpreted something, don’t understand something on the transcript. Would you please look at two or three of those who are judged to have less than 3.0 and re-calculate them the way it is done in Jamaica or in EMC? And could you do this soon, because our whole admissions decision-process hangs on it?
If these figures stand, they are a setback – not a disaster but certainly a setback- and we will have to make decisions about each one that is below 3.0 and they will have to make decisions whether to persist, etc.
Your thoughts about this are welcome (Faculty 1, personal communication, May 25, 2006).

Following this calculation of GPAs by the Admissions Office, the GPA’s were reworked by the registry of the EMC and the results resubmitted to the department.

Dear [Faculty 1]
SUMMARY OF GPA OF APPLICANTS
EMC GPAs are not worked in the same way as in the USA where the credit hours are divided by the quality points. Calculating the transcripts any other way may be disadvantageous to the applicants.
I have looked at the Edna Manley College transcripts and the following are my findings…(Administrator 1C, personal communication, May 26, 2006).

Dear [Student],
Since late April, there has been a rather lengthy process of preparing for the formal admission of applicants. I won’t bore you with too much detail but, so that you understand, here are the considerations now dealt with:
- We had to collect the application materials, and especially the original transcripts of undergraduate studies, from everyone.
The Graduate School evaluated these transcripts according to the US system of “Grade Point Averages.” This initially involved some cultural
misunderstandings and back-and-forth emails. Eventually, our Admissions Office agreed that anyone with a 2\textsuperscript{nd} class honors degree or better will be admitted without question (Faculty 1, personal communication, June 3, 2006).

Students with a second class honor degree and a 3.0 or above GPA were admitted without further question. Those students with less than a second class transcript are still required to take the GRE. This is a requirement of the Graduate School.

OSUDAE faculty and the Department’s office staff were also unfamiliar with the various institutions offering teacher education/ art education within Jamaica and the corresponding certifying bodies.

Hi [Researcher]
I have a little question, but an urgent one. If an applicant has an Edna Manley Studio Diploma and JBTE Diploma, shouldn't they submit a transcript for each of these? I.e., should we be looking for two transcripts? In the files, I find only one. Sorry to be confused about this. Am I right to think that first they got the Studio Diploma and subsequently did more work (a year) for the JBTE? Please answer promptly because I want to do these individual emails (Faculty 1, personal communication, May 5, 2006).

The Joint Board of Teacher Education (JBTE) is the certifying body for teacher education in Jamaica. The Edna Manley College Studio Diploma (3 years) did not include education courses and therefore falls outside of the JBTE’s jurisdiction. It also does not matriculate into the MA program because it has not been accredited by The UCJ. However, the current EMC Diploma (4 years) on its own is sufficient for matriculation.
Staffing and Staff Credentials

A major part of the accreditation requirement of the UCJ is that the EMC as part of their application provided the credentials of both OSUDAE faculty and local persons qualified to deliver The Jamaica Masters Online Project. Local educators included in the EMC’s application were directors and curators of local galleries, college and university lecturers currently involved in teaching courses in art appreciation and criticism, research, curriculum development and evaluation, cultural and heritage studies. Educators from OSUDAE included members of the department’s current Mostly-Online Masters program, involved in teaching and writing about art criticism, research methodologies, curriculum development and evaluation. A number of these faculty members have published extensively within these areas and are recognized by the national and international art education community as experts in their field. The Jamaican educators have been teaching for numerous years, are conversant with both local and international trends, and are local knowledge keepers but some remain unpublished.

The final decision on staffing was that the faculty currently teaching the OSUDAE Mostly-Online Masters and an adjunct faculty from the Jamaican art education community would coordinate the development and distribution of the online learning materials for The Jamaica Masters Online Project. The adjunct faculty is an alumnus of the OSUDAE who is actively involved at the local University and Ministerial levels in the development and assessment of art education curriculum in Jamaica. There is no evidence that any other local faculty were considered as adjuncts or that EMC had
actively petitioned for or stipulated the number of local faculty that they desired to be involved.

**Issues of Cost and Funding**

A major impediment to The Jamaica Masters Online Project was funding. The development of the MA degree was entirely self-funded by the institutions and relied heavily on their limited budgets. The majority of the ‘start-up’ cash investment was by the OSUDAE which almost found the cost of development and delivery of the program to students prohibitive. As a small provider OSUDAE was unable to offer subsidies to students or acquire funding to offset costs. They were, however, through negotiations with Continuing Education, able to reduce tuition fees form US$3624.00 (non-resident; per. 5 credit hours) to US$1295.00 per. 5 credit hours for Jamaican students. This reduction was contingent upon having enough students register to defray the cost of development and delivery and on the understanding that this was an outreach effort. Despite this reduction, the program was still out of the reach of many art educators,

The major challenge for this programme is the cost to teachers. In as much as the fees are extremely reduced by US standards, the high exchange rate in Jamaica has been a deterrent to a large number of persons. There are a few opportunities available for funding such as CHASE fund and PESP to which persons can apply for scholarship however, there are no guarantees here. The college has successfully negotiated with Student Loan to include the OSUDAE online programme for which applicant can apply for low interest loans of up to $700,000 for post graduate studies. Given this major challenge it raises the question of sustainability which rest critically on the upgrading of EMC faculty to the PhD level. The aim is that once the faculty is upgraded then the on-line programme could be run by the college and this would significantly reduce the cost of the programme. So the longer the upgrading process
takes the longer this transition will take to become a reality (Administrator 1C, personal communication, June 2, 2006).

Art educators at all levels of the educational system showed interest in The Jamaican Masters Online Project. The major obstacle was cost, which for The Jamaican Masters Online Project was twice that of the leading providers (See Table 5.2).

Dear [Researcher]
I have exactly 18 people seriously signed up now. [One student] sent me an email saying her circumstance has changed and so financially she can’t start this year. This story has been repeated several times. Not this kind of money at this time.

The cost is a real deterrent and if the programme does not get started this year for these interested people I fear we are going to lose them totally…(Administrator 1C, personal communication, May 10, 2006).

A number of the providers in competition are large consortiums and are able to offer courses at highly competitive costs. Their programs sometimes attract large grants or funding through cross-subsidy. There is currently no provider offering a program in art education, and art educators have resorted to purchasing these courses, especially those in the area of education (Guidance and Counseling, Curriculum). During the one-day seminar with art educators on April 26, 2006 a number of them admitted to purchasing programs in education, fully aware that these courses would not strengthen their content or pedagogical bases in the area of art education, but that they satisfied their need to acquire a higher level degree and job promotion. These educators are employed primarily in high schools and teacher training institutions. The end result is that a number of art educators, despite their higher level degrees, are not able to efficiently or effectively deliver the art education curriculum at these levels.
### PROVIDER: A

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<tr>
<th>DURATION</th>
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<th>INSTRUCTIONS</th>
<th>TEXTBOOKS</th>
<th>COST</th>
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<tr>
<td>14-15 MONTHS</td>
<td>Lectures:</td>
<td>- Main Campus faculty</td>
<td>Provides all text books and prescribed instructional materials &amp; field trip to Miami</td>
<td>US $12,000 (subject to change at short notice) J$768,000.00</td>
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<td></td>
<td>- Fridays 2:00-5:00pm</td>
<td>- Local lecturers (adjunct)</td>
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<td></td>
<td>- Sundays 8:30am-3:30pm</td>
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<tr>
<td></td>
<td>- Main Campus</td>
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<td></td>
<td>- Local Lecturers (adjunct)</td>
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<tr>
<td></td>
<td>- Textbooks included</td>
<td></td>
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<tr>
<td></td>
<td>- Field trip to Miami</td>
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<td>2 years</td>
<td>Lectures:</td>
<td>- Main campus faculty</td>
<td>Textbooks included</td>
<td>US$ 10800.00 JA $ 690,000.</td>
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<td></td>
<td>- on-site workshops</td>
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<td>- Full days on Fridays &amp; Saturdays</td>
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<td>- Practicum: 100-150 hours of voluntary service on a project or course</td>
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<td></td>
<td>- Main campus</td>
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<td></td>
<td>- Faculty: OSU Professors</td>
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<td></td>
<td>- Local lecturers</td>
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<td></td>
<td>- Textbooks included</td>
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### PROVIDER: Ohio State University, Jamaica Masters Online Project

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<td>3 years</td>
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<td>Faculty:</td>
<td>Include necessary texts</td>
<td>US$1850.00 Per 5 credit</td>
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<td>- 1 week face-to-face workshops</td>
<td>- OSU Professors</td>
<td>Access to online resources</td>
<td>US$ 22,200 (60 credits) J$1420,800.00</td>
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<td></td>
<td>- Online</td>
<td>- Local lecturers</td>
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Table 5.2: Comparison of Costs between The Jamaica Masters Online Project and Two Major Off-shore Providers

**Funding/Grant writing**

Funding options for Jamaican students were limited and included the following, self-sponsorship, student loans, scholarships, and commercial loans. Applicants showing the most interest in the program were regular classroom teachers, mostly female and with familial responsibilities. Their primary source of income is their monthly salary, which
nets J$30,000.00 per month. The overall cost of tuition for The Jamaica Masters Online Project is approximately J$1,420,800.00 (See Table 5.2) and this placed it beyond the reach of the targeted population. Students also had the option of borrowing from the Student Loan Bureau, a local Government revolving loan scheme. Applicants for this loan required collateral and a co-signer to guarantee the loan. Loans were also offered through commercial institutions, credit unions and banks, each with its own lending policy. Applicants to some distance education programs may apply for an international student’s loan through the International Educational Finance Corporation (IECF) in the USA. No collateral or security are required, but interested applicants need to identify a US co-signer to guarantee the loan. This was not one of the options explored by this program. Government funded scholarships are sometimes available, but are highly competitive.

Recognizing that without funding the program would not survive, the collaborating institutions explored numerous funding options, inclusive of grants, loans and subsidies. The EMC petitioned local agencies such as the Student Loan Bureau, The MOEYC and the Jamaica Teachers’ Association and both institutions wrote for the Outreach and Engagement Grant. Individual students also applied for scholarships, wrote to private institutions seeking sponsorship and made application to public and private lending institutions. It was because of students’ proactive efforts that assistance was initiated through the Student Loan Scheme as outlined below

Dear [Researcher]

I am going to call Student Loan to see if we can get the programme on the list for postgraduate loans. Someone applying to the OSU DAE programme called and was told EMC postgrad programme was not on the
list however they seem to have discussed it and called him back to tell him to apply.

I got the person’s name so I am going to ask [Principal] to call and see if it can be officially put on their list. If not it may be a problem for some (Personal communication, EMC Administrator, May 10, 2006).

[Principal] spoke to someone at student loan and the Ministry so it seems as if the OSU programme will be eligible for student loan starting now. So I really do hope it will get off the ground (Administrator 1C, personal communication, May 13, 2006).

Some local agencies were reluctant to grant loans to adult learners because their contracts have age and collateral requirements. Sources that proved fertile were the MOEYC’s Teachers’ Professional Development Revolving Loan Fund. This fund provides loans to teachers to facilitate their professional upgrading. The Jamaica Teachers’ Association (JTA) had established a revolving loan fund for higher education which was also accessible to the Jamaican art educators. Following the successful completion of studies the art educators could also be eligible for a refund of 50% or $500,000 of tuition costs, through a fund established by the MOEYC and managed by the JTA. The refund is contingent on the course of study’s relevance to the teachers’ work and on satisfying an existing need in the education system. The program of study pursued must also be accredited and must be completed within the normal period set by the institution for qualifying for certification.

The project was not selected for the Outreach and Engagement Grant, but the OSU DAEC continues to explore grant possibilities. To date 18 students have registered for the program; two students were awarded scholarships by local agencies, one from the CHASE Fund (Culture, Health, Arts, Sports and Early Childhood Education) and another from PESP (Primary Education support Project); 15 are self-funded (through loans and
personal funds) and one will commence full-time studies in the PhD program as a Graduate Teacher Associate.

It was feared that enough students would not access funding to create a cohort of 20, so a contingency was to combine the Jamaican students with the American Mostly Online Masters students.

Dear Jamaican On-Line Faculty,

The way it looks right now with admission of the Jamaican and regular On-Line MA students, is that we will be running the two groups together. If the admission picture changes dramatically, I will reconsider this situation. [OSUDAE faculty] will still teach the regular On-Line MA students 700 this summer here and [OSUDAE faculty] will go to Jamaica to teach 700 there. However, the rest of the courses for this year will be taught together. This is the only fiscally responsible way to envision this. I am still really stressed about how the Jamaican students will be paying for this (Administrator 1A, personal communication, May 19, 2006).

Enrollment numbers for the American Mostly Online Masters were low, so the plan remains to combine both groups.

*Student Demographics: Who are the students and what do we know about them?*

<table>
<thead>
<tr>
<th>Age Range</th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>20-24 years</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>25-29 years</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>30-34 years</td>
<td>3</td>
<td>17</td>
</tr>
<tr>
<td>35-39 years</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>40-44 years</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>45 &amp; over years</td>
<td>10</td>
<td>56</td>
</tr>
<tr>
<td>Non-response</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>18</td>
<td></td>
</tr>
</tbody>
</table>

Table 5.3: Students Biographical Data (n=16).
As indicated by Table 5.3 students’ biographical data show that the majority of them are in the age cohort 35 years and above.

Table 5.4: Students’ Place of Employment and Number of Students Applying for The Jamaica Masters Online Project (n= 18)

<table>
<thead>
<tr>
<th>Place of current employment</th>
<th>f</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edna Manley College</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>Teacher Training College</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>Public School (High School)</td>
<td>14</td>
<td>78</td>
</tr>
<tr>
<td>TOTAL</td>
<td>18</td>
<td>100</td>
</tr>
</tbody>
</table>

Table 5.4 shows that 18 students have applied for the program. Of this number 2 persons from the Teacher Training College have applied (1 for the MA and the other for full-time PhD Program).
<table>
<thead>
<tr>
<th>AREAS OF INTEREST THAT SHOULD BE ADDRESSED BY THE PROGRAM</th>
<th>DESIRED OUTCOME AT COMPLETION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curriculum Development</td>
<td>Write textbook specifically for the Jamaican context</td>
</tr>
<tr>
<td>Art Criticism</td>
<td></td>
</tr>
<tr>
<td>Assessment in Art Education</td>
<td></td>
</tr>
<tr>
<td>Early Childhood Education</td>
<td></td>
</tr>
<tr>
<td>Visually Impaired Students</td>
<td></td>
</tr>
<tr>
<td>Art Methodologies</td>
<td></td>
</tr>
<tr>
<td>Computer in Art Education</td>
<td></td>
</tr>
<tr>
<td>Art Policy &amp; Administration</td>
<td></td>
</tr>
<tr>
<td>Business Management (pertinent to the field of the Arts)</td>
<td></td>
</tr>
</tbody>
</table>

Table 5. 5: Students’ Areas of Interest
### Students Needs and Desired Outcomes

<table>
<thead>
<tr>
<th>PERSONAL BENEFITS</th>
<th>BENEFITS TO STUDENT IN THE PUBLIC SCHOOL SYSTEM</th>
<th>NATIONAL BENEFITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Better qualified</td>
<td>- exposure to better and more effective teaching / learning methodologies</td>
<td>- international recognition of Jamaican art, its industry and practice</td>
</tr>
<tr>
<td>- More marketable</td>
<td>- exposure to more innovative and interesting concepts in art</td>
<td>- teaching and learning becomes more meaningful to national development</td>
</tr>
<tr>
<td>- Promotion</td>
<td>- experience a change in their attitude toward themselves and others</td>
<td>- foster art appreciation within the education system and wider Jamaican population</td>
</tr>
<tr>
<td>- Greater self-confidence and awareness</td>
<td></td>
<td>-more awareness of the relevance of art and its contribution to the development of human beings</td>
</tr>
<tr>
<td>- Improve business and management skills</td>
<td></td>
<td>- community development</td>
</tr>
<tr>
<td>- improve chances of accessing supervisory positions within school system</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- better community leader</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- expand career options</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Access to more information in the field of art</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Improve practice in curriculum development</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Increase knowledge in the subject area</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Exposure to innovations and developments in the discipline</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- develop capabilities to educate an increasingly diverse student population with</td>
<td>- exposure to better and more effective teaching / learning methodologies</td>
<td></td>
</tr>
<tr>
<td>different cultural perspectives, experiences and expectations of education,</td>
<td>- exposure to more innovative and interesting concepts in art</td>
<td></td>
</tr>
<tr>
<td>different styles of learning and behavior</td>
<td>- experience a change in their attitude toward themselves and others</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 5.6: Students’ Perceived Benefits Derived from Participating in the MA Program
<table>
<thead>
<tr>
<th>THE PROGRAM</th>
<th>STUDENT SUPPORT</th>
<th>IDEOLOGY</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACCREDITATION</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CERTIFICATION: Where do you graduate when you complete the program? Whose certification?</td>
<td>- How do students access instructors? How often? By what means?</td>
<td>How do you define community?</td>
</tr>
<tr>
<td>APPLICATION PROEDURE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FEES - What is the payment plan? Would fees be due at the end of every three months? Can the university organize a payment plan? What if you are not able to pay your fees at the beginning of the quarter?</td>
<td>- Will students visit OSU at any time during the program? - Do we use only the textbooks recommended by the instructors?</td>
<td>How do you define a community-based art project?</td>
</tr>
<tr>
<td>AERTICULATION: If your BA is not in art education can you still apply for the Jamaica Online Masters?</td>
<td>- How much computer knowledge is necessary for this program? - If I do not have a lot of computer knowledge or skill will there be someone to help me?</td>
<td>Does your course allow someone to stick with their own stance or do you have to agree with the position taken by the instructor?</td>
</tr>
<tr>
<td>PROGRAM LENGTH: Why was the program extended to 3 years as opposed to the original 2 years when it was first advertised? Will this not be more costly?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FACULTY: Are all faculty members from OSU?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>#OF STUDENTS: What is the maximum number of students per cohort?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FELLOWSHIPS: How long does a fellowship last? How do you access one?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 5.7: Students’ Concerns (Questions asked by students during the teachers’ seminar)
The Program of Learning

Following lengthy consultation between the institutions it was decided that The Jamaica Masters Online Project would be a modified version of the current –Mostly Online Masters in Art Education being offered by the OSUDAE (See Table 5.8 & Table 5.9). It was decided that, where as the Mostly Online Masters in Art Education would offer 45 credits, the Jamaica Masters Online Project would offer 60 credits. The rationale is that the American students usually have graduate coursework credits that they can transfer into the program and this may not be true for the Jamaican students. Jamaican students are however allowed to transfer 15 credits into the program from an institution approved by the OSU Registrar’s Office.

Throughout the process efforts were made to ascertain what Jamaican art teachers desired in an on-line program and adjustments were made. These included the addition of Technology in Art and Teaching, Caribbean Visual Culture, Identity, Culture and Curriculum and Community Based Art Education to the previously existing course menu.

It was unsure the extent to which OSUDAE staff would adjust their course content to meet local needs and conditions. OSUDAE faculty did agree that they would ask the Jamaican students to use examples from their own experiences to discuss in their coursework. For example in the Criticism, Aesthetics and Education course teachers would be required to select items from Jamaican art and visual culture for discussion. Faculty also did not at this time have any plans or know how best to collaborate with local counterparts,

I would only do that by invitation …if invited, I would be happy, but I wouldn’t say you need me. I am sensitive as an outsider about imposing myself (Faculty 2, personal communication, May 19, 2006).
<table>
<thead>
<tr>
<th>Date</th>
<th>Course Number / / Title</th>
<th>Mode of Delivery</th>
<th>Instructions</th>
<th>Credit hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer 06</td>
<td>AE700 Issues in Graduate Studies in Art Education</td>
<td>One week workshop – with online component.</td>
<td>OSU faculty</td>
<td>5</td>
</tr>
<tr>
<td>Autumn 06</td>
<td>AE640D The Studio Process</td>
<td>On-line</td>
<td>OSU faculty</td>
<td>5</td>
</tr>
<tr>
<td>Winter 07</td>
<td>AE604D Criticism, Aesthetics and Education</td>
<td>One week workshop – with online component.</td>
<td>OSU faculty</td>
<td>5</td>
</tr>
<tr>
<td>Spring 07</td>
<td>AE607D Designing Meaningful Curriculum</td>
<td>Online</td>
<td>OSU faculty</td>
<td>5</td>
</tr>
<tr>
<td>Summer 07</td>
<td>AE705D Action Research</td>
<td>One week workshop – with online component.</td>
<td>OSU faculty</td>
<td>5</td>
</tr>
<tr>
<td>Autumn 07</td>
<td>AE705D Action Research</td>
<td>Online</td>
<td>OSU faculty</td>
<td>5</td>
</tr>
<tr>
<td>Winter 08</td>
<td>AE731D Assessment in Art Education</td>
<td>Online</td>
<td>OSU faculty</td>
<td>5</td>
</tr>
<tr>
<td>Spring 09</td>
<td>Final Review and Reflective Paper</td>
<td>One week workshop – with online component.</td>
<td>OSU faculty</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td><strong>TOTAL # OF CREDITS</strong></td>
<td></td>
<td></td>
<td><strong>45</strong></td>
</tr>
</tbody>
</table>

Table 5.8: Program Outline -Mostly Online Masters Program for American Teachers
<table>
<thead>
<tr>
<th>Date</th>
<th>Course Number / Title</th>
<th>Mode of Delivery</th>
<th>Instructions</th>
<th>Credit hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer 06</td>
<td>AE700 Issues in Graduate Studies in Art education</td>
<td>One week workshop –EMC - with online component.</td>
<td>OSU faculty</td>
<td>5</td>
</tr>
<tr>
<td>Autumn 06</td>
<td>AE640D The Studio Process</td>
<td>On-line</td>
<td>OSU faculty</td>
<td>5</td>
</tr>
<tr>
<td>Winter 07</td>
<td>AE604D Criticism, Aesthetics and Education</td>
<td>One week workshop –EMC - with online component.</td>
<td>OSU faculty</td>
<td>5</td>
</tr>
<tr>
<td>Spring 07</td>
<td>AE607D Designing Meaningful Curriculum</td>
<td>Online</td>
<td>OSU faculty</td>
<td>5</td>
</tr>
<tr>
<td>Summer 07</td>
<td>AE705D Action Research</td>
<td>One week workshop –EMC - with online component.</td>
<td>OSU faculty</td>
<td>5</td>
</tr>
<tr>
<td>Autumn 07</td>
<td>AE767D Caribbean Visual Culture</td>
<td>EMC workshop &amp; face-to face component</td>
<td>Local faculty</td>
<td>5</td>
</tr>
<tr>
<td>Winter 08</td>
<td>AE731D Assessment in Art Education</td>
<td>EMC workshop &amp; face-to face component</td>
<td>OSU faculty</td>
<td>5</td>
</tr>
<tr>
<td>Spring 08</td>
<td>AE Community Based Art Education</td>
<td>Online</td>
<td>OSU faculty</td>
<td>5</td>
</tr>
<tr>
<td>Summer 08</td>
<td>Community Based Art Education Project</td>
<td>One week workshop –EMC - with online component.</td>
<td>OSU faculty</td>
<td>5</td>
</tr>
<tr>
<td>Autumn 08</td>
<td>Identity, Culture and Curriculum</td>
<td>undecided</td>
<td>OSU faculty</td>
<td>5</td>
</tr>
<tr>
<td>Winter 09</td>
<td>Technology in Art and Teaching</td>
<td>undecided</td>
<td>OSU faculty</td>
<td>5</td>
</tr>
<tr>
<td>Spring 09</td>
<td>Final Review and Reflective Paper</td>
<td>One week workshop –EMC - with online component.</td>
<td>OSU faculty</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>TOTAL # OF CREDITS</td>
<td></td>
<td></td>
<td>60</td>
</tr>
</tbody>
</table>

Table 5.9: Program Outline - Jamaica Masters Online Project
Access to Resources:

All face-to-face workshops will be hosted on the campus of the EMC. During the workshops students will have access to the institution’s computer labs and laboratory staff. 20 used Apple G4 computers were donated by the OSUDAE to the development of a lab for The Jamaica Online Masters Project. The computers were shipped to the EMC on January 30, 2006 at the expense of the OSUDAE for usage by the project. The computers are currently in need of memory upgrade. Students will access course materials, support and feedback online.

Efforts are currently being made to upgrade the library facility, primarily through donations of books. These will include journals, relevant texts, and other printed and digital materials. The faculty has indicated that students will be required to use their textbooks that were written specifically for the Department’s Mostly Online Masters.

Method of Delivery

The program is a hybrid, meaning a combination of face-to-face and online methods of delivery. The online components of the program will be delivered using Carmen, which is the course management system currently used by the Ohio State University. This platform’s intuitive interface is easy to navigate and according to the University’s website, instructors can build a class website and within it include lecture notes, discussion questions. The features also facilitate a chat room, email link grade posting and the ability to create web-pages using the systems built-in HTML editor. Students can use the system to post assignments, work with group members, check grades and keep abreast of course materials and assignments.
Part 2: Personal Context- Reflections

My report reflects three voices, my voice as a Jamaican scholar, my voice as a Jamaican art educator and my voice as a Jamaican woman, parent and citizen. From these multiple perspectives I have used a mixture of qualitative research and lived reality – scholarship and story to try to explain the complexities involved in the creation of a distance education program that maintains local cultural relevance. I have used the medium of story, the voices and thoughts of the persons involved to explore the ‘human factor’ – the emotions, the pre-conceptions, misconceptions, frustrations and complexities that occur during this cross-cultural interaction. This ‘human factor’ to me is important because a ‘culturally relevant program’ of education hinges on the goals, ideologies, assumptions and lived realities of the people involved and how these intersect, collude or collide. In this instance the intersection, collusion or collision occurred between two groups of people with distinctly different cultural backgrounds; one a low-income, developing nation, the other a developed super power; one a predominantly black institution and the other a predominantly white university; a group of scholars who are well established in the discipline and a group who up till now little was known about.

I end this chapter with a personal reflection on how this process became an embodiment of my post-colonial life. In this section of the findings I continue to examine these interactions, focusing primarily on how the encounter impacted my life as a post-colonial subject. So throughout this section I will write from my heart, freeing myself from the shackles of research conventionalities and scholastic traditions and try to reflect
on my lived experiences- the events, processes and outcomes that have consumed my life for the past two years.

Post-colonial Subject

I first and foremost define myself as a Jamaican, an offspring of a society spawned from the event of slavery. I exhibit no biases or loyalty to any racial group but instead embrace the uniqueness of all because I am a product of multiple-races. My lineage is a wonderful potpourri of skin, eyes and hair colors, facial features, skin textures and body types.

This project was undertaken for one main purpose, to improve the quality of art education in Jamaica. It was a felt need, to make an investment in a country to which I owed everything. My years of visiting schools had left me feeling that the Jamaican educational system was in crisis, that education had failed the nation’s youths and, that we needed to rethink our goals, policies and strategies. The current increase in annual crime rates, depreciation of the Jamaican dollar and annual decrease in standard of living had placed the nation in a chasm of economic and mental depression from which it seemed impossible to escape. The effects were obvious throughout the island but more visible in some communities than others. I was particularly concerned for the teachers who choose to work in volatile, crime infested ‘inner-city’ communities and their daily struggles to effect changes in the lives of students whose frame of reference was death, fear, hunger and violence. Coping with these conditions on a daily basis had taken a significant toll on their health and wellbeing. The following letter was written by a
Dear [workshop coordinator]

I have been a teacher for the past six years. My school is located in an inner-city community that is prone to outbreaks of violence. Only two weeks ago my student was on his way to school and got caught in a shoot-out between rival fractions. He died a few meters from the school gate. Although I stopped to look at his twisted, mangled little body, I could not cry, the experience was not new.

Violence has caused the school’s population to dwindle considerably, as parents either flee the area or transfer their children to other schools. Of course this is frustrating but I am now also overwhelmed with the changing government policies which attempt to rationalize or for that matter reform the teaching and learning process. My class size has swelled from twenty-five to fifty. I try to manage but I have no experience in multi-grade and multi-level teaching, neither do I have the teaching materials necessary to do my job well.

I now spend a lot more time planning my lessons and even more time dealing with the disciplinary problems in my classroom. Students are openly disrespectful to me and there is very little I can do about it. They know we can no longer punish them and this has made matters worst! I know there are other methods of punishment but I have never seen them in use and do not know how to implement them.

My pay is already a “miserable excuse” I am tired of being blamed for the problems in the classroom… I am only doing my job… this is what I was trained to do…. I am doing my best to work with the resources that were given to me.

Today I am wondering if I should walk away from this profession… I love teaching so much. I wanted to be a teacher so that I could have a positive influence on children’s lives… today I am tired, hurt, frustrated and angry.

J.D.

(Letter from participant, R.O.S.E. Workshop, 1995)

As I got to know the teachers, students and community members I became even more alarmed by the organization and structure of these communities, the sense of helplessness, hopelessness and dejection that permeated people’s lives. These communities were shackled to cycles of crime, violence and poverty, and their lives were
controlled by “Drug Dons”, “Area Leaders” and unscrupulous politicians. The practice within these communities was a form of domestic colonization - political tribalism- that had sucked the life juice out of generations by convincing them that their lives could be no better.

This form of domestic colonization was also evident at every level of the educational system, as pedagogical practices supported Freire’s idea of a ‘banking system’ of education. This system supported the view that all students needed to do was consume the knowledge given to them by their teachers, memorize, store and use it at a later date. This was a continuation of the colonial system of ‘rote learning’ used in the education of slaves, where education consisted of regurgitation of knowledge given to them by their colonizer. I felt then, as I do now, that what was needed was an educational revolution, a decolonization of methodologies, a movement towards a transformative pedagogy that emancipated the minds and spirits of my people. This is not a new idea, others have said this before. I refer here to Bob Marley’s message to all people caught up in systems that promote self-doubt, self-hate and self-destruction,

Emancipate yourselves from mental slavery. None but ourselves can free our minds (Redemption Song, 1980).

He was echoing here Freire’s call that education should become a practice of freedom, where students participate in the construction of knowledge and in which their lived experience becomes a foundation for knowledge creation. For bell hooks,

To educate as the practice of freedom is a way of teaching that anyone can learn…..To teach in a manner that respects and cares for the souls of our students is essential if we are to provide the necessary conditions where learning can most deeply and intimately begin (1994, p.13).
I believe this is the revolution that needs to take place in the Jamaican system of education. I entered this project with the need to participate in this revolutionary process.

“We do not want to be colonizers”: Issues of Race and Power

Throughout the development of this project, two of the questions frequently asked of me were “Why Ohio State University Department of Art Education?”, “How can a group of first world, predominantly white educators guide a post-colonial, predominantly black, low-income country into developing transformative art education practices?” I should say here that the questions of race were usually from my colleagues in the USA while the Jamaicans were more concerned with the international ranking of the university. Always my response to the questions was that I believe in the sincerity and integrity of my professors. That they too face the challenge of finding a brand of education that frees learners from ‘mental slavery’ and nurtures and heals souls. We are all therefore in this struggle together – maybe ‘each one can teach one’.

In this section I will examine the factors of race and power and how I believe they impacted the project.

Defining Race within the Collaboration

It would be difficult in this collaborative effort between OSU DAE and EMC to ignore the questions of race, since the collaboration is between a predominantly white American university and a predominantly black Jamaican learning institution. Therefore, how each group perceives the concept of race becomes an important factor in how a
‘culturally relevant’ program in art education is conceptualized and implemented. Firstly, race is a highly contested and ‘vexing’ issue in America and multi-culturalism pre-occupies a lot of the literature on education. The converse is the reality in Jamaica, in that we tend to define ourselves in terms of ‘nationality’ rather than ‘race’; that we see ourselves as a ‘singular’ group rather than one fragmented by racial composition and therefore ‘plural’; and that multi-culturalism is not usually an area of study or contestation. It is only since living in the U.S.A. that I find myself differentiated as “black” as opposed to “white” and a member of a “subordinate” group as opposed to a “dominant” one. For the four years that I lived in Columbus, Ohio my awareness of racial tension and my involuntary participation in the dialogue became an overwhelming burden that I longed to get rid of. It affected my relationship with people, my interpretation of the environment and my daily life.

My first encounter with this racial tension occurred at immigration, the entry point into the USA. They requested that I fill in a form on which I had to declare my race, choosing between, White, Black, Hispanic, Asian, etc. None of these individual designations adequately described me so I choose to tick “Other”. I therefore entered the United Stated as an “Other,” a person the system could not adequately define or categorize racially or culturally. This was the first act of racism leveled at me.

As a Jamaican, living in Columbus and studying at Ohio State University, I came to understand the subtle yet pervasive nature of racism, and that recognizing and understanding it was a study within itself, another dimension to my education.

*My African American friend and I went shopping at Lazarus. An elderly white store clerk approached me and asked if he could ‘hold’ the garments I had draped over my arms. He appeared very kind, smiling as he did so*
and extending his arms to take them. How very helpful and what excellent service. My friend was visibly upset and angry at him. I did not know why. He took the clothing over to a nearby register. My friend pointed out to me that he had been following us throughout the store; he only approached when he thought we were getting too close to an exit. I later learnt that race profiling was common. My skin colour was the factor used to profile me as a person most likely to shoplift. (Personal Journal Entry, 2004)

From the above experience I realize that in order to experience racism you need to be aware of its many forms. It can be quite blatant, but most often it is subtle, as in this case what I thought to be kindness was an insult to my integrity. Without knowing me, my history, culture, education, goals or achievements this white person had typecast me as a shoplifter based on my skin color. This incident is also noteworthy because I believe that it was at this moment that race become a significant part of my interpretive framework.

In Columbus I also learnt that discrimination comes in many forms and often from the most unlikely sources.

I entered the bus, and displayed my Buck ID. The black bus driver sized me up from head to toe...
In a loud voice “Let me see that again.” (Referring to my ID)
I offered it, holding it in what I though was a more visible position.
He looked at me with disdain; “Oh...don’t you dare hold it so close to my face! I need to see if you are really a student!”
He was visibly angry.
I was mortified. The bus of white people was staring at me. I hurriedly took a seat.

I experienced these discriminatory actions many times, always from a black bus driver. I noticed that they never treated white students taking the bus in this manner. My black brothers and sisters had made me the target, an embodiment of their own fears and disappointment with their lives.
Here on campus I encounter discrimination on a daily basis because here I am reduced to a position of invisibility. To explain this let me first describe my physical characteristics. I am female, 5ft 10 1/2 inches tall, weighing 160 lbs., with long brown hair graying at the hairlines, and in Jamaica would be referred to as a “browning”. I speak with a distinct Jamaican accent and have been told that I carry an aura of quiet strength that is at once calming and disconcerting. On a predominantly white campus and in classrooms with mostly white students and faculty it is physically impossible for me to be invisible. Yet I am invisible, because here on this predominantly white campus I am immediately subsumed into the African American categorization, and my uniqueness, my Jamaican-ness is taken away from me.

I have said all of the above to say that since racism is such an important construct of identity in the USA it is hardly likely that the OSUDAE would remain sterile and uncontaminated within this racial milieu. Within the department I neither saw nor experienced any overt display of racism or discrimination, but understood that its presence was in a more pervasive and crippling form, that of ‘absence’. For one, despite the fact that the student population is a diverse blend, the faculty and staff do not reflect this. According to one white faculty, the department is just too white both in composition and ideology. Courses that address any minority group are minimal (during my four year I only heard of two relating to Native Americans) and none addressed the issues of African Americans, the group with which I am identified. None of the recommended text books for my classes were by the philosophers or thinkers of this group, or from my country. Throughout my study I made a concerted effort to center all my projects and papers in the Jamaican context. In this way my interpretive lens began first with Jamaica,
and later a gradual infusion or rejection of the Eurocentric ideas. There were also no departmental efforts to foster cultural exchange except in the classroom, and from my experience these exchanges are usually initiated by the students themselves. For four years I remained lost, becoming visible only when I made the effort to do so.

It is important here to add that OSU is an extremely large institution with a primary focus on research. Professors are usually tied to institutional requirements regarding research and publishing. Sometimes their lives become so consumed by reaching publishing targets and deadlines that there remains little time to foster relationships outside of the classroom with students. Throughout my time in the OSUDAE, when I made my self visible, my professors were always willing to help. They encouraged my projects, nurtured my intellectual growth in the best way they knew how and provided emotional support when I need it. Their commitment to this project is but one example.

Defining Power within the Collaboration

From living in Columbus and studying at OSU there were common perceptions of Jamaica expressed in my interaction with people in the streets and by students who took my classes. Common categorization of Jamaica were

“That's a beautiful place.”

“Bob Marley? You guys smoke a lot of marijuana in Jamaica.”

“It’s a very poor country. Your country is very violent...a lot of people get killed over there.”
I also believe faculty shared this perception,

*I was standing at the top of the stairwell, along with two African American colleagues surrounded by large cardboard boxes. They contained twenty used MAC computers donated by the Art Education Department to EMC for the purpose of the Jamaica Masters Online. On this day, the shippers were here to collect the boxes of computers to send to Jamaica. The lifts were malfunctioning, so myself and these two graduate students were carrying the forty boxes down two flights of stairs. A white professor passed us on the landing, and at the bottom of the first flight stopped and looked up directly at me.*

“*So these are the computers we are sending to Jamaica?” asked the professor in a sweet purr.*

“*Yes” I responded.

“*This is a wonderful gift from us. They must be so happy to receive these” said the professor, in the same voice.*

Silence

“*But you have had to dismantle them. Will they know how to put them back together?” in a voice ripe with perplexity and concern.*

*Silence (Journal entry, January 30, 2006).*

On this day, there I was, tired, sweaty, lifting goods among my black colleagues; a reproduction of a scene from the colonial past. I felt the anger; it began as sweat oozing between my toes, flowing down my back, from under my armpits, and down the sides of my face. The unconsciousness of the words, the innocence with which they were said left me both stunned and angry. In this instance I was made VISIBLE, the ‘Other’, thrown in opposition …exotic native, poor, and thus technologically inept.

This assumption of technological ineptitude was repeated in other situations when for instance, one professor insisted on being accompanied to Jamaica by a technician, during a planned one week face to face workshop.

Ideally, we will begin the program with the first course provided by [OSU faculty] during the summer of 2006. [Faculty] will travel at OSU’s expense to Jamaica with a Graduate Associate knowledgeable about
technology to provide this one-week-long intensive introductory graduate course…..(Correspondence to EMC from OSUDAE, August 15, 2005).

Despite reassurances that the technicians employed by the EMC were qualified, competent professionals, there was an insistence that they liaise with OSU to make sure they understood how to use Carmen and also how to develop web pages. There were also concerns as to whether or not the EMC’s system was compatible with the donated MAC computers and whether or not computer labs had air conditioning.

Because of this I questioned whether the OSUDAE was defining itself as a “benefactor” and worried about how this would affect the ensuing relationships. It was all the more troubling because the fiscal investment was so uneven, OSUDAE had funded all the fact finding trips, donated the 20 used MAC computers for the computer lab at EMC, plus shipping and handling costs. The EMC’s contribution was primarily administrative support, no price tags attached.

The issue of economic difference appeared at various times,

_I am sitting in the Department’s office, waiting for a meeting with the Chair. A professor and staff are discussing the logistics of admissions and registrations for students applying for The Jamaica Masters Online. They do not understand why these students are having a difficulty completing the online registration._

Personnel 1; “All it requires is for them to complete the form and pay the registration fee using a credit card.”

Professor; “That seems to be the difficulty. They do not have a credit card that allows them to do that.”

Personnel 2; “They don’t use credit cards in Jamaica?”

The discussion continues with suggestions for paper based application instead of the digital format, but then how to deal with the conversion of
the payment of Jamaican dollars to US dollars was another dilemma. I was sitting there, the only one with the information.....INVISIBLE.

I intervene in the discussion; “May I please tell you how all these financial questions will be addressed. Jamaicans do have credit cards, but unfortunately the Jamaican currency is not tenable internationally, it is tenable only in Jamaica. The EMC has established an international currency account to address the financial needs of this project. Each student will complete a paper application form and the EMC will make a group submission and pay using a check from this account.”

Personnel 2: “Thanks......Well, I guess we now need to begin thinking about how to convert the tuition to US dollars.”

Professor; “What is the exchange rate.......”
(Journal entry, May 22, 2006).

In a country where power, voice and economic resources are taken for granted it is unintelligible that there could be someone’s whose currency has no value outside of their national boundary. We were in different worlds; my interpretive process was centered in knowing what it means to not have the economic resources, power or voice. I realized here the impossibility for one group to truly understand the cultural realities of another. The impossibility of my professors to understand the dynamics of a post-colonial low income situation if their perception is first filtered through a lens of privilege. It was even more important for this collaboration to become a reality, because it had the potential to transform lives, both in Jamaica and the U.S.

“We do not want to be Colonizers”
I do believe that the faculty was aware that there would be issues of race and power involved in this collaborative initiative and it created some amount of sensitivity.
Faculty] questioned going to Jamaica to colonize them when they may want a less expensive on-line program provider. The Jamaicans do not have a paradigm and we are trying to impose ours on them. If handcrafts are important to Jamaica, we should help them do this better (OSUDAE minutes of meeting, February 2, 2006)

Past experiences, for example the GETTY, also created an environment of caution. From my position of invisibility I wondered though why they assumed the role of “colonizers”, the position of dominance, suggesting we were passive, that we would be consumers of a dominant ideology. In actuality I wondered why they had not envisioned instead a reversal- “colonization in reverse” - many have gone to Jamaica to Christianize the natives and returned to their homeland converts of Rastafarianism! We too have our own brand of dominant ideologies and philosophies.

Agency from the Margins

The process was both exhilarating, frustration and depressing, and throughout I suffered numerous bouts of depression as I often felt helpless. Decisions that could have been made earlier had to be filtered, and we waited long periods before action was taken. The problem may have been that I entered the project feeling like Gloria-Ladson Billings, “conductor,” knowing the direction in which the project should go and feeling like I was capable of taking charge and seeing the project to fruition, but lacking the power or resources to do so.

During particular moments I also felt overly visible or invisible. Invisibility was felt most often during administrative meetings when faculty engaged in ‘back and forth’ discussions. Sometimes they were grappling with issues related to specific aspects of the
project, trying to understand why there were difficulties or seeking solutions. Why were we going to Jamaica? Were we invited? What do local educators want? Will we be seen as colonizers? I was the one with the most the local knowledge, but invisible in the back and forth discussions.

The reality is that within this project I was a ‘boundary spanner’ my position / location as ‘insider’ or ‘outsider’, was one of fluidity. So I was at once a part of the core and another the margin. In retrospect I realize that this fluidity did not affect my power of agency, if anything it intensified my creativity, and gave me some amount of control and power, especially when I was positioned on the margins. Firstly, the project was guided primarily by my research findings, practical knowledge of the Jamaica educational system, my ideas for reform and development of art education in Jamaica and followed my blueprint for development and implementation. From this position on the margins I was able to develop a clearer vision, to analyze possibilities more objectively. My ideas were later filtered through my advisor who functioned as my ‘ventriloquized’ voice.

Whenever there were uncertainties about the project, or it appeared as if it would not become a reality, my health suffered. Large numbers of students contacted me wanting to become a part of this MA, and I felt a commitment to helping them. The project’s failure would also be mine, so I remained proactive in encouraging and guiding the project from the margins. I received frequent emails from students enquiring about the project and seeking advice,

Hi [Researcher],

My name is...... Based on the proposal by Ohio State University that was presented at the Edna Manley College of the Visual and Performing Arts, I sent an email to ……stating my interest in the Cultural
Studies PhD programme. …..informed me that you are here in Jamaica for a few weeks and so I am requesting an appointment in order to talk with you first hand about the College as well as my interest in this programme, also any advice you could offer would be greatly appreciated. I can be contacted at…….Thank you (Prospective student, personal communication, August 5, 2005).

Dear [Researcher]
I do hope that all is well and that you enjoyed your holiday. I am seeking further information on the program. What would be my chances to get a job there to assist with the school fees? I have a first degree in the Visual Arts as the special area. Looking forward to hearing from you .Love…..
(Prospective student, personal communication, January 12, 2006).

I tried to represent the interest of both institutions, and often acted as an agent for the EMC,

Hi [Researcher]
….am so glad to here that I will be getting some G4s Whoopee. This will certainly help. Now, to get them here can DHL undertake that task, I don't know? But we could try. How do you move things from your end? I am not sure of the method but I need them. Give me an idea that can work. Tell me cost if there is any; find a way [researcher]
(Administrator 1B, personal communication, Sept 22, 2005)

Hi [Researcher]
That’s a lot of money for shipping. $11,000.00 could buy 5 new G5 Macks. Decision! Decision! 20 G4, what is the value? What do we do? I need the computers But at that cost for just shipping. Search some more there must be a solution (Administrator 1B, personal communication, January 18, 2006).

The result of this was that I organized a ‘work day’ with fellow students and we boxed the computers for shipping. Through research a shipper was contacted and the computers were sent on January 20, 2006.
Hi [Faculty 1]
Some good news...apparently all the applications for the on-line masters have been going to the EMCVPA in Jamaica. They have a list of 20 persons who are interested. Could we meet again on Monday to discuss this and also my proposal? Hope you are having a good conference. (Personal communication, Researcher…..)

Hi All
I am in the process of organizing the trip to Jamaica, and at this time need to finalize dates. If at all possible could we meet for a few minutes following the faculty meeting tomorrow...12:30 pm...Room 248. Please let me know if you will be able to meet at this time (Researcher, personal communication, Dec 7, 2005).

The project consumed my life and became like my child and I an overly protective mother.

Part 3: Cultural Complexities

A distance education collaboration that spans two nations requires cultural negotiations at numerous levels inclusive of national, institutional and individual. These negotiations can become complex because of cultural differences, value systems and organizational structures. At the national level these issues included policy structures, systems of governance and the national developmental goals whose interest might be broader than distance education.

Throughout the development of The Jamaica Online Masters Project wherever national and institutional policies already existed these were integrated into the planning and decision making processes. The difficulty is that in Jamaica there is no national policy on distance education or the tertiary sector to guide the integration of distance education into the system of education. This leads to uneven growth and the lack of clear
developmental milestones make it impossible to assess the impact of any distance education intervention on the economy and culture of the country. The lack of a clear structure also makes it difficult for institutions genuinely interested in the development of the country to compete with other off-shore competitors whose interests maybe more focused on profit-making.

The bureaucratic nature of the educational institutions also slowed the process of development. Within organizations decision making is top-down and it is extremely difficult for decisions made at the bottom levels to surmount the various levels of approval necessary for implementation. In this instance decisions regarding students’ registration and other regulatory processes were mitigated by the other levels of management within the Ohio State University’s structure, and this resulted in loss of time and other resources. Also the project existed in the OSUDAE and its vision and goals were not necessarily shared by the remainder of the University. At the EMC it was necessary to get the approval of other levels of the bureaucracy and this also slowed the process.

A lack of funding, personnel and other resources also impacted on the development process. Neither of the institutions was able to self- fund the project and its further development depend on students’ ability to pay tuition. Despite reduction in the tuition it remains out of the reach of students. The project developed because individual members of both institutions were interested in its development. These persons found time outside of their otherwise busy schedules to address all the developmental issues. The reality too, is that the project grew in an unsystematic way, resulting in the absence of clear development plans and clear management structures.
Cultural differences in terms ideologies of race and power added another dimension of complexity. Since the collaboration is between a predominantly white university and a predominantly black institutions it is inevitable that issues of race and power would not arise. Cultural challenges and misunderstandings will arise based on how these issues of diversity are addressed.

Chapter 6 of this dissertation gives an overview of the research project, summarizes the findings of this chapter and makes recommendations for the further development of the Jamaica Masters Online Project and for research.
CHAPTER 6

SUMMARY OF FINDINGS, IMPLICATIONS AND RECOMMENDATIONS

Introduction

This chapter takes a retrospective view of the study and in addition summarizes the findings in Chapter 5 and outlines their implications. I will also evaluate the progress made in the development of the Jamaica Masters Online Project and make recommendations for the further growth and for research. To facilitate this, the chapter is divided into five sections; (a) an overview of the study (b) an overview of the Jamaica Masters Online Project - the vision (c) summary of the findings and implications (d) recommendations for further research and (e) conclusion.

Section A: Overview of the Study

One long term goal of the Jamaican governments is for increased access to tertiary level education for all of its citizens. It has mandated local institutions to develop programs that would widen access to higher education and foster the inclusion of the diverse clientele which remains outside the conventional university. In the Jamaican context, however, fiscal and human resource limitations prevent the immediate development and implementation of such programs and in recent times assistance have been sought from international lending agencies and distance educational providers.
Distance education has been embraced as a significant and legitimate way of in-service teacher training possessing the advantages of (a) opening access to education by removing unnecessary barriers (b) responding to students needs (c) reaching out to students wherever they are located and (d) being cost-effectiveness especially when large numbers of students are involved.

This study had its genesis in my desire to create an opportunity for Jamaican art educators to access professional development and training in the field of art education. Distance education was chosen as the mode of delivery for the afore mentioned reasons but also because I was interested in the processes involved in developing a program that addressed the cultural, economic, historical, political and social need of a specific group of persons. The latter was important because Jamaica, along with a number of other low-income post-colonial countries have signed the GATS agreement, liberalizing sectors of their educational systems. This has encouraged a high influx of off-shore providers selling education to the citizens of these countries. Within Jamaica educators and others had started to express concerns about the negative consequences of this invasion to our cultural and national developmental goals.

An awareness of the limited opportunities available to art educators and the inability of the education system to provide relevant programs for the large numbers trying to access tertiary education led me to believe that distance education needed to be a part of the solution. The challenge would be to make distance education programs more relevant, i.e. address the cultural and developmental needs of the country. In support of this assumption the study was guided by the following questions,
- What are Jamaica’s cultural concerns? What are the continuities of identity (local culture) and how are they affected by globalization?
- In the context of globalization how can an on-line art education program respond to local culturally relevant issues?
- What are the developmental (organizational and implementation) issues/ challenges and how can they be addressed?

In investigating these questions the research critiqued The Jamaica Masters Online Project, a collaborative effort between the OSUDAE and the EMC in Jamaica. I was particularly interested in how the project addressed the following three critical areas;

- How does The Jamaica Masters Online Project participate in national development, in ways that pursue and protect Jamaica’s national interests?
- How does The Jamaica Masters Online Project enhance and promote institutional development?
- How does The Jamaica Masters Online Project promote a culturally relevant program that augments Jamaican art educators’ development?

Section B: Overview of The Jamaica Masters Online Project - The Vision

There is currently within Jamaica an escalating demand for lifelong learning opportunities, especially as related to upgrading and staff training. Within this category are a number of niche groups that are not yet provided for by local universities, art educators being one of them. Access to continued professional development is denied this group for two main reasons. First, this field of study is not offered beyond the bachelor’s level by local universities, and second, prospective students maybe hindered by various
situational, institutional or psychological reasons. Many are unable to leave family, or are restricted by financial constraints and job commitments, while others have prohibitions about being in classrooms with younger students. How to keep this group of educators current on educational trends and respond to the changing demands of the society and a wider global marketplace is a continuing challenge.

I was particularly interested in this group because, as a Jamaican art educator, I too had the experience of wanting to access professional development and training but was unable to do so for the above reasons. While studying at The OSUDAE I shared the idea of developing an online MA for Jamaican art educators with the EMC in Jamaica and the OSUDAE. The proposal required an integration of action, sharing and experiential knowledge towards the creation of an educational initiative that would be of mutual benefit to the OSUDAE, the EMC and art education in general. The proposal became The Jamaica Masters Online Project and supported a collaborative model for three reasons (1) it required the active participation of various stakeholders in its development (2) the size and scope of the project required that it became a community endeavor rather than the work of an individual and (3) since the outcome was a culturally relevant product it required that action result in reformative practices.

The long term goal of the project was to assist the EMC to develop and deliver its own graduate programs within a period of 10 years. It was felt that the institution could accomplish this goal by firstly upgrading its staff to the MA and eventually the PhD levels. With this level of training the staff would be equipped to develop programs that addressed the peculiarities of the Jamaican society. In the initial stage the program and degree would be owned and accredited by OSU, but the long term result of this
collaboration would be that the EMC would develop the capacity to deliver its own MA in the near future. In this way the EMC would be able to (a) develop its own culturally relevant art education programs (b) satisfy local stakeholder and workforce needs (c) increase national and institutional revenues, and (d) become more visible internationally by extending its reach both locally, regionally and globally. The collaborative effort between the two institutions would also help EMC to develop the capabilities to produce its own distance education programs and participation in The Jamaica Masters Online Project would provide fertile training ground for its staff in distance education methodologies. A partnership would also influence the development of a continued reciprocal relationship between the institutions that would facilitate

1. faculty and student exchange,

2. the development of curriculum that promote the retention of local cultural identity and

3. expand faculty and student involvement in joint international research, education projects and publications.

The last objective is particularly important because in general Jamaican art educators have not yet developed a culture of research, writing and publication. As part of the community I am aware that very little research has been done and what exists is primarily that submitted by students as part of their graduation requirement which often remains on shelves in institutional libraries. In *A Review of Educational Research in Jamaica* the author Marlene Hamilton also points to a “resistance to the acceptance of research findings generated by Jamaicans” (2001, p. 705). As postcolonial citizens
Jamaican art educators need to become active in the ways in which knowledge about them is collected, classified and represented as they may have alternative stories from a perspective that may corroborate or contradict those told by the Western academy. In this way they gain a greater sense of self-understanding and self-direction in their role as educators and transformers of society.

The collaborative encounters would also challenge the research community to see art education, culture and research through a new and different lens, and to understand and appreciate the different ways of knowing that exists within communities. In such an environment I believe that the participants, prospective students, policy makers and educators would be given ‘voice’, a space in which to make decisions rather than function as passive subjects. Thus participants would not be type cast as culturally deprived or culturally superior but understood that each in their own way brings to the collaboration a certain degree of privilege whether in their role as educators or as bearers of local knowledge.

Section C: Summary of the Findings and Implications

This section of the chapter is divided into two parts; Part One summarizes Jamaica’s cultural concerns, the continuities of national identity (local culture) and how they are affected by globalization, and; Part Two analyzes The Jamaica Masters Online Project’s response to local relevant issues within the context of globalization.
The first three chapters of the dissertation framed the economic, cultural, social, political and historical realities of Jamaica, a post-colonial low-income country.

Jamaica was first colonized by the Spanish in 1494 and later by the British in 1655. Its culture is a blend of its African, European and Asian inheritance, visible in its population, and in its education, political, religious and economic institutions. Jamaica gained independence from Britain in 1962 but has not been able to assume full responsibility for its economy and citizenry. Economic, social, cultural and political factors inherent from successive waves of globalization have hampered Jamaica’s development by reducing its ability to achieve economic self-reliance.

One ongoing challenge of Jamaica in the sphere of globalization is preserving the values inherent in the feeling of national community and cultural roots. Local cultural values are challenged by international cultural products, primarily from the US (film, music, television programs, books, magazines, computer software); and interference by external agents (for example the International Monetary Fund, The World Bank) that have had crippling impacts on its economic and political agendas.

Distance education has become Jamaica’s most recent challenge having a direct impact on its system of education. The large influx of distance education programs from North America, Canada and England is not only siphoning funds from its already struggling economy but poses a threat to the values, norms, goals and ideals that constitute the national character. Distance education programs facilitate the transmission of culture, transcending barriers of geography, ethnicity and potentiality. As such it
brings with it both opportunities and threats paramount of which is the broader concern of the international homogenization of culture. Already the local culture is under siege from the US cultural products and participation by foreign providers in Jamaican education system may only serve to intensify this.

Within post-colonial nations education has always been an effective and powerful source of resistance. Having limited natural resources and industries, Jamaica’s greatest investment potential is its human resource. To effectively participate in the knowledge driven global economy the country needs to provide more educational opportunities for lifelong, workplace and professional education. The challenge is how to do this in ways that augment and strengthen the realization of national developmental goals.

One response implemented by Jamaica at the tertiary level was an expansion of enrollment on campus, at outreach centers and through distance education. In support of this it also liberalized its tertiary sector by becoming a signatory to the GATS Agreement. Significant outcomes of this have been;

- an increase in the number of places at the tertiary level – increased access to more students;
- overseas institutions are setting up educational ‘store-fronts’ in Jamaica and are now competing with each other and with local institutions in the provision of tertiary level education; and
- increased concerns about quality, accreditation, and national development goals.

The result of this is a demand for more strategic planning at the tertiary level that takes into consideration the changing roles of tertiary institutions, stakeholder & labor market demands and international tertiary educational context. Currently there is no policy
driving the development of this very vital sector of the education system, and this in itself has implications for national development.

The Jamaica Masters Online Project evolved from this context, and was intended to address the issues mentioned above. The aim of the project was for the EMC and the OSU/DAE to collaborate in offering a MA to art educators in Jamaica. The project has developed over a period of two years and its first class is set to begin on August 2006 on the campus of the EMC. This study functions as a formative evaluation of The Jamaica Masters Online Project, focusing specifically on the scope of the development taken place thus far.

The Jamaica Masters Online Project - Negotiating Cultural Complexities

This section of the chapter examines how relevance is enabled or disabled by The Jamaica Masters Online Project through its articulation with national and institutional goals. It reviews the planning and development process and specifically addresses how The Jamaica Masters Online Project participates in national development, in ways that pursue and protect Jamaica’s national interests; how the project enhances and promotes institutional development; and finally how it promotes a culturally relevant program that augments Jamaican art educators’ development. For this reason the section is divided into four parts, planning and development, context of the collaboration, national development goals, institutional development goals and learner development.
Planning and Development: Context of the Collaboration

There are no standardized guidelines for building a venture such as The Jamaica Masters Online Project, because each case is atypical based on institutional goals, objectives and culture. Writers Granville & Latchem found that existing models “are fluid, transmuting and converging” (2004, p.134) each with its own advantages and disadvantages. Developers of distance education tend to adopt only those elements of existing models that are appropriate to their needs. Importantly also, distance education exists in a business driven environment and therefore requires clear policies, strategic planning and effective operational management if it is to succeed.

The Jamaica Masters Online Project lacked a formal development plan and seemed to have grown in an ‘organic’ fashion. Although the program lacked methodical planning documents such as grant proposals, memoranda of understanding, minutes of meetings and correspondence suggests that the developers considered the following organizational and policy issues:

- the current national needs - the purposes for which distance education has been used and the forces that have driven its development within Jamaica,
- the inputs – students, implications for curriculum, staffing, human resource development and the management policies needed
- funding
- the organizational structures available / needed for distance learning, its technologies and measures to deal with quality and accreditation, and
- out-puts – examination of achievements and its costs.
According to Perraton & Lentell in *Policy for Open and Distance Learning* (2004) these are key areas in identifying the critical components necessary in the development of the organizational and supporting structure for distance education programs.

The organizational circumstances of The Jamaica Masters Online Project are unique in the sense that the members of the community reside in separate countries and due to constraints of time and cost have had to rely heavily on information technology as modalities of communication; none-the-less the project has evolved in a somewhat communal rather than hierarchical fashion. This to the extent possible has helped to foster a democratic interactive relationship within the community, allowing members to participate actively in communication, planning, evaluation, development and decision making.

Senior leadership of both institutions was engaged in the project. It was important to have these institutional leaders on the team primarily because of the bureaucratic nature of educational institutions. Within these institutions it is almost impossible to manage distance education initiatives from bottom levels without firm support and commitment from the managerial levels. As a team, the individuals were competent representatives of the institutions and had a strong commitment to the success of the collaboration. They all had intimate knowledge of their respective institutions and education systems, and because of this were respected and welcomed by the art education community. Also their level of experience reduced the possibility of mistakes in decision making due to inexperience or ignorance of the educational or institutional contexts.

It is important to note here that the decisions taken in most instances reflected the institutional interest and policies and not necessarily the judgments or interest of the
individuals. This is not unusual because, learning institutions are first and foremost bureaucratic in organization and nature, they are also not autonomous organizations and within open and distance learning environments,

Institutions and programmes operate within special and political context which constrain their autonomy but with which their managements must interact in promoting institutional interests (Guiton, Stewart, Nakala Lentell & Randell, 2006, p.93).

The Jamaica Masters Online Project was guided by the goals and policies of the EMC and OSU and, despite the fact that these may have hampered the development process, were adhered to. It is also not unusual for learning institutions to enter alliances for distance and open learning without strategic and methodological planning. In this instance it was difficult to follow a developmental plan because of time and fiscal constraints. The reality is that haste was necessary because the teachers needed the program and the general consensus was that delay would have cost us the students. Also, in the initial stages neither of the institutions had the resources to appoint one person or a team to be in charge of guiding and directing the growth of the project. Currently the OSUDAE has appointed a faculty member to be responsible for the project on this side but EMC is still without such support. In cross-cultural negotiations of this sort it takes time to learn the institutional rules, to circumvent bureaucracy and to investigate and negotiate problems.

The collaboration between the EMC and OSUDAE developed because individuals in both institutions had an interest in developing a partnership and this motivated them to peruse and solve the many problems that arose. In addition support came from the leadership of both organizations albeit somewhat late.
The nature of an ‘organic’ growth process is that both what has and has not happened is important. Above I have outlined what I believe has been accomplished and the handicaps that have affected the process. What I believe still needs to happen is a sharing of the vision by all the stakeholders. The goals of the project needs to be clearly articulated and shared with the EMC administration and its faculty, OSUDAE faculty, The Ohio State University, participating teachers and policy makers. The complexity of an ‘organic’ growth process is that problems can only be addressed after they are identified.

National Development Goals

At the national level the goals and objectives of tertiary level education are not laid out in any great details but from my reading of government document and related literature I am able to draw conclusions.

Policy Assessment

The findings show that within Jamaica there needs to be a national policy that shapes the nature of tertiary education and creates the environment for the infusion of distance education institutions and interventions into the system of education. What is needed in such a policy is,

- a careful analysis of the current national context with respect to the type of system and economy that is being built and the education system necessary to contribute to it;
- research and analysis of international developments and trends in distance education and the use of ICTs [Information Communication Technology] in education; and
an outline of the key issues that need to be addressed together with proposed methods of doing so (Naidoo & Nhavoto & Reddi, 2006, p.11).

Without these elements or a comprehensive policy, this sector is growing in an unplanned, unsystematic way, and there needs to be a concerted effort, especially in the form of research to guide the development of policies, and the way forward. According to the MOEYC Draft, Strategic Plan Framework Tertiary Education 2006-10,

At present there is little or no research being conducted to inform and guide the planning of tertiary programming. The absence of valid and useful research data impedes programme planning in the tertiary sector, as it requires several years of planning to develop and implement tertiary programmes. Research skills in Labour Market projection and estimating workforce needs are critically important to build tertiary sector and reduce the exodus of both funds and human resources to apparently more attractive markets (p.29).

Specifically research needs to address, the challenges that are to be met, principles, vision and values that support education policies and the strategies that will be used to address the challenges.

According to Suarez-Orozco and Qin-Hilliard (2003) despite having a well educated population Jamaica has not enjoyed economic success as education by itself does not equate with prosperity. One reason for this maybe a lack of evaluation of the workforce needs. From my experience working in the educational system, I have observed one remnant of the colonial legacy is that technical vocational education continues to be stigmatized at the secondary levels as manual labor, and only children functioning in the lower percentile are encouraged to pursue these areas. A high currency is placed on the pursuit of the academic subjects with little emphasis placed on skill
acquisition and currently Jamaica is short of people with technical skills. What is needed is for policy to create a stronger relationship between tertiary education and the workplace to assist in the growth of business and industry.

Despite the absence of a comprehensive national policy that guides the tertiary sector or distance education, there are agencies such as The MOEYC and The UCJ that offer guidelines for issues such as governance, accreditation and quality. Education reform in Jamaica is aimed at improving all levels of the educational system, and the continuous development of all involved in the system. In this way it is hoped that performance by all, at all levels of the system will meet the highest possible standards.

The Jamaican Masters Online Project contribute to national development as it addresses two elements of the tertiary sector’s vision for development; (1) increase the numbers of persons accessing tertiary education (2) contributes to the development of the tertiary sector. In the first instance, according to the MOEYC Draft, Strategic Plan Framework Tertiary Education 2006-10,

At present tertiary institutions are primarily focusing on the education and training of the age cohort 17-25, who are just emerging from the secondary system.

However, there is a burgeoning marketplace in adult education that is being largely overlooked in national tertiary institutions……

This market, which is comprised largely of employed people in the workforce, is intent on upgrading skills for personal and professional advancement, and has money to invest in education (p.28).

The Jamaican Masters Online Project targets a group excluded from the tertiary sector by reason that the traditional system has neither the physical space nor programs to satisfy their professional development needs. It has increased access to continued
professional development by offering in-service graduate and professional training to art educators, a niche population currently underserved by the tertiary system. Its distance education platform reduces economic, geographical and social barriers present in the traditional system. In-service training of this group will also enhance and improve the quality of art education locally and regionally.

The second element of the tertiary sector’s vision for development addressed by The Jamaican Masters Online Project is a shift in how planning and development in this sector is traditionally undertaken;

The development of opportunities for this large market that is largely untapped by the local tertiary institutions will require a paradigm shift in the institutions, but can redirect the funds that are currently flowing off-shore into building the local tertiary system (p.28).

To be sure, the local need is currently being addressed by an offshore, overseas provider, but it does not act in competition with any local provider. The fiscal investment is necessary in order to achieve a longer term goal, i.e. to help the EMC develop and deliver a MA in Art Education. According to EMC development plans,

The Edna Manley College will become full degree granting by 2011, offering in the first instance undergraduate studies in all areas of the arts, and post graduate studies in some areas of the arts by 2015. This collaboration will help in staff development and preparation to meet these objectives (Administrator 1B, personal communication, June 14, 2006).

The EMC has a 10-year vision and with the actualization of these goals, it will contribute significantly to reducing the exodus of both funds and local human resources to overseas markets.
An examination of national developmental goals extends beyond the perimeters of an increase in numbers, programs and opportunities for fiscal gain. The quality of educational programs and their long-term effects also need to examined, to see if they contribute to national and regional development, meets business and industry demands for productive, well-rounded, skilled workers and serves the country’s need for thoughtful, ethical, well-informed and proactive citizens who are lifelong learners (MOEYC Draft, Strategic Plan Framework Tertiary Education 2006-10, p.21).

The purpose of in-service teacher education is usually to raise the quality of education. By upgrading teachers’ knowledge and skills base it is generally assumed that they will be able to effect changes in the classroom through process and practice. There is however, little evidence that supports this assumption (Perraton, 2000).

Without question, The Jamaican Masters Online Project represents an increase in the number of Jamaicans able to access tertiary education, and therefore meets one of the nation’s developmental goals. An increase in numbers however does not necessarily mean an increase in the quality of art educators’ practice, or in the quality of education. At this time it is not possible to comment on the qualitative gains of the project as it is still in its developmental stage.

Institutional Development Goals

A well developed and executed alliance can extend institutional resources, reputation and capabilities and nationally can advance developmental goals. The overarching goal of The Jamaica Masters Online Project was to strengthen the ability of EMC to develop and
deliver its own graduate and post graduate programs. This section examines the extent to which this goal is being met.

Although significant changes have taken place in the structure and nature of the collaboration the germ remains that its purpose was to strengthen the capacity of the EMC. This would be done primarily through the development of its staff. Given the findings in Chapter 5 not much progress has been made towards the realization of this goal. The reasons for this are:

Reason #1: The model of collaboration

In examining the components of the model of collaboration outlined in Chapter 5, I believe this arrangement would be better described as ‘brokerage’ as it is somewhat reflective of the model used by a number of local teacher training institutions. In such an arrangement, the institution sources students for the off-shore provider, in return for a small fee and upgrade of other facilities within the institution. I categorize the structure used by the Jamaica Masters Online Project as a ‘brokerage model’ because this arrangement does not necessarily support national, institutional or student developmental goals. The following reasons support this assumption:

(a) the EMC’s major function seems to be to provide a market for the OSUDAE Mostly On-line MA Program. Its major contribution is in sourcing students / purchasers.
(b) the primary agent of change, the curriculum is delivered by OSUDAE with minimal, if any input from EMC. OSUDAE determines the course selection, methodologies of delivery, assessment and evaluation of learning outcomes. The curriculum is therefore an exogenous implant, in which the cultural, political and developmental considerations of the Jamaican nation maybe
given little consideration. There is also not a strong reliance on local knowledge but on a dominant North American ideology. The long term consequence of this is that there may not be an increase in Jamaica’s intellectual independence;
(c) the current model offers limited opportunity for EMC staff development as they will not acquire experience in the development, delivery and management and methodologies of distance education programs. This may hamper the institution’s ability to develop the capacity to offer its own distance education programs,
(d) the primary agents of delivery is OSUDAE faculty whose experiences and cultural referents, perception of the world, ways of processing and organizing knowledge maybe different from their Jamaican students. Given the faculty’s limited cultural experience or knowledge of Jamaica it will be difficult to offer a program centered in the culture and needs of the country.
(e) reduces the EMC’s international visibility, and
(f) there is no commitment within the agreement to evaluating the programs effectiveness in improving art education in Jamaica.

The EMC contribution is primarily in the areas of administration and central services with no real support to local faculty; the gain in institutional development is therefore minimal. From the perspective of the ‘brokerage model’ the partnership may result in a quantitative increase of local art teachers with higher level degrees but not necessarily a qualitative increase in art education practices.

In light of this, as the project continues to evolve one area of attention would be to gradually move the current ‘brokerage model’ to a more ‘democratic partnership’ where goals and outcomes, responsibilities and gains are shared equally. Its present form maybe construed as further colonization by OSUDAE. The reality is that although the
relationship lies towards a ‘brokerage model’ there is opportunity to move towards a more democratic arrangement. The intention of the OSUDAE is not to monopolize or dominate the EMC but to make the project mutually beneficial.

The ‘brokerage model’ also signals limited use of local knowledge and expertise as limited emphasis is placed on local staff development. In this instance local staff does not develop the expertise to develop online courses, or develop familiarity with online methodologies or share their cultural understanding or expertise with a wider audience. OSUDAE in the meantime, continues to expand the scope and reach of its Mostly-Online Masters, and the potential to expand internationally. This may hamper EMC’s plan to begin offering its own MA program and expanding its reach internationally through distance education. The next step in the developmental process should be to make a concerted effort to identify and encourage EMC staff interested in these areas to apply to the program. In this way they may serve as understudies and develop the necessary skills to create and offer distance education programs.

Reason # 2: Staff enrollment in the MA & PhD programs

An examination of the list of candidates who have applied for The Jamaica Masters Online Project shows that only two junior staff members have enrolled for The MA program. It therefore seems hardly likely that with its current staff situation, EMC will be able to assume full control of the program within 7-10 years. The faculty’s non-response to the MA or the opportunity to upgrade to the PhD is surprising as during all of our meetings they expressed genuine interest in professional development opportunities.
During our meeting with faculty some had forecast financial difficulties and family obligations as deterrents. To them we had offered a variety of options, for example, the use of the online facility to complete the required courses then complete the one year compulsory residency which would be subsidized by a TA / GTA position. No member of the faculty submitted an application for the PhD and the one TA/GTA position was given to a candidate from a teacher training institution. The EMC faculty members who had expressed initial interest in training were sent individual email to encourage application or to ascertain level of interest or reasons for not applying, but to date no one has responded.

Again the EMC did not seem to proactively identify staff who they believed had the potential to become effective change agents and offered incentives or strong reasons to access training. There are, for example a number of current faculty members with Masters Degrees who could have accessed the PhD through the TA/ GTA position offered by OSUDEAE. This is a revolving 2 year offer where EMC’s faculty could receive full tuition and a stipend for two years. On a 2 year revolving basis, within 10 years (the projected life of the collaboration) 5 staff members could have accessed training to attain PhD degrees.

My interpretation of this lack of response is that it is related to a number of variables. For example, an older staff maybe near retirement and complacent in their position; resistance to change; and a staff unaware of current global demands, institutional goals or vulnerability. The faculty’s non-response could be interpreted as a form of resistance to the institution’s initiative to change in order to expand the services and products of the schools. From our discussions some staff members seemed insistent on preserving the
traditional forms and processes of the colonial ‘apprenticeship model’ of training practiced in the institution despite the fact that art education has been called upon to act as a catalyst of change in the reform of public education. My interpretation is speculative but arises from informal conversations with EMC faculty members and during a formal meeting with faculty the insistence of a large number that they would support higher degree programs in their areas of specialization rather than a PhD in art education.

Here I endorse O’Connell-Rust & Freidus’ thesis that “change must be adopted, not imposed”, that “change is complex and must be understood as such”, and that “change takes place over time” (2001, p.16). The envisioned change has to be a collaborative effort between all stakeholders [administrators, teachers, students, and all others involved in the business of education]. It is my belief also that EMC staff may not sufficiently understand or endorse the EMC’s development plans. It remains to be seen whether faculty from the EMC can be recruited to enter the MA or the PhD program and funds found to support them.

Goals of Learner Development: The Program of Learning

Within the context of globalization Bloom (2005) believes the greatest challenge curriculum designers face is the adoption of course content to a society’s needs because any proposal must address the global as well as domestic needs. The aim of the Jamaica Masters Online Project was to generate genuine and sustained improvements in Jamaican art education needed to support a culturally relevant curriculum. Ideally such a curriculum should be developed for Jamaicans by Jamaicans with the help of others because self- determination encapsulates “a sense of ownership and active control over
the future” (Bishop, 2005, p.114). Grounded in such a premise, the curriculum cannot be created in isolation, a pre-packaged commodity, an exogenous implant, but a joint effort. Such a curriculum would integrate the historical, cultural, political and developmental considerations of the Jamaican experience into a unified system of practice for the educational achievement of Jamaican learners. The reality is that the EMC does not have the capacity to develop such a program for art educators and so has collaborated with OSUDAE to offer training. The curriculum offered by OSUDAE was one created for its teacher education program with minor adjustments in course selection for the Jamaican learner. Such a curriculum is not one that begins with the Jamaican culture as foundation but is instead located in the USA cultural context.

Despite its good intentions The Jamaica Masters Online Project effectiveness may be limited in the sense that the program lacks a Jamaican cultural frame of reference as its foundation. The current arrangement is a top-down hierarchal model that places OSUDAE at the center of the model (See Figure 6.1).
Culturally relevant pedagogy begins with the “culture of the learner” and culturally relevant teaching “uses the students’ culture to maintain it and transcend the effects of the dominant culture” (Ladson-Billings, p.17). The desired effect of this is the development of a “relevant Jamaican personality” which allows the learner to successfully negate the dominant culture while still maintaining and promoting the Jamaican culture.

An example of absorption of dominant cultural ideologies in Jamaica art education programs occurred in the 1990’s when OSUDAE was instrumental in promoting the Discipline Based Art Education (DBAE) paradigm funded by the GETTY.
Graduates of that program who returned to live and work in Jamaica insisted on implementing the DBAE ideologies into our system because it was seen at that time as ‘cutting edge methodology’. Years later OSUDAE disassociated from the GETTY and DBAE was abandoned. Despite this the OSUDAE graduates in Jamaica who remain in positions of power continue to insist on an art education curricula based on DBAE principles.

The current teacher education program was designed for practicing art educators in America “who are currently teaching with a focus on improving professional practice” because the program focuses “on curriculum and classroom practice in art education” (OSUDAE flyer). The consumer base for the Art Education Department’s Mostly On-line Masters is predominantly white and female. Wanda Bridges-Knight (2000) in her study titled *Preparing Pre-service Teachers to Work with Diverse Student Populations: Implications for Visual Art Teacher Education* asserts that one of the pre-service teacher training programs’ major flaw is its lack of success at preparing its predominantly white teacher trainees to work with diverse populations,

OSU’s Department of Art Education has a long way to go to develop a teacher education program that meets this multicultural education standard. Despite the attempts of associations like NCATE to force teaching faculty to pay more serious attention to issues of diversity, the Department of Art Education has not substantively addressed these concerns (p.175).

Here the intention is not to malign the usefulness of the materials or quality of the Jamaica Masters Online Project based solely on the source of the program of learning or ideological opposition, but “national governments are concerned about providing for their citizenry materials which reflect their cultural, social and economic contexts, and which
contribute to national interest” (Farrell & Ryan & Hope, 2004, p.163). Sensitivity to the economic and political consequences is important because in-service teacher training is an investment resource for the development of Jamaica’s future human capital, i.e. the skills and knowledge required for wealth creation. In other words, national governments, inclusive of Jamaica, promote culturally relevant curriculum for national development agendas.

Figure 6.2: Learning Paradigm- The Jamaica Masters Online Project
Before we teach our classes each of us will need to have some discussions with some of the Jamaican instructors to say what do you think about this? … and … Where would I go in order to make this thing happen? …. And…Who do you think I should be working with and can you help me? Would you be willing to? I think that is a charge that we each need to give ourselves before we teach these classes. The question did come up around the table….Do we really know what is desired in terms of the content? … And I think that was the right question. So our charge to ourselves at this point has to be to go back to this question and then ask ourselves……So if we are not sure that we have this right….. Basically what do we need to do to come closer to it being right (Faculty 3, personal communication, June 9, 2006).

At this point it is difficult to ascertain the exact content of the courses because some faculty are in the process of building their courses. The assumption can be made however, that there will be some amount of hybridization of culture and context. Some classes will be held in local sites, examples will be drawn from the local context and the learners are practicing teachers and local bearers of knowledge. Given the constraints of time, of distance, of cultural differences and fiscal resources, the solution I believe is a negotiation between tutors, students and the art education community (See Figure 6.2). During this process of negotiation one strategy in developing the curriculum would be to, ….skip over the curriculum to the very end to ask ourselves… What do we want to have happen as a consequence of going to school? … Are we tying to create civic minded citizens? Are you tying to create people who have voice in terms of the aesthetics of their environment or what is it that you are trying to have happen?….. and then work backwards from there and ask ourselves…together not just us here at OSU but the folks Jamaica side too…..ask yourselves…So what do you need to do to make sure you get to this point?……How would you know that this is what you’ve got?....that you are actually getting to that thing? Who would make that decision? I don’t think it is one person….(Faculty 4, personal communication, June 9, 2006).

As the Jamaica Masters Online Project continues to develop it will require more input from cultural agents in Jamaica, greater reliance on the local literature and other cultural
products and on the local bearers of knowledge. This would also mean the employment of more local faculty or for OSUDAE’s faculty to work more closely with Jamaican counterparts in developing and teaching the courses.

Student Support

The majority of the students are in the 35 years and over age range and all possess professional skills and substantial work experience. The pre-enrollment support given to these students has so far included the course menu outlining the range of subjects and their sequence; nature of delivery and support mechanism. Courses that students considered beneficial to their career and professional development were added to the course menu. Information about tuition fees and available financial aid were also passed on to students during the pre-enrollment period. Students’ access to textbooks and other course materials have not been finalized, but will include texts written by instructors specifically for The Mostly-Online Program.

The delivery by distance education will be beneficial to students as it enables them to work at their own pace and location of their own choosing and to relate course content directly to daily experiences and occupation. At present a lot is still not known about the students and their needs and this will require further research. For example, given their age range and my familiarity with these teachers, I can assume that their computer skills may be limited. A heavy reliance on keyboard skills for example may be out of the students’ competency range and this may lead to frustration. This challenge is not unusual for mature students who may be unfamiliar with advanced technology and
may be still trying to cope with technology. Student support and tutoring needs are
important and need to be given as much consideration as materials development.

Section D: Recommendations for Future Development- The Jamaica Masters Online
Project

The Jamaica Masters Online Project is in its embryonic stage and requires
continuous evaluation and change stemming from the preferences of the research
community. The process should continue to be collaborative, continuous and cyclical
consisting of episodes of reflection, planning, acting, observing, reflecting and re-
planning occurring in a continuous series of feedback loops.

If the goal of The Jamaica Masters Online Project is to truly make the program
culturally relevant then I believe that in the Jamaican context what is desired is a program
that is sustainable and one that effectively links theory to practice.

An effective curriculum is one that lessens the psychological disparity between what
is taught in college and the reality in the Jamaican schools. Currently there is disparity in
what is taught in college and the reality in schools because there is a difference in the
culture in college and that of the schools in which teachers are expected to function.
When the program of training is an import that is delivered by professionals from another
country the disparity is even greater, as the curriculum is often limited in scope and
developed on the basis of research on teacher effectiveness. Often the research is not
specific to the teachers’ context. Such programs are often limited to theory which the
teacher is expected to apply to their individual context. The call is now for programs that stress the need to develop

capacity not only in the technical skills of teaching but also in reflecting on their own work and in gaining the inclination and skills to analyze what they are doing in terms of its effect upon children, schools and society (Perraton, 2000, p. 61).

Perraton (2000) believes that this model changes the top-down approach of traditional teacher training programs. It also makes the assumption that in-service teachers have a solid content base that allows them to successfully move from a content pedagogy to an emphasis on process. What is desired is a program that takes into account the “teachers’ own background, the aims of teacher education and the methods that are to be used for each component of the program” (Perraton, 2000, p.61). These are issues that the Jamaica Masters Online Project has not yet addressed or resolved.

Jamaica Masters Online Project needs to re-examine the model of collaboration being used and its stated goals. For the EMC the goal should not be only to facilitate the purchase of the OSUDAE Mostly-Online Masters program for Jamaican art educators but that its contents, pedagogy and methods of delivery support the students in their cultural context. It should also ensure the upgrading of its staff, as only in this way will it be able to meet its developmental target of offering its own MA and PhD degrees. The achievement of these goals relies on both institutions’ developing a sense of trust, and goals that do not work in conflict with each other and that each institution accepts responsibility to see each others’ goals realized.
One area that has been given little attention thus far, but is extremely important to the success of the project is that of evaluation. Evaluation needs to be continuous and ongoing focusing on goals, strategies, achievements and failures.

Section E: Recommendations for Future Research

The delivery of education and training to a large section of the Jamaican population by external providers is likely to have significant effects on the culture and identity of Jamaica. To date there has been little or no investigation with a view to developing policies to regulate and manage future implementation. The effects of GATS and liberalization of the tertiary sector is also in need of evaluation.

Similar to many other distance education projects, The Jamaica Masters Online Project has little or no formative evaluation as part of its design, or plans to examine outcomes. The Jamaica Masters Online Project had a number of goals inclusive of:

- to increase access to advance training for Jamaican art educators
- to improve classroom practices of Jamaican art educators
- to develop Edna Manley College’s capacity to deliver its own MA programs within the next 5-10 years, and
- an expansion of the OSUDAE Mostly-Online Masters.

From these goals success could be based primarily on numbers – completion numbers, assessment scores, geographical reach and contribution to national numbers. We should not continue to evaluate improvements in the tertiary sector based on an increase in the number of persons accessing advanced training, because whereas the
number of tertiary spaces may increase exponentially the quality of the programs and their ability to develop a workforce sensitive to developmental goals may be limited. Besides evaluation based on examination results and completion rates, what is needed is an evaluation of outcomes: The Jamaica Masters Online Project’s effect on art education in Jamaica, its effect on art educators’ practice and its influence on institutional development.

Very little evaluation has been done on the effects of off-shore programs on Jamaica’s system of education and an evaluation of The Jamaica Masters Online Project with this focus could provide invaluable data. The reality too is that there is little evidence that in-service teacher education provides skills and develops attitudes that carry through into a better education for students. As part of its summative evaluation the project needs to follow art educators into schools to see whether graduates of the program are better teachers in the classroom. This is essential if the program is to demonstrate its relevance to classroom realities. At this stage of the project’s development it is imperative that mechanisms be in place for the project to be sufficiently well documented to facilitate evaluation at varying levels. For example: Did the project succeed in developing the EMC’s capacity to deliver its own MA programs within the given 5-10 years? Did the EMC continue to develop its distance education capabilities or did it revert to conventional methods of teacher training? Was the project successful in supplying qualified art educators to the Jamaican system of education? Did the teachers perform effectively in schools (e.g. reflective practitioners)? Did the project have a long term effect on the continuing structure of art education in Jamaica? Evaluation designed to look at the working arrangements and logistics as well as teacher performance then
becomes a valuable resource for future planning, both at the national and institutional levels.

Since the collaboration spanned two nations and two institutions with different educational cultures it would also be interesting to evaluate not only the effects on the Jamaican art educators but also on the OSUDAE. How did this collaboration influence their educational philosophy and ideologies, especially as these relate to multiculturalism? How did this collaboration expand cultural understanding and how did this impact on the practice of faculty and on the culture of the department? An assessment of this nature will also help to shape The OSUDAE Mostly-Online Masters into a model that is adaptable to other places in the world. Farrell et al (2004) also states that there has been

No systematic research into the efficacy of online support services in improving retention, progression, attainment and satisfaction rates. Common sense would suggest a positive correlation between improvement in these rates and extension of learner support services, but the newness of these services, and their patchy implementation, has prevented the definitive research needed (p.163)

Very little evaluation of the effectiveness of The OSUDAE Mostly-Online Masters has been done and since it is been used as a model to develop and to expand to other areas of the globe, an evaluation of its effectiveness in improving the quality of art education within the US context would be an invaluable contribution to the field of distance learning.

Future research should also explore the impact of devising higher education curricula which are socially and culturally relevant to diverse adult populations and focus on the relationship between globalization and local identity.
Section F: Conclusion

The current crisis in Jamaica suggests that distance education programs need to become more culturally responsive. The complex nature of this solution resides in the fact that distance education programs cannot accomplish cultural relevance without negotiating a number of social, economic, cultural, political and historical obstacles. Also, institutional agreements are often difficult and complicated, and when such agreements move beyond a single nation they become even more highly complex. The development of a distance education program requires cultural negotiations at various levels and with diverse agencies working at the national, institutional and individual levels.

The vision of the Jamaica Masters Online Project spans a 10-year period and this review covers it first two years. During this time we have struggled to share its vision with all the relevant stakeholders. The project is still in its embryonic stages and gradually as the process of development evolves we are becoming more aware of goals, processes and strategies.
BIBLIOGRAPHY


APPENDIX A

LETTERS AND QUESTIONNAIRE
Dear…………………………………

I am a Graduate student in the Department of Art Education at The Ohio State University involved in the development of an on-line masters program. The main purpose of this program is to provide an avenue for art educators in Jamaica to access graduate level education and training. My study will examine the critical components in the development of the organizational and supporting structure of this online master’s program and will focus on policies in place for the management of distance education programs in Jamaica, academic standards, resource allocation and infrastructure and on curriculum development and management and not on the individuals involved.

The development of the on-line course is now in progress but the study requires that art educators provide input that will guide the development of content for the masters online that is consistent with the legitimate culture, values and goals of the Jamaican system of higher education.

Your personal identity will be kept confidential in any documents, published or unpublished arising from this research. There will be no requirement for information relating to individual name, name of school or addresses. This letter is a request to you to sign the accompanying consent form, which is required for research in our university. Your participation in this research is entirely voluntary and you may refuse to participate or to withdraw at anytime without any consequences or penalties. If you have any questions or concerns about this research, you should contact:

Dr. Michael Parsons, 258 Hopkins Hall, 128 North Oval Mall
or
Phyllis T. P. Hill, 101 Curl Drive, Jones Tower 919, Columbus Ohio 43210

I hope you will be willing to sign the accompanying form and in so doing agree to participate in this research.

Yours truly,

_______________________                             _________________________
Michael Parsons                                                 Phyllis T. P. Hill
(Faculty Adviser)
Research study:  *A case study exploring the development of The Jamaica Masters On-line Project.*

Investigators: Dr. Michael Parsons  
Phyllis T. P. Hill

Consent for participation in research

I consent to participating in the research entitled *A case study exploring the complexities involved in the development of an on-line masters program in Jamaica that maintains local cultural relevance.*

The investigators have explained the purpose of the study, the procedures to be followed and the expected duration of my participation. Furthermore, I understand that I am free to withdraw consent at anytime and to discontinue participation in the study without prejudice to me.

Finally I acknowledge that I have read and fully understand the consent form. I sign it freely and voluntarily. A copy has been given to me.

Date_____________________________ Signed:____________________________

(participant)

Signed:___________________________ Signed: ____________________________

(Principal Investigator or his / her authorized representative) (Person authorized to consent for participant, if required)

Witness:___________________________
**Questionnaire for Students**

The purpose of this questionnaire is to gather information on the complexities involved in the development of an online masters program in Jamaica that maintains local cultural relevance. Please provide your responses to the following questions. All responses will be held in the strictest confidence.

Please respond by placing a tick [✓] in the appropriate boxes and filling in the blanks where necessary.

**Section A**

1. Gender  
   [ ] Male  
   [ ] Female

2. Age Range  
   [ ] 20 – 24 years  
   [ ] 25 – 29 years  
   [ ] 30 – 34 years  
   [ ] 35 – 39 years  
   [ ] 40 – 44 years  
   [ ] 45 and over

**Section B**

Commitment to becoming a student in the Jamaica Masters Online Project

   [ ] pre-registered  
   [ ] strongly committed  
   [ ] committed  
   [ ] not-committed

**Section C**

3. Academic Record

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<th>From / To</th>
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**Section D**

4. Employment Record

List employment information starting with your current job

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Section E

4. I believe exposure to graduate studies in art education will improve my practice in the following ways:

5. Personal /professional reasons that would prevent me from participating in the Jamaica Masters Online Project include:

Section F

6. I define Jamaican art as:

7. I believe the role of art education in the Jamaican society should be:

8. The social and cultural reasons for Jamaican art educators to pursue graduate studies include:
9. As a Jamaican art educator my personal reason(s) for pursuing graduate studies is/are:

10. As a consequence of completing graduate studies my contribution to the further development of art education in Jamaica will be:

11. In order to help me realize my personal goals the following content needs to be included in the Jamaica Masters Online Project:

12. The Jamaica Masters Online Project meets / does not meet my needs as an artist/ art educator in the following ways:

13. I believe the following place/ thing in my community could be studied for art education purposes:

14. Based on my experiences as a Jamaican art educator I believe a successful student has the following characteristics / qualities
Interview Questions – Professors

1. What is your understanding of the Jamaica Masters Online Project? From your perspective how will (a) the OSU Department of Art Education (b) the Edna Manley College (d) and art education in Jamaica benefit from this collaborative effort? How will you benefit as an art educator?

2. What is your understanding of Jamaica - its culture, its art education needs? From which sources did you acquire this information? What resources / help do you require to better prepare you to work successfully with Jamaican art educators?

3. Describe the course you have developed for the Jamaica Masters Online Project. How will the course you have developed improve art education practices in Jamaica?

4. What are your strategies for teaching Jamaican students? What resources are required for success in your course? How will students access these resources? How relevant are the resources [course readings etc.] to the Jamaican art educators needs?

Interview questions Administrators: The Jamaica Masters Online Project

1. What is the purpose of The Jamaica Masters Online Project? How will (a) your institution (b) art education (c) and the Jamaican education system benefit from this collaboration?

2. What role (s) have you played in the developmental process? What has been your input? What progress has been made? From your perspective what has been the major developmental challenges? Given these challenges what are your concerns for the future of the project?
APPENDIX B

ITINERARY
**OSUDAE FACULTY VISIT TO JAMAICA – APRIL 24-29, 2006**
**HOST: EDNA MANLEY COLLEGE, KINGSTON, JAMAICA.**

**ITINERARY**

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
<th>ACTIVITY</th>
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<tbody>
<tr>
<td>Sunday</td>
<td></td>
<td>OSUDAE FACULTY ARRIVAL</td>
<td>Norman Manley International Airport – Kingston</td>
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<tr>
<td>April 23,</td>
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<td>Norman Manley International Airport – Kingston</td>
<td>Dinner with EMC Faculty and Friends</td>
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<td>2006</td>
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<td>OSUDAE FACULTY ARRIVAL</td>
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<tr>
<td>Day 1</td>
<td>10:00 am –</td>
<td><strong>Meeting – Administrative</strong> [Edna Manley College of the Visual and</td>
<td>Host: EMC Principal</td>
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<tr>
<td>Monday</td>
<td>12:30 pm</td>
<td>Performing Arts – Boardroom]</td>
<td>EMC Past-Principal &amp; Administrator</td>
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<td>- OSUDAE Faculty</td>
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<tr>
<td>2006</td>
<td>1:30-3:00 pm</td>
<td><strong>Meeting – Administrative</strong></td>
<td>- Lecturer, Visual Arts UWI Mona</td>
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<td>- OSUDAE Graduate Students</td>
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<tr>
<td></td>
<td>6:00 pm</td>
<td><strong>Meeting</strong></td>
<td>Director, Frank Hale Black Cultural Center &amp; EMC Administrator</td>
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<td><strong>LUNCH – EMC BOARDROOM</strong></td>
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<td>Day 2</td>
<td>9:00 -12:00</td>
<td><strong>Visit</strong></td>
<td>Host: EMC Principal, Vice-Principal &amp; Administration</td>
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<td>Tuesday</td>
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<td>- Institute of Jamaica,</td>
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<td>- Junior Center</td>
<td>- OSUDAE Grad Students</td>
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<td>2006</td>
<td>12:30-1:30 pm</td>
<td><strong>LUNCH – Jamaica Conference Center</strong></td>
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<td>1:30- 3:00 pm</td>
<td><strong>Visit</strong></td>
<td>Host: Director- National Gallery</td>
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<td>National Gallery</td>
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### Day 3
**Wednesday April 26, 2006**

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<th>Time</th>
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| 9:00-9:30 am  | **Registration**  
(Serve coffee etc.)  
EMC staff         |
| 9:30-10:00 am | **OPENING SESSION**  
Introduction  
OSUDEAE Faculty representative  
(15 minutes)     |
| 10:00-12:15 pm| - Ministry of Education Youth and Culture perspectives on development in the arts and the function of Art Education in sustainable development.  
- Overview of THE Jamaica Masters Online -Curriculum  
(OSUDEAE faculty)  
OSUDEAE Gradient Students  
Teachers (50)  
EMC Administrator |
| 12:30-1:30 pm | LUNCH  
- OSUDEAE faculty  
EMC Administrator  
OSUDEAE Gradient Students  
Teachers (50)         |
| 1:30-3:00 pm  | Small Group discussions  
OSUDEAE Faculty  
EMC Administrator  
OSUDEAE Gradient Students  
Teachers (50)         |
| 6:00 pm       | Cultural Event – National Pantomime  
School Visits: Old Harbour High School & Mona High School  
Director Frank Hale Center  
Host: EMC Principal & Administrator  
OSUDEAE Faculty  
EMC Administrator  
OSUDEAE Graduate Students  
UWI lecturer |

### Day 4
**Thursday April 27, 2006**

<table>
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<tr>
<th>Time</th>
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| 9:00-11:00 am | **School Visits:** Old Harbour High School & Mona High School  
Studio Visits  
Visit: Bob Marley Museum  
LUNCH  
Visit: Barry Watson Gallery  
Yahlia, St Thomas  |
| 11:15-1:30 pm | Host: EMC Principal & Administrator  
OSUDEAE Faculty  
EMC Administrator  
OSUDEAE Graduate students  
Director Frank Hale Center  
-- UWI lecturer  
LUNCH         |
| 1:30-4:00 pm  | DINNER  
Port Royal  
Norman Manley International Airport, Kingston |
| 5:00 pm       | OSUDEAE FACULTY DEPARTS  
Norman Manley International Airport, Kingston |