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At least a Two-Way Street – decolonising arts management curricula in Kingston and Belfast

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Abstract

With the rising popularity of arts management and creative industries programmes, there have been concerns about the eurocentrism of these programmes, disquiet about the student demographic and the consequences for an increasingly globalised arts sector and cultural economy. However, these concerns have largely been discussed within the context of individual university programmes and aligned with a need for curriculum internationalisation across the North-South/East-West continua. Through a comparative case study of two arts management/film curricula in UK and Jamaica, I argue that, firstly, curricula decolonisation, not just internationalisation, is needed. Additionally, curricula decolonisation requires the inclusion of a relational geographic framework, in recognition of the relational geographic nature of coloniality. Thirdly, while application made by individual academics and within academic programmes is key, curricula decolonisation necessitates re-examination of the hegemonic coloniality of the international academic system, especially in the interdisciplinary field of cultural policy/arts management/creative industries due to coloniality's foundational cultural hierarchy. Curricula decolonisation is, at very least, a two-way street requiring North-South/East-West exchanges, partnerships and transformation; or at the simplest, a decolonial community of practice.

Keywords: arts management, creative industries, curriculum decolonisation, Jamaica, Northern Ireland.

At least a Two-Way Street – decolonising arts management curricula in Kingston and Belfast

Kim-Marie Spence

Introduction

Decolonisation of curricula is a longstanding issue within academia and one re-popularised in the wake of the resurgent Black Lives Matter movement (BLM) in 2020, particularly in those countries affected by European coloniality (Zook, 2021).[i] The role of education as a socialisation mechanism, a route to social mobility and the attainment of skills was recognised by earliest (Western) sociologists (Marx, 2000 (original 1847); Fanon, 1963; Bourdieu, 1990). Education is a double-edged sword; it acts as vehicle for liberation but also supports the continued (cultural) oppression of marginalised groups through the hidden curriculum. This article seeks to explore education's double-edged nature through a discussion of two concurrent curriculum decolonisation efforts in Jamaica and the UK. It is both an auto-ethnography of efforts to decolonise two arts management

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(-type) curricula in two distinct economic-political contexts as well as an articulation of these efforts within wider curriculum decolonisation initiatives. I argue that the discussion around academic decolonisation in the Global North has often not included decolonial efforts ongoing in the Global South and vice versa; and that such inclusion is an essential, not optional, foundation for curriculum decolonisation.

Global North (hereafter North) and Global South (hereafter South)[ii] are contested terms, and in this research article describe a spectrum of realities rather than a binary. For example, in discussing 'Northern' Australian academia, cultural studies scholar Meaghan Morris writes of translation labour required to explain 'Australianisms' for an academic space dominated by American and British paradigms demonstrating the spectral quality of the North (Morris,1992). Additionally, the academic coloniality also operates along an East-West continuum, highlighting particularly non-European colonial relationships. Since this research article discusses the context of Northern Ireland and Jamaica, both implicated most visibly in the North-South continuum, the continuum for brevity is subsumed within the 'North-South continuum.'

This article begins with an overview of the decolonisation within the academy, with a focus on examples from the intertwined areas of arts management, cultural policy and creative industries.[iii] The two cases discussed are a film studies course at the University of the West Indies (UWI) Jamaica and arts management at Queen's University Belfast (QUB) Northern Ireland (NI), United Kingdom (UK). The choices of these cases are due to access and they also represent the range of courses taught by cultural policy and creative industries academics, such as myself. The cases reveal that curriculum decolonisation is an iterative process, not an additive one, where different contextual knowledges are central. Historical legacies of coloniality in arts management and academic studies therefore go beyond the curriculum to impact frameworks of knowledge, and relationships between universities within the global tertiary educational economy. This article adds empirical support to existing calls for collaborative and interactive framework for academic decolonisation, one that involves universities and institutions along the North-South continuum (Jansen, 2023; Henze 2021, Mbembe 2021, 2019, Shome 2019).

Literature Review – the Complexity of Decolonisation

Art Management is a recent discipline, emerging in 1960s Europe. Jonathan Paquette & Eleanora Redaelli (2015) link arts management programmes' emergence to the expansion of arts and cultural infrastructure in the post-World War II period and the need for arts management skills. Likewise, Gregory Paschalidis (2009) notes the rise of cultural initiatives in that period among then-world powers as part of nation branding and soft power strategies. In short, arts management, otherwise known as cultural management (DeVereaux, 2019) courses began as a Northern phenomenon, embedded with Western European and American paradigms about culture, arts and creativity (Kong et al., 2006). Additionally, the 1960s also represent a colonial period. Coloniality is also therefore embedded within arts and cultural management, even as the field responds to contemporary economic and political developments (Carpio Valdeallano, 2021; Dragićević-Šešić and Mihaljinac, 2020)

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West-centrism[iv] is therefore characteristic of the field of arts, culture and cultural policy. Pertti Alasuutari and Anita Kangas (2020) note the relative recency of cultural policies' emergence internationally, tracing its dissemination from a request for cultural policy documents from the newly-established UNESCO. Alasuutari and Kangas (2020) state that the 'diffusion of the concept of cultural policy benefitted from international comparisons enabled by the national reports and the tendency of countries to emulate others, especially those belonging to the same reference group' (p.1). Additionally, another source of extra-national influence is the transmutation of colonial relations into development relations in many ex-colonies. Both Pierre Losson (2013) and Paloma Carpio Valdeavellano (2021) note the involvement of both UNESCO and the Spanish development agency, AECID in the establishment of the Peruvian Ministry of Culture. In contrast, coloniality can also result in cultural policy development in opposition to colonial influences (Cuyler, 2022; Mulcahy, 2017). Peer pressure, coloniality and national peculiarities interact with policymaking, the nature of cultural institutions and their funding models. Therefore, the study and teaching of these should also reflect this level of relationality and specificity (Cuyler 2022; Henze and Escribal 2021; De Beukelaer and Spence, 2019; Mulcahy 2017; Cunningham 2009). Additionally, research from diverse fields; from sociology to accounting recognise the continued impact of coloniality on the development of these fields (Sauerbronn et al.,2021; Barthold, 2020, Gukurume and Maringira, 2020).

Decolonising the curriculum includes more than internationalising the curriculum with case studies and material (beyond the West). It involves explicitly addressing cultural hierarchies born out of coloniality within both (ex-)colonies and (ex-)colonisers and beyond.[v] Raka Shome (2009) highlighted the insufficiency of adding cases, as the perspective from which internationalising occurs assumes 'the Anglo/Euro axis and imaginary of cultural studies (Shome, 2009, p. 696). This type of decolonisation is a one-way street, whereby Southern cases are added without expectation in the adjustment or critique of the 'traditional' conceptual paradigms of the field. In a later work, Shome (2019) asks, 'what might it mean to rethink political subject formation, agency, resistance, geopolitical, cultural, and economic exclusion when the Global South is the axis from which we look at the world and attempt to develop tools of critique, justice, and hope?' (p.196). It also involves recognising the relation between dispossession in the South and possession in the North, even within academia (Mbembe, 2021; Shome, 2019; Escobar, 1995; Rodney, 1973). Decolonisation therefore involves a recognition of the Western bias and the hegemonic power embedded therein within arts management (De Beukelaer, 2017; Lim and Lee, 2019; Lee, 2016; Lee and Lim, 2014; Gu 2014; Rajadhyaksha, Radhika and Raghavendra, 2013; Cunningham, 2009).

Curriculum decolonisation also involves recognition of the embeddedness of coloniality within wider economic, political and historic frameworks present in both the North and the South. Hegemonic exclusion of the marginalised occurs all along the North-South continuum. For example, regarding British theatre diversity, creative industries academic Anamik Saha (2018) notes it is not enough to include South Asians, but to change the embedded white-centric hegemony within the creative industries themselves. Likewise in South Africa, creative industries academic, Jen Snowball et al. (2017) highlighted the importance of state-funded income support, a systemic change, in the diversification of the arts and culture sectors in post-apartheid South Africa. People in industries with guaranteed income support were less therefore reliant on 'network sociality' (Wittel, 2001) and individual (pre-existing) networks to secure jobs. The

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reliance on socialisation as a means of securing employment in arts and cultural sectors often privileged the already privileged. Moreover, societal marginalisation is intersectional, and so too is the intersectionality of its reproduction. Class, gender, race, nationality and education are all bases of marginalisation in the cultural sectors, with the degree and manner dependent on location (Belluigi & Thondhlana, 2022; De Beukelaer and Spence, 2019; Shome, 2019; Brook et al., 2000; Duffy, 2016; Spivak, 1994).

Curriculum decolonisation has been a process, engaged within national borders. In the UK, there has been a focus on reading lists and a call for the inclusion of works from those from marginalised (local) backgrounds due to race, gender, class and (dis)abilities (Winter et al., 2022; Bird and Pitman, 2020; Liyanage, 2020). In Australia, there has been (it seems) greater transnational inclusion, particularly of the experiences of Asian countries – through literature and practice –in the realm of creative industries teaching, highlighting the impact of capitalist international higher education demands[vi] (Gu and O'Connor, 2019; Ma, 2019; Takayama, 2016; Kong at al., 2009; Shome, 2006). Decolonisation is a multi-layered process, one that speaks to international, regional and national hierarchies, as was colonisation itself. These hierarchies have relevance in curricula choice, re: positionality. Gayatri Spivak (1994 p.79), also writing of India, noted that:

> Certain varieties of the Indian elite are at best native informants for first-world intellectuals interested in the voice of the Other. But one must nevertheless insist that the colonised subaltern subject is *irretrievably heterogeneous* [emphasis added].

Spivak highlights the importance of attention to hierarchies of knowledge within countries. Likewise, Shome (2006) highlighted that 'South Asia' in cultural studies often meant 'India'. Shome (2019) noted later, quoting Spivak (Paulson, 2016), colonisation is one of 'critical intimacy'. The critical intimacy is key therefore to the decolonial process and therefore one not addressed by mere curricula representation.

This article analyses comparative arts management curriculum decolonisation approaches in Jamaica and Northern Ireland. It demonstrates how location, that is the physical and political context in which the academic institution is located, and history intersects with the process of curriculum decolonisation to produce different methods by the same academic. Curriculum decolonisation is not 'one size fits all'. Mai Abu Moghli and Laila Kadiwal (2021) note that curriculum decolonisation 'cannot happen in a vacuum, or as an aim disconnected from the rest of the structure of the university' (p.1). After outlining the institutional, pedagogical and student concerns and political economy of each case, a need for a relational, international and inter-institutional framework emerges to address the multi-layered issue of curriculum decolonisation. I argue that the efforts of individual academics, especially in an area involving culture, is limited, as it depends (unfairly) on the 'conceptualisation, positionality and conduct' (Moghli and Kadiwal, 2021) of the individual academic.

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Methodology and Personal Background

The inter-related space of cultural policy, arts management and creative industries

While recognising the relationship between arts and cultural management; cultural policy and creative industries programmes, it is important to acknowledge that these areas are distinct, especially given the comparative central to this article, between a cultural policy course (within an arts management degree) and that of a film industry course. Each area has a (overlapping) canon - a body of work, authors, concepts, and paradigms that is considered essential and foundational. However, the tangled nature of cultural policy, arts management, media and creative industries are recognised (Evard and Colbert, 2000; DeVereaux, 2019; Durrer and Henze, 2019; Paquette and Redealli, 2015; Scullion and García, 2005). Yves Evard and François Colbert (2000), then chairs of International Association of Arts and Cultural Management (AIMAC), saw arts management and cultural management as the same. Likewise cultural management Constance DeVereaux (2019) preferring the term 'cultural management' defines it as covering 'arts management, arts administration, and cultural administration and includes[ing] the subfield of cultural policy' (p.92). While there is agreement on inextricability of the relationship between cultural policy and cultural management, the nature of the relationship is contested. While Devereaux (2019) sees it as a subfield, Jonathan Paquette and Eleanora Redaelli (2015) see arts management and cultural policy as equally yoked and involved parts of the same field,

> characterised by fragmented knowledge involving multiple kinds of actors – that can be grouped into practitioners and scholars – and two main discursive practices – arts management and cultural policy. (p.7)

The question then, especially as per the central comparative to this article, is the relationship between arts management, the creative industries and media, of which film industry courses would be a subset.

Defining creative industries is a complicated, political and geographically variant exercise (Lee HK, 2016; Cunningham 2009). In contrast, the study of creative industries (or cultural industries) is simpler to define. The creative industries are those sectors of art and culture, which can be operated as a business i.e. involving private goods that can be bought and sold. Moreover, as per the concentric model of the creative industries outlined by Throsby (2008) and the varying definitions of creative industries (Lee HK, 2016; Cunningham, 2009; Keane, 2009), the relationship of creative industries with arts and cultural sectors is complicated and has particular geo-genealogies. As with cultural management and cultural policy, the relationship between creative industries and cultural policy is a given, but the nature of it is not. Cultural policy has long moved beyond a definition involving what governments do in relation to arts, culture and heritage (Mulcahy, 2006); with the breadth of cultural policy signified by terms and concepts such as implied cultural policy (Throsby 2009) and cultural diplomacy (Ang et al., 2015). Both terms note that even within government structures, cultural policy concerns are impacted by policy beyond the cultural, such as those by finance foreign affairs ministries. Additionally, many cultural initiatives are undertaken by non-government bodies (Ang al., 2015; Paschalidis, 2007). The creative industries likewise necessitate a widening of cultural policy to include the workings cultural aspects of the economy or vice versa. Economist David Throsby (2010) highlighted the economisation of cultural policy, especially with the popularity and dissemination of creative

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industries terminology and paradigms. Conversely, the debate on the relationship between creative industries and cultural policy ranges from advocacy for a creative industries policy separate from cultural policy, to arguing that cultural policy without the consideration of creative industries is both impossible and undesirable (Monclus and Arfaoui 2017; Bakhshi and Cunningham 2016). The study of cultural policy therefore involves the study of creative industries, cultural management and that in between. For these reasons, I argue that a comparative between a cultural policy course and a film industry course is still valid, given the inter-related space in which they are both situated.

North-South comparative cases of curriculum decolonisation are uncommon. Articles written on curriculum decolonisation, especially within arts management and its related fields tend to present one case, usually in the Global North, with a focus on moving beyond a Eurocentric canon (Hall et al., 2021; Lumadi, 2021; Gukurume and Maringira, 2020; Durrer, 2020; Gu & O'Connor, 2019; Shome, 2019; Joffe, 2019). Some have focused on the need to adapt to an international student demographic and their differing perspectives (especially within the Northern international higher education) (Durrer, 2020; Gu & O'Connor, 2019; Jackson and Chen, 2018; McMahon, 2018). Decolonisation articles from Global South are less common (Gukurume, S. & Maringira, G. 2020) and less so from the spaces of arts management, cultural policy and creative industries and this study seeks to add more (Gaio et al, 2023; Joffe 2019).

The personal

There is need for reflexivity on my part. I am an Anglophone scholar born and raised in the Global South, who is located in a Northern institution, one that concurrently expands and limits my access. Additionally, my own educational and socio-economic background – as an Oxford-educated Jamaican of working class background - is demonstrative of a postcolonial liminality. My entire primary and secondary education is in Jamaica. However, as a 'bright' (and indigent) student, through scholarships[vii], my tertiary/higher education has been in the Global North – the USA, UK and Australia. It allowed me access to decolonial literature and ideas, such as that by Fanon and Walter Rodney that I was not taught at school in Jamaica (though the curriculum is changing). However, the macrostructure was Northern, with a focus on Western/Northern concepts and its hidden curriculum. The writing of this auto-ethnographic piece has been an education in itself, showing the importance of self-reflection, interrogation and discomfort in the decolonial process for both students and teachers (Lahiri-Roy et al., 2023; Daniel, 2019) – even for those from the South in our various incarnations, advantages and disadvantages (Silva, 2020). I utilised techniques to establish trustworthiness in the writing of this largely auto-ethnographic account – such as reflexivity, audit trail, peer debriefing, and prolonged engagement (Lietz et al., 2006). Trustworthiness in this context does not deny the subjective nature of this account but ensures that that subjectivity is rooted in a knowledge and interaction with other perspectives and contexts. Lietz et al. (2006, p.275) note that:

> autoethnography…eschews rigid definitions of what constitutes meaningful and useful research; this approach also helps us understand how the kinds of people we claim, or are perceived, to be influence interpretations of what we study, how we study it, and what we say about our topic.

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The very nature of this method makes it suitable for the process of curricula decolonisation, where personal and institutional positionality, and political and geographic context, influences and eschews the possibility of a universal, 'one size fits all' approach. Some of these techniques were executed before I thought to write this piece. Autoethnography tend to rely on epiphanies and therefore revolve around hindsight reflection. I had been engaged with the UWI programme for four years, and the QUB programme for two years prior to writing this piece, allowing for prolonged engagement. It involved multiple student cohorts allowing for some measure of generalisability regarding student reaction to the curriculum and its developments over a three-to-four-year period. Additionally, prolonged engagement mirrored the iterative nature of curriculum decolonisation, allowing for documentation of epiphanies and changes made in reaction to student response, and greater understanding of their, my own and institutional positionality and resources. For example, over time I was able to better understand the (often) differential career trajectories of my UWI and QUB students. Likewise, the peer debriefing, particularly discussions with my UWI and QUB colleagues regarding changes to the curriculum occurred as part of a commitment to and knowledge of the benefits of developing a community of practice (Nistor et al., 2015; Buckley and Du Toit, 2010). Additionally, in submitting this article for peer reviewer, I have been able to get feedback and suggestions (both for the article and my teaching practice) from those outside my university/ies. I also kept notes for myself regarding each year's content, assessments, student feedback and colleague advice without realising this is my audit trail.

Other aspects of trustworthiness however remained elusive, such as member check (Lietz et al., 2006). In the consultation of students on their reaction to the course, i.e., member check, there were ethical issues, particularly with the UWI students. The UWI course had a single summative assignment. Students were therefore dependent on lecturer goodwill, exacerbating the lecturer-student power differential. In this environment, students are unlikely to (negatively) critique the lecturer, prior to the final assignment. In contrast, QUB has a formal anonymous system of student evaluation and therefore encourages student assessment and critique of courses and lecturers.[viii] I therefore could utilise those comments, as well as in-class comments as part of the member check. Additionally, there could have been a collaborative approach with the students. Muminah Arshad et al. (2021) were involved in the staff-student project to decolonise the curriculum of University College London's (UCL) Department of Political Science, with departmental involvement and support. This article focuses on an individual effort, thereby not allowing for member check i.e., consultation with other students not in the course. However, on reflection, it highlights the importance of a systematic cross-departmental (and beyond) effort within curriculum decolonisation, to avoid dependence of an individual lecturer's resources.

Moghli and Kadiwal (2020) highlight conceptualisation, positionality and conduct as key to the curriculum decolonisation, noting therefore that the exercise involves the curriculum itself; who teaches it and who is being taught; and the institution and system in which it is implemented (or not). Given my own movement along the North-South continuum, much of my own education is North-centric (with higher education in the US, UK and Australia), even while undergirded by Southern experience (i.e. life experience and research interests) (Silva, 2020). Much of what I was taught is North-centric (Jansen, 2023). I am aware without research interests that force/d me to confront the inadequacies of those learnt paradigms and the publicising of this subject and my own commitment of decolonisation within education, that I might teach differently. Additionally, my own commitment and methods continually develop as I acknowledge new areas of

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decolonisation. One such example is the need to move beyond Anglophone sources and to acknowledge the coloniality of English as my academic language (Lumadi, 2021; Henze, 2020) while acknowledging the ease (to me). In fact, language is the next iteration of my decolonisation practice with both courses highlighted here. Curriculum decolonisation involves a lot of ongoing personal work, reflectivity and research (Lahiri-Roy et al., 2023; Silva, 2020).

The present academic publishing system is an obstacle to curriculum decolonisation. Lily Kong et al. (2006) noted an explanation for many Asian creative industries policies citing similar Western literature, 'the extent to which academic and policy knowledges are socially and spatially embedded – that is, they circulate through formal and informal systems of publishing, exchange, commodification and cultural influence' (p.173). Likewise, in an examination of UK curricula decolonisation efforts, Schucan Bird and Lesley Pitman (2020) note that 'the development of more diverse reading lists will therefore need to be accompanied by a range of initiatives to challenge inequalities in knowledge production and bring marginalised perspectives into the centre' (p. 916). Discounting the binary of a centre-periphery framework, there was need to continually re-examine *my* own awareness of writings beyond the Global North – which often are the most cited and well-respected due to the politics of citation (Smith and Garrett-Scott, 2021; Kim, 2020; Mott and Cockayne, 2017; Hanafi & Arvantis, 2016; Shome, 2009). For example, in a recent special issue of *Arts & Humanities in Higher Education* on arts management, there was one Global South entry (Joffe 2019). Additionally, the site of publication is also a point of note. In many Southern locations, consultancies are a major site of research, due to the dearth of and low pay associated with academic jobs and well-paid nature of consultancies (Thawnghmung, 2017; Wight, Ahikire and Kwesiga, 2014; Wight, 2008). John Wight (2008, (p.112), albeit in a discussion of the dearth of health-related academic research in East Africa, highlighted the difficulty in local academic research and publishing:

> Poor social science capacity was primarily related to under-development and global economic inequalities: very poor schooling, talented students choosing high status vocational courses, poor university facilities and teaching, research funded through Northern institutions, and the drain of senior researchers abroad.

He estimated that most local research happened as part of consultancies with academics utilising 50% of their time in consultancies (Wight 2008). This therefore requires the consultation of grey literature and consultancy reports that often are not publicly disseminated and often do not appear in academic search engines. There are also international political economic realities involved here, such as the reluctance by many Northern development agencies to pay the Southern university department for the research thereby contributing to university-level resources (Wight, Ahikire and Kwesiga, 2014; Wight 2008). The result then is a need to recognise and source from the breadth and location of academic work in the North and the South in traditional and untraditional formats, including performance (Shome, 2019). Additionally, this approach would address elements of the politics of citation to recognise work wherever it may be or whoever it may be by (Shome 2019). This implies a restructuring of academia to recognise such work, allowing for a greater cross-pollination of academics along the North-South spectrum. However, with the non-recognition of consultancy work within academia, Southern academics are at a disadvantage in the job market, even in the South.

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The Case Studies

The case studies include a film studies program in Jamaica and an arts management program in NI, UK. While not the same, both courses exist within the interdisciplinary realm of creative industries, and arts management, as discussed previously. Additionally, one of the main reasons for the case choice is access. [redacted for anonymity] It provided an uncommon opportunity to have concurrent teaching experience in Northern and Southern university contexts. Seawright and Gerring (2008) note the importance of the most similar in comparative case studies – whereby the cases represent the most similar but with one major difference. Here the major difference is geographic, with the same lecturer drawing from similar material. The specific Jamaican course examined is one on film marketing and distribution, while the British course is one focused on cultural policy – with both designed for a similar student cohort interested in working in the general arts and media realm. This experience therefore can **possibly** be extrapolated to other cases and how curricula decolonisation intersects differentially with location along the North-South spectrum.

The Jamaican Case

The Institution and the course

The University of the West Indies (UWI) is the premier university in the Anglophone Caribbean and its Communication School is considered the best in the region. As with many other universities within former British colonies, UWI was founded in 1948 as a colonial institution (in collaboration with University of London) (Francis-Brown, 2004). UWI is a regional university with five campuses in Jamaica, Trinidad & Tobago, Barbados, Antigua & Barbuda and the Open Campuses. Each of the first three campuses have cultural studies/creative industries/creative arts programmes, with this remit shared between two schools on the Jamaican campus - the Institute of Caribbean Studies (ICS) and the Caribbean School of Media and Communication (CARIMAC) (Jamaica). It is noteworthy that there are no arts management programmes at UWI, with the preferred nomenclature being creative entrepreneurship; cultural enterprise management; and cultural and creative industries [programmes] within ICS. The focus is on business/commercial aspects of the cultural and creative industries with programmes in artist, and music business management. This naming represents the differential framework in which arts and cultural management occurs within the Anglophone Caribbean (hereafter Caribbean) with limited or no public cultural funding. Likewise Gaio et al. (2023), in a discussion of arts management curriculum development and decolonisation, propose a different name, naming it cultural and policy management (CPM). It differs from DeVereaux's (2019) definition, as the field is positioned 'in response to the prevailing economistic understanding of cultural and creative industries and its relationship to public sector support; the affordances and challenges of digital technologies; the emergence of cultural entrepreneurship; and the persistent exclusions and elitism in Global South urban regeneration initiatives [derived from Joffe (2018)]' (p. 10). Informality pervades the Caribbean cultural space (Barrow, 2022; Spence, 2021). In this environment, creative entrepreneurship is the model:

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> Given my Jamaican background, scholarship obligations; and my focus on the interaction of cultural policy and cultural industries in the Non-West (and previous experience in the Jamaican government, I offered to teach the political economy of the film industry/ies at CARIMAC. CARIMAC provides audio-visual training in animation, film, marketing and journalism. The film marketing and distribution module for final-year film students is a complement to the production of their final film. This module had been approved, but not taught prior. The syllabus given to me was one that had been approved by UWI for starting the course.

The Curriculum

My goal was to present a nationally-situated global overview of the political economy of the global film industry/ies and I have now taught this module for four years (2019-2023). My Jamaican government creative industries policy and academic experience had instilled the importance of a global cultural economy that recognised the issues of access from the Caribbean and the coloniality, international relations and debt that undergirded it (Henze, 2020; Shome, 2019). In this way, students are/have to be informed and prepared to be creative entrepreneurs. However, enacting this with the original curriculum was not possible. The content of the original syllabus reflected institutional issues of Southern access and coloniality. The reading on film marketing and distribution was limited to American independent film distribution, demonstrative of the geographical and diasporic proximity of the USA. While the focus on independent cinema demonstrated awareness of the independent nature of the Caribbean film scene, there was no local knowledge included. This was reflective partially of access issues and the dearth of literature.

My literature search was supported by my location within a Northern university, allowing access to a wealth of film industry academic literature. Academic literature is expensive, particularly in Southern universities where arts management literature is not a priority. Expensive journal subscriptions make the Northern academic ecosystem difficult to access for Southern institutions and academics, an argument for open access and the rethinking of academic publishing (Asea, 2022; Gukurume and Maringira, 2020). There is a wealth of academic material on the largest film producing nations and their respective industries – USA, India, Nigeria, South Korea and Japan, but most were unavailable at UWI. I was able to find this through my QUB access and include literature on Hollywood, Nollywood and Bollywood and other film scenes and industries, based on access and my own research on Non-West cultural industries (De Beukelaer and Spence, 2019).

The second issue of local academic content on the Caribbean film economy was more difficult; and required iterations over two to three years to begin to satisfy my own standards. Firstly, there is a dearth of literature on Caribbean and other Southern comparative film scenes (Gaio et al, 2023). After extensive research, I was able to find two volumes on the Caribbean film industry, one by a Dutch researcher (Martens, 2019) and another by a Caribbean-American researcher (Frampton, 2014). The Caribbean researcher's book was not noted in any film bibliography or search engine that QUB could access, as it is a UWI working paper. Interestingly, sourcing the Frampton (2014) paper was the result of a second-year review in which the lack of local sources was highlighted and it was recommended. Sometimes, even if Northern academics want to use

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more Southern literature, the North-centric bias and Southern lack of access to the ecosystem of academic literature makes it difficult to access (Bird and Pitman, 2020; Altbach, 2014). There is therefore a role for cooperation at an institutional level regarding literature; and the importance of increasing open access material.

Additionally academic work does not only happen within academia, particularly in the South. There is a need to recognise the wealth of work that is academic – from consultancy reports to performances, particularly in the interdisciplinary realm of the creative industries (Shome, 2019). As noted earlier, poor remuneration within higher education, particularly in the South (but not exclusively so) has made consultancies a way for academics to survive (Thawnghmung, 2017; Wight, Ahikire and Kwesiga, 2014; Wight, 2008).For the Anglophone Caribbean, this requires consultation within academic work and also consultancy reports published by the various agencies involved in development such as the Inter-American Development Bank, the European Union, WIPO and CARICOM (Caribbean Community) beyond the English language. Consultancy reports have, in the absence of formal routine data collection, become the source of data on the creative industries in the Caribbean (Hickling Gordon and Thomas Gilbert Roberts, 2022; Nordicity, 2021; Hendrickson and Stanley Niaah, 2018; Burri and Nurse, 2017; Oxford Economics, 2014; Nurse, 2006; James, 2001). Shome (2019) invites us to consider non-academic interventions as 'knowledge should [not] only be encased in academic platforms' (p. 208). I therefore utilised the numerous consultancy reports on Caribbean creative industries of Jamaica. The dependence on my local knowledge existence of these reports highlights the burden and reliance on the individual lecturer's embodied knowledge.

Additionally, Caribbean film industry/ies is an area of little interest to both Northern and Southern researchers, there is little funding available locally and internationally to support film-specific research, hence the reliance on wider areas of creative industries research. Film academic Bernard Frampton (Hill, 2014) in a newspaper interview notes 'there is no official Caribbean film industry, therefore the elements that would ensure smooth production, distribution and promotion are fragmented… and no standards for how these productions are made.' It is unlikely if this course was in India, Nigeria or another Southern location famously associated with film that there would be such an exclusion of local content, highlighting the spectral nature of the South.

I sought to address the dearth of Caribbean material utilising human books. Human books refer to guest speakers but in a more interactive and expansive way. Ziad Fahed (2020) defines 'the pedagogical purpose of Human Books …[as a] interactive learning experience… where students learn through personal dialogue with people who have overcome challenges while impacting their community' (p. 202). Human books originate from a Danish initiative that sought to diversify learning and education and decrease prejudice.[ix] I have utilised it as a tool to bridge the gap between written and unwritten knowledge. It differs from guest lectureship in the scope of its interaction:

> The concept of the Human Books allows students to 'borrow' a person who has a spiritual solidarity experience to share. For 25 minutes, they can sit with this Human Book and have a face-to-face, one-on-one discussion…Unlike a print book, the Human Books are there to answer questions and tailor the storytelling experience to the person in front of them (Fahed, 2020, p.204).

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I utilised the experience of Caribbean and African diasporic guest speakers as human books for the students to fill the literature gap of localised experience and knowledge i.e., the film industry (usually North American and UK as the Caribbean student cohort are likely to work in these places) from the perspective of an emerging Caribbean filmmaker. They became core texts of, rather than supplements to, the course. Additionally, each year's human book would be cited in the way other texts are cited in future years, as per any other text. I have been able to incorporate experiences of Jamaican TV show producers, online streaming platform creator, and BAFTA-winning British Jamaican producers working in the Jamaican, American and British film industries/scenes. However, there is again a reliance on my embodied knowledge and connections. It therefore makes this hard to systematise, an issue with human libraries (Wong and Lin, 2023; Jana and Rout, 2022).

Epistemic coloniality was also reflected in the films recommended on the original syllabus. The original syllabus included no Caribbean films. The intention of the films chosen seemed to be iconic films for film language education or rather a film canon. All were twentieth century American or European films, including Alfred Hitchcock's *The Birds* (1963) and Sergei Eisenstein's *Battleship Potemkin* (1925) – despite there being a raft of well-known Caribbean iconic films ranging from *The Harder They Come* (1972) *to Better Mus' Come* (2011); and an active Caribbean film festival scene both locally and regionally. In such a small film space, the definition of the film canon is largely international. Epistemic coloniality valorises Northern knowledge, while disregarding the local (Gukurume and Maringira, 2020). The exclusion also reflects the film education of those in Jamaica. Most local Caribbean filmmakers study abroad or learn online; and teachers are often drawn from the local filmmaking circuit, leading to an intergenerational transfer of the coloniality and perspectives embedded therein. As Gaio et al write in 2023, 'although CPM has experienced significant growth at a global level in recent decades, the standard curriculum design and mainstream literature – including the expanding subject specific textbooks – originate in the West, reflect and address what are predominantly Western and, within this, largely Anglo-Saxon realities and models' (p. 13). These exclusionary practices, not only adversely impact the individual scholars, but also harm generations who are then taught a curriculum from which a diversity of academic perspectives has been excluded. Ironically, the wish to ensure that students are globally ready can paradoxically lead to such erasure of the local (Gukurume and Maringira, 2020, Ndlovu-Gatsheni, 2018; Mbembe, 2016). Anne-Maria Makhulu & Christen Smith (2022), writing about #Cite BlackWomen, note:

> This tension between the diversity of the [canon's] membership and the prominence of some and not others drills down as deep as who is cited and who is not…and ultimately who and what is regarded as pathbreaking, ingenious, and…theoretical (pp.177-178).

The original film list was reflective of what was considered 'ingenious.' I argue for the addition of nationality and location as elements in decolonisation of the curriculum. Citational practices resulted in a canon that excludes both Northern 'minorities' as well as Southern voices, even in Southern syllabi (Joffe, 2019). Southern experience is excluded in favour of teaching the 'pathbreaking and ingenious' (Makhulu and Smith, 2022) which is often from the North. Nationality and location of the authors also matter as per embodied knowledge. This is not to say all minorities are supportive of non-conventional viewpoints, as per discussions of Southern elite (Jansen, 2023; Spivak 1994), but it is to note that greater inclusion increases the chance for

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radical, challenging viewpoints (Bird and Pitman, 2020). In addressing the epistemic coloniality of knowledge, it is therefore important to utilise perspectives that triangulate that coloniality – colonised, coloniser, and those in between. This requires work from different nationalities and the marginalised in both the North and the South. In seeking to expand my students' knowledge of the political economy of film and not just film business, I learnt that I needed to include material (including human books) from the local, the international and the diasporic and those in-between. An example of the importance of glocal relational context is Antonios Vlassis' (2016) discussion of the Chinese film industry facing distribution obstacles due to a global film distribution system structured around Hollywood, despite an abundance of public funding for film production for Chinese filmmakers.

The syllabi had to intersect with career projection given the students' Caribbean location - the grounding. The places Caribbean filmmakers have access to, as per longstanding migratory patterns, such as the Caribbean, Canada, the UK, with a focus on some African markets particularly Nigeria and Ghana, were made focal points. These points were chosen based on historic patterns of audience, reception and distribution of other Caribbean content. As with the human books, case studies of other filmmakers, such as Michaela Coel, from Bollywood, Nollywood, the UK and beyond, compiled from press reportage, were also included.[x] An awareness of national and locational (dis)privilege of being a Caribbean national situated in a fledgling film and TV industry has to intersect with a need for internationalisation and decolonising the curriculum. This balances the need to critique knowledge and institutions – highlighting that UWI should prepare students for the world, not just home and vice versa. This is a difficult balancing act and one that individual academics approach differently. Jansen (2023), writing from a South African space, notes the varying definitions of decolonisation by local academics, ranging from educational remediation and a need for largely Black students to catch up; to good pedagogy and making material accessible; to the inclusion of African indigeneity. It raises the need, despite the best individual efforts, for agreement on what curriculum decolonisation entails.

Student Reaction

Student involvement and response is key in decolonisation efforts, yet a significant amount of the work published focuses on either the individual academic's or the institution's efforts (Winter et al., 2022; Moghli and Kadiwal, 2021; Lumadi, 2021; Bird and Pitman, 2020; Gukurume and Maringira, 2020; Liyanage, 2020; Joffe, 2019). While there is no formal system of student appraisal at CARIMAC, I noted the responses of students to the material as I sought to improve and respond to the needs and interests of the students each year. Additionally, formally discussing student responses to my lectures and curricula represented an ethical dilemma, as noted earlier. Despite these challenges, student response and involvement are key in the interactive process of education, and particularly so in decolonisation efforts (Gaio et al., 2023; Motala et al., 2021). There have been explicit student demonstrations about decolonising the curriculum, such as #RhodesMustFall (Motala et al., 2021; Liyanage, 2020). It is noteworthy that there has been no such student-led movement in Jamaica.

The overall student reaction to the film studies syllabus was one of surprise at their own coloniality. The CARIMAC student demographic is exclusively Caribbean, with a Jamaican

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majority. The class, as a final year undergraduate course, consists of approximately five students and is conducted as an interactive seminar. One distinctive comment came from a student in 2019 (the first year of the course), ‘Miss, I did not know how white I was’. This particular student was referring to his lack of knowledge of African diasporic film, from the African continent, North America, Europe or the Caribbean. In Jamaica with a history of both British and Spanish colonisation, neo-coloniality is often colloquially equated with whiteness. This is not uncommon in colonial settings. Lumadi (2020), writing of post-apartheid Africa, notes ‘this elite [also] have the racial connation of whiteness’ (p.38). This is demonstrative of a poor Caribbean distribution system, but also an inter-generational colonial hierarchy that makes local productions less important for educational purposes.

Another common reaction was dismay at the lack of knowledge about Caribbean content, creators and insight in particular. Another student remarked in 2020, that she was ‘brainwashed’, referring to her extensive knowledge of American, including African-American content, but little of local productions. Given their location within Jamaica, the students often assume they knew, especially in relation to a lecturer based in the UK. Learning does not only happen in the classroom, as students approach the classroom with their own embodied experiences (Gaio et al., 2023; Moghli and Kadiwal, 2021; Bird and Pitman, 2020). Caribbean media ecosystems are North America- dominated, with most Caribbean films never being seen outside of their island or on local television stations (Frampton, 2014). The Jamaican media environment is characterised by a dearth of local programming. A 2022 UNESCO report on the Jamaican media environment noted the difficulty of television stations to attract enough revenue to support new programming, due to a vicious cycle of poor content, Jamaica’s socioeconomic demographics, and decreasing advertising revenue (Schmidt and Maharaj, 2021). Additionally, the average Jamaica household income is a half of what it was in the early 1970s (Schmidt and Maharaj, 2021).

One of the human books utilised in 2021 was a Jamaican television programme producer, who noted that the model for local content was one where the broadcasters expected you to pay for the content to be aired by attracting advertising revenue. In many Northern countries, the government incentivises the production of local content. Additionally, private distributors and film companies and channels, such as Netflix and BBC, commission content. The dearth of local content is a longstanding issue within the Jamaican media landscape. For example, TVJ, known then as Jamaica Broadcasting Corporation (JBC) TV, started a year after Jamaica’s independence in 1963, highlighting media infrastructure underdevelopment during its colonial era. In contrast, in 1948, the BBC (British Broadcasting Corporation) had broadcast the London Olympics in the UK. Moreover, due to its financial situation, JBC TV was only able to air American and British shows in its initial years, with original programming emerging in the 1970s (Grant 2019). Presently, the media environment, inclusive of cable and streaming platforms, are still characterised by a dominance of American and British programmes, a situation compounded by a number of regulatory and financial advantages of foreign media in Jamaica (Schmidt and Maharaj, 2021). Coloniality’s deficits are compounded by continuing disadvantages of poverty, regulatory capacity and the need to court foreign interests to produce an environment where the youth do not see themselves in film, beyond entertainment and music programmes. With the increased strength and organisation of the Jamaican film community and their promotion of local filmmakers and festivals, the students came into the class much more aware of local productions. However, the awareness of how different Caribbean film scenes worked in relation to the other

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film industries was still low. Many assumed the Jamaican film scene functioned ‘like in the movies’ (Student, 2020). I actively sought out Caribbean content. Given my Caribbean and international academic network and my research interests, I was able to locate these.

The Northern Ireland (UK) Case

The Institution

Queen’s University Belfast (QUB) is one of the oldest educational institutions in (Northern) Ireland and was founded for the education of Catholics and Presbyterians in Ireland in 1845. Northern Ireland (NI) has a history of conflict between Catholics (and Presbyterians) Protestants, between nationalist Irish and unionist pro-British sentiments. NI was carved out to support a Protestant/ Unionist majority, in line with the Protestant nature of the English monarchy. NI therefore displays many of the characteristics common to postcoloniality, ‘such as hybridity, mimicry, miscognition, ambivalence, and resistance’ (Grath, 2021, p.463). Despite the Irish War of Independence (1919-1921) and the ‘Troubles’ (1960s-1998), many systems in both the Republic of Ireland (ROI) and NI use British systems as templates, including university structures (McGrath, 2012). Like UWI, it is the most prominent university in a small colonial place, albeit a Northern colonial place. Additionally, QUB is also a member of the Russell Group, a group of the most prestigious research-intensive UK universities, inclusive of world-famous universities Oxford and Cambridge.

While coloniality and race often intersect, they are distinct. QUB has faced longstanding criticisms of institutional whiteness. When noted Black activist Angela Davies spoke at QUB bin 2017, BLMBelfast released a press statement noting its ‘white feminist reading of women’s empowerment, career development and inclusion’ (BLMBelfast, 2017). Likewise, there are complaints about xenophobia from QUB students of colour, noting QUB is the only Russell Group university to not publish its BAME Attainment Gap figures (Black, 2020).

While decolonisation of the curriculum has been a longstanding issue in UK education, especially with the influence of the 2015 South Africa-originated #RhodesMustFall, George Floyd’s murder re-ignited a global reckoning of #BlackLivesMatter in 2020 (Zook, 2021; Fanon, 1963). In the North, academia-focused racial justice hashtags and movements were either reinvigorated or emerged, including #CiteBlackWomen and #BlackintheIvory including movements focused on the decolonisation of the curriculum, such as The Black Curriculum in the UK[xi] (Makhulu and Smith, 2022; Zook, 2021).

In the inter-related fields of arts management, cultural policy and the creative industries, there has been a longstanding recognition of the inequitable relations between the haves and the have-nots (Brook et al, 2020; De Beukelaer & Spence, 2019; Morgan and Nelligan, 2018; Oakley et al., 2017; Hesmondhalgh et al., 2015; Watson, 2008). There are also demands for a globalised curriculum due to the international capitalist nature of higher education and the presence of international students (Chatterjee and Barber, 2021; Gu & O’Connor 2019; Deardorff, Wit and Adams, 2012; Shome, 2009; Altbach, 2004). Many highly ranked Northern universities market to international students as part of their financial sustainability, making international higher education an industry (Altbach, 2004). Xin Gu and Justin O’Connor (2019) note how marketing of Australian degree programmes to Asia, in particular China, has put pressure on those

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programmes to engage with different cultural contexts. Higher education has become an export industry with the WTO considering the inclusion of higher education within its framework (Altbach, 2004). However, there has been little discussion of how the demands of globalised higher education, decolonisation and the experiences of academics from marginalised backgrounds intersect in the teaching of cultural policy and the creative industries, with the recent article by Gaio et al. (2023) as an exception.

The Curriculum

The original QUB cultural policy curriculum likewise reflected the demands of international higher education. The curriculum included international content, mostly from a variety of Northern geographies - North America, the EU, the UK, and Australia; and two case studies from Hong Kong and Peru.[xii] Access to academic literature, including those in the North that work on (or in?) the South, was facilitated by a wealth of journal subscriptions, attendance at international conferences consummate with a Russell Group UK university. The syllabus also included critical examinations of class, race, and gender and other marginality faultlines within Northern cultural labour (Brook et al, 2020; De Beukelaer and Spence, 2019; Morgan and Nelligan, 2018; Oakley et al., 2017; Hesmondhalgh et al., 2015; Watson, 2008). Northern material dominated, especially as the source of theory, and is reflective of the wider academy (Gukurume and Maringira, 2020; Mbembe, 2016; Shome, 2009; Altbach, 2004). For example, there was often an assumption of non-profit paradigms for arts and cultural organisations, which is reflective of a culture of public funding (Alacovska and Gill, 2019; Gu and O'Connor, 2014; Kim, 2014). As previously noted, creative entrepreneurship is the model of, at least, Caribbean arts management (Barrow, 2022).

I sought initially to de-centre the North in regard to the cultural policy curriculum when I started teaching the course in 2021. The original cultural policy curriculum of 2021 included what is considered the canon in UK arts management with a focus on current, well-respected largely Northern scholars, reflecting a confluence of access and geographical proximity. I de-centred by increasing representation from Asia, Africa, the Caribbean, South America, and the Middle East. I realised quickly that internationalising was not decolonial, as it did not present the differential resources, paradigms and socio-economic contexts, and the historical relational background with which it interacts. I decolonised how those materials were taught – by demonstrating the connections between North with those in the South; and the intersection of history and contemporary experience. Additionally, while acknowledging intersections of disadvantage, I also questioned what is considered marginal or exceptional in cultural policy paradigms. The paucity of financial resources in much of the South is often linked to historic and/or contemporary exploitation by the North, and in turn affects public funding models (Mbembe, 2021; Chang, 2002; Rodney,1973). As Shome (2019) notes 'the Global South is not just a place (although it is also that), but a condition (of dispossession)' (p. 203). In the third year, 2023, I also noted that it is important to discuss the nuance and spectral nature of North and South terminology and also dynamism of the relationship. Dispossession occurs in the North as well. Likewise, the relationship between North and South is changing in relation to knowledge production (Jansen, 2023). As in the UWI case, this was an iterative process at QUB. With the decolonial aspect emerging in my second year, 2022. Again, such work was dependent on my own time, my re-

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examination and re-evaluation of material, and my own definition of decolonisation (Jansen, 2023; Miller, 2019; Kenny, 2018).

Group assignments were one of the most effective methods in discussing coloniality within the QUB course. While, the UWI course had one final summative assignment,[xiii] which then made lectures and in-class interaction the main means on instruction, the QUB course included summative and formative graded assignments throughout the term. I chose the group assignment with an international cohort of students; the resulting small group discussion and collaboration, likely to allow for the airing of different positionalities and perspectives, along the North-South/East-West continua (Black and William, 2009; Weaver and Qi, 2005). Moreover, these group presentations were then made before the entire class. I therefore changed the countries assigned as group case studies to include Northern, Southern and Eastern countries. The inclusion of the country's (cultural policy) history was made mandatory, acknowledging that current states build on the decisions and events of the past i.e. historical institutionalism. The presentations often identified that within Southern countries, international organisations were often important as funders and influence cultural policy development versus in the North and the East. Additionally, they noted the adverse impact of debt obligations in some countries. They also noted the importance of in-depth contextual research in making cultural policy assessments. Interestingly, some of this content, such as work by Kong et al. (2006) had been on the syllabus previously, but not presented within a relational framework situated within the historicism of international political economy and coloniality; intersecting with contemporary policy.

Student Reaction

QUB student reaction was not dissimilar to that of the Caribbean students. There was acknowledgement of a lack of knowledge and the lack of a diversity of knowledge, as gleaned from formal student evaluations and comments from 2021-2023. The QUB student demographics are similar to Antonio Cuyler et al.'s (2020) article title, 'steadfastly white, female, hetero and able-bodied'. However, with the international nature of the student cohort, there was some measure of racial and class diversity. Many international students were surprised at having their own countries discussed, suggesting their expectation of a Northern curriculum (Winter et al., 2022; Altbach, 2004). One student in 2021 noted that 'I never expected to have caste and India discussed in a cultural policy class here.' In short, the Indian experience of cultural policy was not seen as relevant within the QUB academic space by an Indian student. Similar reactions ensued from the other major international group, Chinese students (Gu and O'Connor, 2019; Jackson and Chen, 2018). Jackson and Chen (2018) noted in their own study of Chinese students, albeit at both Australian and UK universities, it took some time for these students to see their own knowledge as valid. One student quoted by Jackson and Chen (2018) noted, 'after listening to the Australians, you realise that their answers were not as sophisticated as we'd imagined' (p. 301).

Internationalising and decolonising the curriculum is key for the QUB international cohort for a number of reasons. It is pedagogically necessary to utilise the zones of proximal development approach – i.e., utilising student's present knowledge base as the foundation for teaching (Boettcher, 2007). Motala, Sayed and de Kock (2021, p.1004) writing of South African curricula decolonisation efforts (quoting Morreira, 2017, p.291) noted that:

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> the coloniality of knowledge in higher education curricula creates a context in which black students not only do not 'see' themselves reflected in the knowledge they engage with and the pedagogies used to teach them – they are also positioned at a deficit in relation to the institution, where they are unable to access the cultural and social milieu of the space and are systematically excluded from becoming "ideal knowers".

Additionally, regarding decolonisation and student career trajectories, the QUB cohort was likely to work all over the world. Therefore, in terms of both situating their career realities and their likelihood of working interculturally, due to intersections of nationality, wealth and location (Silva, 2020), it is important for them to be critical of current frameworks of knowledge, wherever they are from or wherever they go.[xiv] A common international student reaction was the shock of recognition of coloniality in their own countries. While in the UK, many international students occupy (ethnic) minority status, this is often not their position within their country.

In the first year of teaching, I chose cases in which students' nationalities were not implicated in order to represent neutral ground to discuss issues of privilege, coloniality and discrimination. This neutrality allowed for open space for all to discuss varying perspectives on marginality without feeling singled out. One example was to talk about the heritage and policy in a discussion of the Uluruin Australia and differential cultural values assigned to it by the Anangu versus 'mainstream' Australian society.[xv] However, in the second year, I reflected that this strategy should have a second step - dealing with decoloniality relevant to the students themselves (Motala et al., 2021).

The reaction from the local students was one of panic. Firstly, local students (meaning British, Northern and Southern Irish) tended to be unsettled by having to learn beyond the EU-North American nexus. For example, in the latest iteration of the group project, a number of local students noted their disquiet at presenting on Australia or Turkey, as 'they knew nothing about these places'. The concern was that they had no choice and therefore their grades could be affected. This is demonstrative of the tension between the discomfort of education and the need for higher grades, and the reason for summative assignments. Discomfort and disruption are a necessary aspect of a decolonial education (Lahiri-Roy et al., 2023; Moghli and Kadiwal, 2021; Motala et al., 2021; Bird and Pitman, 2020; Liyanage, 2020). Additionally, while local students are aware of the history of English coloniality in (the island of) Ireland, this did not engender recognition of other instances of coloniality. They were used to the hegemony whereby the North provides core concepts with the 'addition' of Southern experiences. De-centred relational decolonial knowledge was initially uncomfortable, but not rejected. Students remarked on how much they did not know or realise. Many local students repeated tropes about Irish non-involvement in the slave trade. Historian Nini Rodgers (2007) notes that Ireland's relationship with slavery is largely forgotten for a variety of reasons – shame and poor recording. However, she noted that, despite recognition of common cause between Catholic emancipation and slave emancipation later, 'the Irish, colonised at home, were colonisers abroad' (p. 2). Studies from other Northern margins, such as Australia, show a similar awareness of being on the margin, but little examination of their relationship to the Southern spaces, either within their context or without (Lewis, 2004; Morris, 1992). Therefore discomfort is necessary. One of the recurring critiques of curriculum decolonisation is that it has been defanged by inclusion into pre-existing university practices (Belluigi and Thondlana, 2022; Arshad et al., 2021; Mbembe 2021, 2016; Moghli and

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Kadiwal, 2021). However, student discomfort can result in negative evaluations from both staff and students; and therefore threaten career progress, a situation exacerbated for academics of colour and/or migrant academics (Burlyuk and Rahbari, 2023; Lahiri-Roy et al., 2023; Daniel, 2019; Kenny, 2018; Bhopal and Jackson, 2013).

Discussion

These cases illustrate the multi-layered complexity of curriculum decolonisation involving the personal, course content and institutional relationships; and their interaction with location along the North-South/East-West continua. In this comparative study, differences in location, institutional positioning and student demographics, and their attendant job markets impact how decolonisation is addressed in each case, despite being taught by the same lecturer. A bespoke, nuanced international and decolonial curriculum grounded in the realities of the politico-geographic context of place and of the places from which both students and lecturer emerge (and are likely to go) is advised. This is both labour-intensive for the individual lecturer and course, but also should be accompanied by systemic and epistemic changes, as curricula decolonisation's definition can vary (Jansen, 2023).

Student demographics along with their embodied knowledge, impact and interact with ways to enact a decolonial curriculum (Edwards and Shahjahan, 2021; Motala et.al, 2021). Universities sit within hierarchies as demonstrated by the Times Higher Education World University Rankings. Those institutions at the top of such lists serve an international rather than strictly local population. QUB's student cohort is international, while UWI's cohort is local. Both pedagogical and decolonial principles necessitate a different framework for teaching within these contexts. The Caribbean student demographic necessitated a curriculum grounded in Caribbean realities [of geographical job prospects, literature access among others] and perspectives – even as it covered issues regarding various film industries. Innovative pedagogical methods, such as Human Books, were used to counter the lack of academic material written on Caribbean film scenes. In the QUB case, the student demographic necessitated a different presentation of coloniality, one that engaged with the international (and often privileged) cohort. It included a presentation grounded in the kaleidoscopic nature of coloniality, along the North-South and East-West continua. The various localities of students' embodied knowledge were likewise utilised in interactive formative group assignments, where the students taught each other. This approach was undergirded by access to a wealth of international academic research through journal subscriptions, library material and lecturer access to international conferences and colleagues.

Curriculum decolonisation also varies depending on the institutional and politico-geographic context (Gaio et al. 2023; Jansen, 2023; Mbembe, 2021, 2016; Shome, 2019; Altbach, 2004). The differential resources of UWI and QUB mattered. The (lack of) access to material was a significant factor in designing the curriculum in both cases. Academic texts and journal subscriptions are costly, and therefore present an argument for open access and other such revamping of academic publishing to allow for greater equity (Asea, 2022; Gukurume and Maringira, 2020). However, lack of material was not solely an issue of cost. It bears restating Shome's (2019) advice that 'knowledge should [not] only be encased in academic platforms' (p. 208). Such re-evaluation, re-casting and implosion of definitions of academic knowledge, is not

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just to address Southern deficit, but a systemic addressing of colonial knowledge hierarchies within international higher education (Mbembe, 2021; Shome 2019, 2009). There was the differential funding available in Jamaica versus Northern Ireland for arts management and creative industries research. Consultancies were a common publishing medium for creative industries work in the Caribbean, making it necessary to move beyond conventional academic sources, not uncommon in Southern contexts (Thawnghmung, 2017; Wight, Ahikire and Kwesiga, 2014; Wight, 2008). Additionally, given the niche nature of the Caribbean film space and the colonial education of those involved, the emphasis of some was not on doing research on the Caribbean, but 'catching up', resulting in an initial American and Euro-centric syllabus. This is again not uncommon in Southern contexts (including those in the North) (Jansen, 2023; Gukurume and Maringira, 2020; Joffe 2019).

A fundamental aspect of decolonisation is a changing, responsive curricula. In both the UWI and the QUB curricula, the insights regarding material, student response and institutional limits were discovered and responded to over time. For example, the differential nomenclature of courses, creative entrepreneurship versus arts management versus cultural policy and management speaks to differential paradigms of the field. Likewise, the curriculum needs to respond to contemporary changes in both environments. For example, Jansen (2023) notes the datedness but continued use of binary centre-periphery models which neglect changes in knowledge production along the North-South continua.

Curricula decolonisation can't be dependent solely on individual lecturers. Arshad et al (2021) noted how a collaborative approach to evaluating reading lists within the University College of London's political studies department was part of a wider decolonial project which is a 'multifaceted process going beyond reading lists and the process of working in a collaborative and diverse environment [which] empowered us [all] as legitimate knowledge producers' (p. 5). In the QUB case, I had to be comfortable with the discomfort (including my own) caused by presenting the relational view of embedded historical possession versus dispossession, one of the cruces of coloniality (Mbembe, 2021; Shome, 2019). I used the Human Books in my QUB course, as I happened to know this technique from my own experience as a Human Book. Likewise, as primarily an English speaker, I gravitate towards English-language sources. Being a researcher [redacted], I personally know the importance of reading in the primary language. For restructuring or demolition of knowledge hierarchies, attention to hierarchy of language is a given (Henze, 2021; Lumadi, 2021). The burden and expectation on individual academics is obvious – all are not multilingual; all do not have embodied North-South experience; all do not even agree with decolonisation of the curriculum, given their own education (Jansen, 2023; Gukurume and Maringira, 2020). Additionally, with academic positions becoming increasingly synonymous with precarity, low wages, and unwieldy workloads internationally, the expectation that individual academics will have time to do this work, without recognition, compensation or allowance is unreasonable.[xvi] In fact, the likelihood is that, as has happened, the burden falls on those from marginalised backgrounds or is not done at all (Burlyuk and Rahbari, 2023; Belluigi and Thondlana, 2022; Lahiri-Roy et al., 2023; Miller, 2019; Kenny, 2018; Bhopal and Jackson, 2013).

Curriculum decolonisation even within specific areas such as arts and cultural management; and creative industries required a systemic approach. Analysis of these two studies demonstrate that positioning along the North-South continuum is a factor in the methods of curriculum

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decolonisation, as it determines systemic issues of funding and access to a point. Likewise, the status of the individual university also matters, particularly in the determination of access and student demographics. Additionally, students and their embodied socio-economic and cultural experiences matter. Decolonisation of the curriculum (and generally) is a complex process. As colonisation itself is systemic, the process to undo it should also be systemic, beyond individual collaborative processes as described by Arshad et al (2021); Bird and Pitman (2020) and Gaio et al. (2023). It required subject-level approaches and discussions – much in the same way the canon had been constructed. For example, one element with both curricula that is still to be addressed is the Anglophone nature of the sources.

> The Master's tools will never dismantle the master's house … Difference must be not merely tolerated but seen as a fund of necessary polarities between which our creativity can spark like a dialectic. Only then does the necessity for interdependency become unthreatening. Only within that *interdependency of different strengths*, acknowledged and equal, can the power to seek new ways of being in the world generate, as well as the courage and sustenance to act where there are no charters (Lorde, 1979, *emphasis mine*).

Audre Lorde (1979) understood that decolonisation [of knowledge and curricula] requires an acknowledgement of the world as it is with its interdependencies and then a move to change it. The original intent of this paper was to document the lessons from an individual academic's attempt to teach CPM in a decolonial way. The lesson of the reflexivity and reflectivity involved in writing this piece has confirmed (for me) the need for a revolution within the system of international higher education; one that acknowledges the interdependence and relationality of the educational decolonisation project. Decolonisation is at least a two-way street. No, actually it is an intersection – a multi-layered, bi-directional intersection - with different roads, the choice of which is dependent on the political, social and historical realities of place, university position, student demographics and subject matter. While arts management programmes often emerge in conjunction with the establishment of arts and cultural institutions and this pattern continues in the South, the socio-cultural position of the arts and culture is not the same (Joffe, 2019; Paquette and Redaelli, 2015). Northern research often speaks to the elitism within the cultural industries and the associated academic programmes (Brook et al.,2020; Cuyler et al., 2020). While in Southern contexts, arts and culture are seen either as a prestigious economic venture (Gu & O'Connor, 2019), or as neither economic or prestigious (Spence, 2019), among other perspectives. Decolonisation requires pro-active upsetting of long-established field-wise frameworks starting with the curriculum and addressing the implicit hierarchies of and within North and Southern voices and concepts.

As a starting point, one major obstacle to curriculum decolonisation is access; access to academic and non-academic material and access to funding and so on. As Motala et al. (2021) noted 'access to funding, textbooks, accommodation … affect the ability of the students to engage in epistemic decolonisation' (p.1015). I therefore advocate partnerships – between universities to support student and staff exchanges in recognition of the importance of embodied knowledge in the decolonisation process; and more open access journals and platforms to support material access. This is not a new idea or initiative, but a cross-discipline or even international higher education discussion that could allow for learning from existing North-South collaborations (Burlyuk and Rahbari, 2023; Haley et al., 2022; Winter et al., 2022; Durrer and

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Henze, 2020; Dragićević Šešić, 2018; Nossum and Halvorsen,2017; Mbembe, 2016; Altbach, 2004). Additionally, despite the best intentions, the issue is structural, epistemic and nuanced and therefore requires intervention on that scale. Various accounts from female, minority, LGTBIQ, dis-abled and all the intersections between, illustrate this issue (Gaio et al, 2023; Lahiri-Roy et al., 2023; Poets,2020; Silva, 2020; Bhopal and Jackson, 2013; Gutierrez y Muhs et al., 2012).

Moreover, there is scope for disciplinary re-evaluation, re-structuring and revolution. In short, an international disciplinary community of practice, whereby syllabi, readings lists and assessments are discussed and shared. All this effort needs to be recognised within promotion and academic work environments. However, within a climate of austerity, neoliberal higher education questioning the importance of the arts and humanities, within which much of the discussions and recognition of the importance of decolonisation lie, I am not hopeful (Poets, 2020). I therefore submit this article as a provocation borne out of my (continuing) attempts to decolonise my curricula and to say that it cannot and should not be done alone.

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Endnotes

[i] Those affected by European coloniality includes the European colonising countries and the countries in Africa, North America, South America, the Caribbean, Asia, Australia and New Zealand. This recognises that there are other forms of coloniality, such as Japanese and Russian coloniality which have followed a different trajectory. For example, please see Khalid (2021) for more on colonialism in Central Asia.

[ii] The author is aware that Global North and Global South are binary terms used to represent a spectrum of experiences. For example, in a relevant discussion about Southern data, media scholars Stefania Milan and Emiliano Treré (2019) advocated for an 'understanding of the South as a composite and plural entity, beyond the geographical connotation' (p.319).

[iii] I generally prefer the term cultural industries supporting a distinction between those industries that include high cultural content (e.g., film and music) versus high creative content (e.g., advertising and computing) (Throsby, 2008). However, creative industries is the preferred international terminology (Cunningham, 2009).

[iv] The term 'Western' is used to refer to North America, Western Europe, Australia and New Zealand,

[v] The legacies of coloniality

[vi] Gu and O'Connor (2019) note how the growth in the international student population, particularly Chinese, forced an internationalisation of the curriculum.

[vii] I note the scholarships to demonstrate the liminality of my own position a – as a working-class Southern person who has had upper/upper middle class Northern educational opportunities (Belluigi and Thondhlana, 2022). I should also note one of these scholarships is a Rhodes scholarship, further underlining the liminality of my position.

[viii] Research indicates that race, gender and class impact on teacher evaluations. Some observe that minority women in majority-white teaching environments tend to be rated lower on teacher evaluations (Pustelnikovaite and Chillas, 2022; Wallace et al., 2021; Campbell, 2020). Beverly-Jean Daniel (2019, p.23) – commenting on Canadian higher education – notes that:

> When I introduce readings or conversations that speak to the experience of Blacks (in this context I use the term 'Black' to include all peoples of African racial ancestry) – those that examine the historical realities of enslavement, explore the contemporary manifestations of institutionalized and systemic discrimination, or illustrate the voracity of anti-Black racism – my objectivity, experience, expertise, and professionalism are immediately expunged.

[ix] Please see https://humanlibrary.org/about/

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[x] Michaela Coel is a young Black British filmmaker who started her career with British series *Top Boy* and was the principal writer for *Chewing Gum*.

[xi] The Black Curriculum is, in its own words, is a ‘social enterprise to address the lack of Black British history in the national curriculum’ (https://theblackcurriculum.com/about). It is aimed at students aged 3- 25. It provides reading lists, bespoke programmes and other educational resources to supplement the national curriculum.

[xii] The QUB cultural policy course has a required reading list and more extensive recommended reading list. The extensive list had more gepgraphical diversity, particularly in East Asia.

[xiii] In the final iteration, learning from the QUB course, I included a formative ungraded assignment to spark stimulate similar discussions.

[xiv] Suelen Silva (2020) remarks on the mobility of Northern academics, due to their nationality. There are less visa restrictions, even for working visas. I concur. Choosing to live away from [redacted] is a part-time job in terms of the various and frequent visa applications and restrictions. This issue extends to the career trajectories of a Northern, albeit international, student cohort.

[xv] The Uluru is a giant monolith in central Australia. It is a popular tourist site, but due to its sacredness to the Anangu people, climbing was prohibited in 2019 after years of protest. A significant number of Australians do not support the ban (Davidson, 2017).

[xvi] At the time of writing, both in the US and the UK, higher education has been characterised by ongoing strike action, marking boycotts and the like regarding pensions, precarity and contract work, workload and pay levels. See: https://www.ucu.org.uk/rising; and https://www.theguardian.com/us-news/2023/apr/21/us-universities-wave-strikes#:~:text=In%20late%202022%2C%2048%2C000%20graduate,in%20at%20least%2020%20years).

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