



UvA-DARE (Digital Academic Repository)

Welcome to Paradise Island: The rise of Jamaica's cine-tourist image, 1891-1951

Martens, E.S.

Publication date
2013

[Link to publication](#)

Citation for published version (APA):

Martens, E. S. (2013). *Welcome to Paradise Island: The rise of Jamaica's cine-tourist image, 1891-1951*. [Thesis, fully internal, Universiteit van Amsterdam].

General rights

It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations

If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: <https://uba.uva.nl/en/contact>, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.

ACKNOWLEDGEMENTS

This project would have not been possible without the support and effort of various individuals and institutions. First and foremost, I would like to thank my supervisor, Professor Patricia Pisters, for her continued support throughout the many years of my part-time Ph.D, offering invaluable advice and keeping me going when times were tough, especially near the end when I almost embraced madness. I would also like to take this opportunity to thank the members of my defense committee once more, Prof. Michiel Baud, Prof. Frank Kessler, Prof. Jeroen de Kloet, Dr. Esther Figueroa, Dr. Isabel Hoving and Dr. Wim Staat, who, in different but equally essential ways, all inspired and helped me on my journey. I am also pleased to gratefully acknowledge the financial support of the Amsterdam School for Cultural Analysis (ASCA), the Netherlands Organization for Scientific Research (NWO), and the Fundatie van de Vrijvrouwe van Renswoude te 's-Gravenhage, as well as the warm hospitality, enjoyable atmosphere and fertile environment of the Caribbean Institute of Media and Communication (CARIMAC), University of West Indies, Mona, during my fieldwork period.

I next would like to acknowledge all my peers and colleagues who provided support of all manners that helped me keep my work moving forward (or at least my spirits up), including Rebecca Robinson, Marjan de Bruijn, Sonjah Stanley-Niaah, Terri Francis, Jacqueline Grant, Pete Gittins, Hebe Verrest, Rivke Jaffe, Jason Dittmer, Stijn Reijnders, Toon van Meijl, Gerwin van der Pol, Charles Forceville, David Nieborg, David Duindam, René Glas, Jan Teurlings, Hannus Taken, Thomas Poell, ReindeR Rustema, Sebastian Scholz, Wouter Oomen, Daisy van de Zande, Nina Köll, Leonie Schmidt, Reinier Vriend, Dan Hassler-Forest, Anne Helmond, Floris Paalman, Ruben Smith, Simon van Asch, Jacqueline Antonissen, Dymph Verdiesen, Sandra van Delden, Doetsje de Groot, and Marianne Harbers. Special thanks to Willem Pool and Maarten Reesink for their (often silent) mentorship and extra special thanks to Andrea Meuzelaar and Maryn Wilkinson for being the best colleagues I could ever ask for (Maryn, thank you so much for always being there for me to bounce my thoughts, ideas and concerns off!).

I also would like to express my gratitude to my family and friends. Thank you to my parents, Aad and Ineke Martens, for first producing and then always encouraging me, and my brother, Joost Martens, for continuously questioning me and the reason why I was produced. Thank you to all my friends who have (sometimes) stuck with me along the way, including

Simon van de Kruijs, Bas Pannekeet, Sjoerd Hepkema and Baris Akardere, as well as all my beloved sports mates in both the Netherlands and Jamaica. I would like to extend special thanks to Douwe Dijksterhuis for his great friendship and extra special thanks to Ger Post and Abida Faiz, who are both so (beyond) amazing and incredible that I sometimes have to ask myself if they are real.

Finally, I would like to thank all the people who have graciously shared their time, insight and knowledge with me, particularly the many film practitioners, participants and commentators whom I have interviewed over the years: Kam-Au Amen, Cherine Anderson, Sydney Bartley, James Bell, Ras Astor Black, Barbara Blake-Hannah, Carl Bradshaw, Chris Browne, Paul Bucknor, Alwin Bully, Duhaney Burchell, Joel Burke, Carolyn Cooper, Del Crooks, Yvonne Deutschmann, Kwesi Dickson, Rick Elgood, Lana Finikin, Leonie Forbes, (again!) Esther Figueroa, Jeremy Francis, Douglas Graham, Carlton Grant, Billy Heaven, Julian Henriques, Perry Henzell, Marcia Hextall, Michael Holgate, Charles Hyatt, Bernard Jankee, Wayne Jobson, Ras Kassa, Craig Kirkland, Lennie Little-White, Amanda and Adrian Lopez, Donna MacFarlana, Gloria Minto, Mutabaruka, Rex Nettleford, Hilary Nicholson, Bill Parker, Angela Patterson, Veerle Poupeye, Lincoln Price, Trevor Rhone, Nile and Storm Saulters, Brain St. Juste, Lloyd Stanbury, Natalie Thompson, Mary Wells, and Cynthia Wilmot, and all the other filmmakers with whom I interacted throughout the past eight years. Although this project is not directly concerned with their interviews due to the historical focus it gradually developed, without them this project and my ongoing work would not have been possible. In particular, I would like to posthumously thank Trevor Rhone, the legendary Jamaican playwright and screenwriter who became both my landlord and friend when I first came to Jamaica in 2006. I would like to dedicate this dissertation to him.