

Higher Education Leadership and Governance in the  
Development of the Creative and Cultural Industries in Kenya

This book is a product of CODESRIA Higher Education Leadership Programme.

**Higher Education Leadership and Governance  
in the Development of the Creative and Cultural  
Industries in Kenya**

**Emily A. Akuno  
Donald O. Ondieki  
Peter L. Barasa  
Simon P. Otieno  
Charity M. Wamuyu  
Maurice O. Amateshe**



**CODESRIA**

Council for the Development of Social Science Research in Africa  
DAKAR

© CODESRIA 2017

Council for the Development of Social Science Research in Africa  
Avenue Cheikh Anta Diop, Angle Canal IV  
BP 3304 Dakar, 18524, Senegal  
Website : [www.codesria.org](http://www.codesria.org)

ISBN : 978-2-86978-717-9

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage or retrieval system without prior permission from CODESRIA.

Typesetting: Alpha Ousmane Dia

Cover Design: Ibrahima Fofana

Distributed in Africa by CODESRIA

Distributed elsewhere by African Books Collective, Oxford, UK

Website: [www.africanbookscollective.com](http://www.africanbookscollective.com)

The Council for the Development of Social Science Research in Africa (CODESRIA) is an independent organisation whose principal objectives are to facilitate research, promote research-based publishing and create multiple forums geared towards the exchange of views and information among African researchers. All these are aimed at reducing the fragmentation of research in the continent through the creation of thematic research networks that cut across linguistic and regional boundaries.

CODESRIA publishes *Africa Development*, the longest standing Africa based social science journal; *Afrika Zamani*, a journal of history; the *African Sociological Review*; the *African Journal of International Affairs*; *Africa Review of Books* and the *Journal of Higher Education in Africa*. The Council also co-publishes the *Africa Media Review*; *Identity, Culture and Politics: An Afro-Asian Dialogue*; *The African Anthropologist*, *Journal of African Transformation*, *Method(e)s: African Review of Social Sciences Methodology*, and the *Afro-Arab Selections for Social Sciences*. The results of its research and other activities are also disseminated through its Working Paper Series, Green Book Series, Monograph Series, Book Series, Policy Briefs and the CODESRIA Bulletin. Select CODESRIA publications are also accessible online at [www.codesria.org](http://www.codesria.org).

CODESRIA would like to express its gratitude to the Swedish International Development Cooperation Agency (SIDA), the International Development Research Centre (IDRC), the Ford Foundation, the Carnegie Corporation of New York (CCNY), the Norwegian Agency for Development Cooperation (NORAD), the Danish Agency for International Development (DANIDA), the Netherlands Ministry of Foreign Affairs, the Rockefeller Foundation, the Open Society Foundations (OSFs), TrustAfrica, UNESCO, UN Women, the African Capacity Building Foundation (ACBF) and the Government of Senegal for supporting its research, training and publication programmes.

# Contents

<i>Acknowledgements</i> .....	vii
<i>List of Tables and Figures</i> .....	ix
<i>Acronyms and Abbreviations</i> .....	xi
<i>List of Authors</i> .....	xiii
<i>Preface</i> .....	xv
<i>Foreword</i> .....	xvii
<i>Introduction</i> .....	xix
<b>1. Higher Education in Kenya: Strides and Trends</b> .....	<b>1</b>
Early Days.....	2
Independence Days.....	4
Educational Reforms.....	5
Relevance.....	7
Funding.....	9
Cost Sharing.....	12
<b>2. Contextualising the Creative and Cultural Industries and the Creative Economy</b> .....	<b>15</b>
Introduction.....	15
Creative Economy.....	17
Creative and Cultural Industries.....	18
The Kenyan Context.....	23
Conclusion .....	30
<b>3. Creative and Cultural Disciplines in Higher Education and Industry in Kenya</b> .....	<b>33</b>
The Creative and Cultural Disciplines.....	33
Theatre and Film.....	34
Drama and Performance.....	41
Art and Design.....	43
Music and Dance.....	45

<b>4.</b>	<b>Higher Education Leadership and Governance Issues: Their Effect on the Creative and Cultural Industries</b> .....	53
	Background.....	53
	Ethics and Leadership.....	57
	Governance.....	58
	General Models of Governance.....	58
	Governance and Higher Education.....	62
	Higher Education as an Enterprise.....	76
	Funding.....	76
	Leadership in Higher Education.....	79
	Models of Governance and Leadership in Higher Education.....	82
	Higher Education Governance in Kenya.....	85
	Higher Education Leadership and the Creative and Cultural Industries.....	92
	Conclusion.....	100
<b>5.</b>	<b>Influences of Higher Education on the Creative and Cultural Industries and its Impact on Society</b> .....	103
	Perceptions and Expectations of Higher Education.....	103
	Students' Perspectives.....	142
	Practitioners' Life Stories.....	147
	Higher Education, Society and Industry: A Tripartite Agreement.....	157
	Summary.....	161
<b>6.</b>	<b>Towards Effective Leadership and Governance</b> .....	165
	Impact of University Governance and Leadership Structures and Models on Students' Development in the Creative and Cultural Fields .....	165
	Elements of Best Practice.....	173
	Towards a Model for Higher Education Leadership and Governance.....	175
	Conclusion.....	184
	<i>References</i> .....	189
	<i>Index</i> .....	197

# Acknowledgements

This book is the culmination of interrogations that began as a challenge to put forward a proposal in response to a CODESRIA call. The team that came together to conduct the study on Higher Education Governance and Leadership, focusing specifically on how this impacts and how it can positively affect the creative and cultural industries was made up of Dr Donald Otoyoy Ondieki, then of Kenyatta University, as the co-ordinator, with Prof. Peter Barasa of Moi University, Dr Simon Peter Otieno of the University of Nairobi, Ms Charity Wamuyu of Thogoto Teachers' College and Prof. Emily Achieng' Akuno of the Technical University of Kenya. This team represented a span of creative activities that take place in higher education institutions in Kenya, whether as classroom or as co-curricular activities, covering dance, film, music and theatre. The home institutions were some of the pioneers of higher education in the arts in the country, and we felt they would provide significant information for the research at hand.

We are indebted to Dr Maurice Amateshe who has contributed significantly to the outcome of some of the chapters. We thank the chief executives of the study institutions: Kenyatta University, Maseno University, Moi University, the Technical University of Kenya and the University of Nairobi for allowing us to interrogate their procedures and structures. We thank the respondents, the Deputy Vice-chancellors, the Deans and Directors of Schools and Students Affairs, the Chairpersons of Departments and the students in these institutions.

Significant gratitude goes to our able data collectors: Meshack Sindani, Dr Priscilla Gitonga, Jacqueline Zinale and Prof. Mellitus Wanyama for making the time to interview respondents and delivering the collected information appropriately.

Finally, we owe gratitude to CODESRIA for putting out the call that challenged us to think beyond teaching and learning, and for bearing with us as we negotiated the various challenges of balancing emerging assignments with this project. In particular, we are deeply indebted to Prof. Ibrahim Oanda for walking with us all the way.

**The Authors**

Nairobi, August 2016





# List of Tables and Figures

## Tables

Table 1.1 Government expenditure on education in Kenya – 1971 to 2010.....	10
Table 1.2 Sector allocations and shares for 2013/14 and 2014/15.....	11
Table 2.1 Classification systems of the creative and cultural industries.....	22
Table 4.1 Focus of leadership for higher education.....	56
Table 4.2 Government funding conditions.....	77
Table 4.3 Key principles of exceptional leaders.....	79
Table 4.4 Vice-chancellors of some public universities in Kenya.....	93
Table 5.1 Relationship of curriculum and institution's policy.....	117

## Figures

Figure 2.1: UNCTAD development dimensions of the creative economy.....	17
Figure 2.2 The scope of the creative and cultural industries.....	21
Figure 2.3: The Kenya creative industry road map 2012.....	24
Figure 2.4: The Kenya creative industry framework.....	24
Figure 2.5: Double GDP and employment growth rate to 10 per cent by 2017.....	25
Figure 4.1: Community governance model.....	59
Figure 4.2: Pillars of corporate governance model.....	60
Figure 4.3: The board and sustainability agenda: three phases.....	61
Figure 4.4: Impetus for review of governance approaches.....	70
Figure 5.1: Summary of core and co-curricular activities in universities.....	108
Figure 5.2: Policy in place in relation to the creative and cultural activities.....	117
Figure 5.3: Students' reason for choosing creative and cultural studies.....	142
Figure 5.4: Higher education mediation between society and industry.....	161
Figure 6.1: Levels of decision-making in university structures.....	179
Figure 6.2: A simple governance system.....	180
Figure 6.3: Sample organisation flow.....	181
Figure 6.4: University governance equated to NBO structure.....	182
Figure 6.5: Feedback leading to new context of education.....	185
Figure 6.6: Mediated teaching and learning process for effective outcomes.....	186



# Acronyms and Abbreviations

AIC	African Inland Church
APC	Appointments and Promotions Committee
ASK	Agricultural Society of Kenya
BBC	British Broadcasting Corporation
CBS	Columbia Broadcasting System
CD	Compact Disc
CEO	Chief Executive Officer
CER	Creative Economy Report
CHE	Commission for Higher Education
COD	Chair of Department
CODESRIA	Council for the Development of Social Science Research in Africa
CSC	Corporate Service Corps
CUE	Commission for University Education
DVC	Deputy Vice-Chancellor
DVD	Digital Video Disc
EAR	East African Records Limited
ECE	Early Childhood Education
EMI	Electric Musical Industries
ESLPR	Educational Sector Lending for Policy Reform
FES	Free Enterprise Students
GDP	Gross Domestic Product
HE	Higher Education
HELB	Higher Education Loans Board
HIV/AIDS	Human Immunodeficiency Virus and Acquired Immune Deficiency Syndrome
IBM	International Business Machines Corporation
ICIPE	International Centre of Insect Physiology and Ecology
IGAD	Intergovernmental Authority on Development
IGM	Integrated Governance Model
KANU	Kenya African National Union

KCPE	Kenya Certificate of Primary Education
KCSE	Kenya Certificate of Secondary Education
KICD	Kenya Institute for Curriculum Development
KIE	Kenya Institute of Education
KNEC	Kenya National Examinations Council
KNBS	Kenya National Bureau of Standards
KNDF	Kenya National Drama Festival
KNT	Kenya National Theatre
KTN	Kenya Television Network
KU	Kenyatta University
KUC	Kenyatta University College
KUCCPS	Kenya Universities and Colleges Central Placement Services
MDG	Millennium Development Goals
MoE	Ministry of Education
MoHEST	Ministry of Higher Education Science and Technology
MoIC	Ministry of Information and Communications
NADS	Nairobi African Dramatic Society
NARC	National Rainbow Coalition
NGO	Non-Governmental Organisation
OECD	Organisation for Economic Co-operation and Development
OSSREA	Organisation for Social Science Research in Eastern and Southern Africa
SCAT	School of Creative Arts and Technologies
TSC	Teachers Service Commission
TUK	Technical University of Kenya
TV	Television
TVET	Technical, Vocational Education and Training
UN	United Nations
UNCTAD	United Nations Conference on Trade and Development
UNDP	United Nations Development Programme
Unesco	United Nations Educational, Scientific and Cultural Organisation
UNOSSC	United Nations Office for South-South Cooperation
USA	United States of America
VC	Vice-chancellor
VCD	Video Compact Disc
WIPO	World Intellectual Property Organisation
ITC	International Trade Centre

## List of Authors

**Emily Achieng' Akuno** is professor of music at the Technical University of Kenya, where she is also the Executive Dean of the Faculty of Social Sciences and Technology. She holds a Bachelor of Education degree from Kenyatta University, a Master of Music degree from Northwestern State University of Louisiana and a PhD from Kingston University, Surrey. Her research links music/ arts education to culture and literacy development, both dealing with music beyond the performance platform or children's playground. A former Board member of the International Society for Music Education (ISME), where she also served as Commissioner and Commission Chair of the Music in the School and Teacher Education Commission (MISTEC), Emily is currently treasurer of the International Music Council, a UNESCO-affiliated NGO whose membership is a worldwide collection of music associations, musicians unions, music organisations and specialist institutions.

**Donald Otoy Ondieki** holds a PhD in Music Performance and Education, a Master of Music in Performance and a Bachelor of Education in Music from Kenyatta University, Nairobi, Kenya. He enjoys wide experience as an educator, researcher, performer and music industry consultant, and is currently the Director of the Permanent Presidential Music Commission, the government department that oversees the music industry in Kenya. Prior to that, Dr Otoy was Senior Lecturer and Chairman of the Department of Music and Performing Arts at the Technical University of Kenya. Dr Ondieki was the National Coordinator of the Kenyan Creative Arts National Working Group; the Vice-President of the pan-African Society of Musical Arts Education; member of the Kenyan Creative Economy Working Group, International Society for Music Education and the International Council for Traditional Music.

**Peter L. Barasa** (PhD) is currently the Acting Deputy Principal (Academics, Student Affairs & Research) Alupe University College Busia – a Constituent College of Moi University, Kenya. He is a Professor of Language Education and has developed extensive expertise in the areas of the Theory and Philosophy of Research, Language Education, the Creative Arts, Curriculum and Instruction. He is a German Academic Exchange Service (DAAD) alumni, an Overseas Research Student (ORS) award recipient, a Wingate Scholar and a Salzburg

Fellow (Shakespeare and the Globe). He has conducted and taught Foundation Knowledge for research and Qualitative Research Methodology in several African countries for the OSSREA research school; facilitated workshops and presented papers at conferences on drama and poetry. He is published in the areas of research, education, curriculum, language education, applied linguistics and drama.

**Simon Peter Otieno** (PhD) is a graduate of the University of Leeds in the United Kingdom. He is presently a lecturer of theatre and film studies at the University of Nairobi. Apart from being a consultant for the high profile Japanese film titled 'Lion Standing in the Wind' he has also written and directed films for the Kenya Schools and Colleges Film Festival which he initiated with the Kenya National Drama Festival Committee for the Ministry of Education. He has a novel 'Ripples of Guilt' which is being turned into a film soon. He is currently running a project of children's film in Nairobi's Eastlands for children aged between 6 and 17 years.

**Charity Muraguri Wamuyu** is a lecturer and teacher educator at Thogoto Teachers' Training College in Kikuyu, Kenya. Charity's interest in the creative economy spans years of training and participation in the annual Kenya Music Festivals and Kenya National Drama Festivals for which she produces entries in elocution and dance. As a teacher educator, Charity's focus is on correct delivery of curriculum content, and inclusion in teaching and learning. Her ongoing PhD is in the area of dance, a subject that forms the core of her mentorship and training programmes. She combines dance choreography and elocution, confirming the arts forms' closeness in practice.

**Maurice Okutoyi Amateshe** is a graduate of Kenyatta University, with Bachelor of Education, Master of Arts and PhD degrees in music. With a focus on contemporary music practices, Amateshe's current research investigates policy and its impact on the practice and education of music in Kenya, thereby looking at the creative industry from planning to implementation. He is currently a lecturer in the Department of Music and Dance at Kenyatta University, where he is also in charge of the university's TV and Radio station.

# Preface

This book concerns itself with the role of higher education leadership and governance in the development of creative and cultural industries in Kenya. It examines the prospects and challenges of leadership and governance in the development of the axiological sub-dimension, with focus largely on aesthetics.

The objective of writing this book stems from the perceived disconnect between the practice of knowledge of the creative industries and the educational approach of the same at the university level and how this impacts on leadership in the country. This is the result of three years of research in a field that is amorphous and that keeps changing by the day due to a lack of clear policies to regulate it. This is especially so with theatre and film production. The bridge between the industry and the world of academia forms the thrust of the introduction.

Chapter one retraces the history of higher education in Kenya stating that the university, as a focal point of higher education in the country, invites scholarly attention as to its mandate and success. This is critically examined against the backdrop that relevance remains a significant factor that impacts the dynamics of higher education practice in relation to the entertainment industry. This chapter gives an account of the development of formal education in Kenya during and after colonial rule to the present. The effects of missionary and colonial philosophies on government decisions are closely examined to unravel how they contribute to the challenges that have faced the higher education sector.

Chapter two sets the tone for the discourse on creative and cultural industries and their implications on education and related disciplines in Kenya. It also draws attention to how education and related disciplines continue to modernize traditional arts and other adjacent areas of knowledge. The Millennium Development Goals are also re-examined on their vision(s) with regard to the role of culture in development.

Chapter three examines the cultural industries in Kenya. It discusses case studies of selected institutions of higher education in order to establish a clear understanding of their practice. It gives an elaborate account of the development of the cultural industries from the colonial period up to the present times.

The fourth chapter is a detailed examination of the leadership styles and governance issues that have emerged from Kenya and which impact directly on

higher education. It defines diverse types of leaders and leadership styles and goes on to assess the framework of higher education in its entirety.

Chapter five evaluates the interrelationships among higher education institutions of learning, industry and society at large. It interrogates the practice in public universities to show how Kenyan universities have set themselves to meet the requirements of creative activities in the country especially.

Chapter six collates the main issues in the preceding sections with a view to establishing a model of leadership and governance that would impact positively on the creative and cultural industries. It critiques the learning methods and techniques that have been used in the past and makes a simultaneous recommendation on how to partly address the situation.

### **The Authors**

Nairobi, 2016



# Foreword

Kenyan higher education is now, more than ever, positioned to make significant contributions to the industry and society. The leadership and governance in these institutions have a significant impact on how they address matters that characterise the world of work. I am very pleased to introduce this publication that addresses higher education leadership and governance in Kenya and how this relates to the development of the creative and cultural sector in Kenya.

A very unique and core issue that forms a point of discussion in this text is the examination of the role of university leadership as an intervention in fostering new knowledge and understanding, which is vital in our modern and increasingly connected knowledge economy. In attempting to do this, the text speaks to the challenges of funding and how this influences the nature and type of intervention the leadership does give the student performing artists. In addition, the book highlights the contribution of Higher Education Governance and Leadership, specifically on how this impacts on and how it can positively affect the creative and cultural industries. This allows the authors to link the university as a place of knowledge creation to industry. Through this book the reader will appreciate that creative arts education in the university is vital for the nation's plans for achieving desired economic and development goals.

The authors make an important contribution to the research base of the role of the performing arts on the wider economy. This book indeed mirrors what I believe is an important enabler to economic growth and development, not just in education, but also in the use of performing arts as innovation. To use the authors' own words, 'education is a construct of society through which the latter equips its members for existence and service. Industry is society's creation to intervene due to gaps in its tooling for existence and service. Higher education, the provision of high level and specialised capacities to members of society, plays a significant role in equipping society for sustainable activities. Standing in the impressive space between society and industry, higher education is adequately positioned to interpret society's needs for industry to provide adequate solutions.' The text asks the reader to note that Leadership and governance of higher education demand recognition of this catalyst role of the institutions for it to remain relevant and indispensable. From the discussions above, weaknesses are highlighted that point to ineffective leadership and gaps in the governance structures and processes.

The authors share their findings from this study in an accessible but captivating style. Readers will find the information very vital in understanding and appreciating “the academy’s relevance to the industry”. I therefore welcome this new text to the literature available about leadership and governance of performing arts in universities.

**Professor Peter Amuka**

Professor of Literature

Principal, Bomet University College

Moi University, Kenya