

Influences of Higher Education on the Creative and Cultural Industries and its Impact on Society

This chapter assesses the interrelationship among higher education, industry and society. It evaluates the influences of higher education governance and how its effect trickles down to the creative and cultural industries and, by extension their impact on the society. Higher education leadership has tried to respond to the increasingly lucrative creative and cultural industries as it seeks to respond to the market demands. There has been ample opportunity to adapt and adopt leadership models in response to the skew towards the sciences that could entrench a more balanced and informed governance given the autonomous status they have been given. Evidence from trends in Kenya will be relied upon for illustration of the results of the HE–industry–society relationships.

Perceptions and Expectations of Higher Education

For a long time, the university was seen as the only institution of higher education in Kenya. For many, the notion of higher education has been so tied to the qualifications for and admission to government-sponsored university courses such that other post-secondary institutions have not been given the desired consideration. Consequently, these other post-secondary institutions have not been adequately explored as avenues of capacity building.

In this situation, the formation of capacity for creative and cultural activities has perhaps suffered the heaviest blow in Kenya. This is a segment of the industry that impacts society in more direct ways than others, especially if viewed to be dealing with culturally significant activities. The products and services of these creative and cultural activities are accessible to all members of society from ‘cradle to the grave’. With such a large market for a product, higher education should find a way of retooling society for both its production and consumption. Where this has not happened, then higher education, has failed to be relevant to the social needs, of the community it serves, thereby not fulfilling society’s expectations.

Owing to possible public mistrust of the 'Ivory Tower', there is a need to change the perception of higher institutions by helping the universities to make inroads in to community affairs. Higher education can be a service centre for the community if the social sciences are willing and able to 'locate the purposes of their inquiries in human needs' (Meehan 1993:91). This calls for a re-orientation of the academic agenda of the creative arts as well as the social sciences, so that, like agriculture and medicine, they can generate applicable results. The creative and cultural disciplines are fertile grounds for this paradigm shift. The question of leadership in higher education arises in this regard. It is speculated that 'deficiencies in the management and leadership' (Journaux *et al.* 2008:43) of the arts-based disciplines might contribute to the disconnect with industry, further perpetrating the perception of HE as removed from reality. The development of leadership in HE is therefore identified as one of the keys to the success of the creative and cultural industries, recognising that 'the future economic health and wellbeing of... the economy' (Journaux *et al.* 2008:47) is hinged on the success of the creative industries, the same being 'served and enabled by graduates of the... art and design education system'. In Kenya, the parent disciplines will be expanded to include all forms of creative and performing arts, music being chief of these. This provides a rationale for the investigation of and investment in leadership and governance structures of the education system, and especially higher education that is charged with providing requisite knowledge and skills.

It is evident that the 'new economy requires more creative graduates because college students themselves are arriving on campus already heavily invested in their own creative and artistic identities' (The Curb Center 2006:18). This recalls what Monte (2009) refers to as music students and student musicians, an indication of students engaging in the making of music without necessarily being students of music. It is expected that HE takes on important roles in sustaining the arts through the training and shaping of the arts for relevance in the current economy. This implies not only teaching, but also research and extension services, requiring a partnership that ensures knowledge of what the industry demands. This has implications for leadership and governance in HE, requiring that policies and strategies be developed and put in place to reflect the present reality. Some of the areas that would need attention are the connection between artists and scholars, hence the need to link the higher institutions with the industry (The Curb Centre 2006:17), as well as the values and the organisational structure of the industry. The latter has processes that can be used as a model for higher education leadership, especially on collective labour and shared responsibility, where there is recognition of strengths and value of various forms of contribution to the achievement of goals.

Assié-Lumumba (1996:6) reports an identified 'dysfunctional nature of the university and the pressing need for the improvement and stabilisation of African

higher education to promote social progress', adding that 'most institutions of higher education in Africa are dysfunctional'. So, why are the shortcomings of higher education? And what does society expect of higher education that it has failed to do?

One of the identified causes is 'the anachronistic and alienating nature of the governance structures that were historically set in place by using European/western model' (Assié-Lumumba 1996:6). This alludes to the need to adapt a governance structure that is different from what the West has modelled, with expectations that the institution of such a structure should see to it that higher education responds appropriately to societal needs. If 'the university is not well prepared to properly respond to societal needs because it is alienated from the broader society and the business community' (Assié-Lumumba 1996:7), then of necessity is a relationship with society and community not possible to forge or maintain. The university, especially, having been elitist at inception, demonstrates a need for an overhaul of the broader higher education policy and resultant governance structures to come to terms with the realities for which they are to meet the demand for human resource development, i.e. the socialisation of young Kenyans. Higher education in Kenya needs educated individuals, with an understanding of Kenyan society and skills for policy development to take up the task of policy development and education planning and delivery. That is the way to make higher education relevant to the Kenyan society and industry.

We often read about unemployed youths, and unemployable graduates as if these problems are manufactured from outer space. But they are the results of inadequate social planning. Previously blamed on low levels of education, unemployment is now rampant graduates. At the same time, there is a shortage of professionals. The inability to match employment opportunities with graduates reveals a gap in training *vis-à-vis* to the job market. Graduate employability remains an issue of concern for several education and employment agencies. Society's stake in this is the development of the capacity to guide and manage its activities. The knowledge and skills for these roles are developed in line with an understanding of the philosophy and practices of the relevant society. Higher education, therefore ought to be contextualised.

This is an area where disciplines like the social sciences have a very good intervention role to play. 'The social sciences, in most cases are expected to help with the ordering and management of community affairs, with "policy making" in the broad sense of the term (Meehan 1993:89). There were days when agricultural extension provided an institutional arrangement that enabled the university to benefit the community. There is a model in this structure that other relationships can benefit from, an arrangement that can influence the design, planning and delivery of learning in the creative and cultural arts that will be community- and industry-focused and bent on producing results that are market-ready.

It is becoming more and more obvious that higher education is expected to not only to provide training, but also be a catalyst for social development broadly sense. In Kenya, a lot of ills are blamed on education, and this is quite common during electioneering campaigns. The regions that lag behind in development draw comments that tie poverty to low levels of education, often a consequence of early marriage and lack of mentorship. Education is, therefore seen as the route to social and economic emancipation. From the colonial days, Kenyans have yearned for liberty in every sphere of life. Education was (and still is) seen as the gateway to affluence, economic liberation and political power. This notion persists, albeit modified, to include other levels of significance. Globally, it is recognised that we live and operate in a knowledge economy. The quest for education is therefore a universal agenda.

As various avenues for national development and self-improvement arise, Kenyans continue to look to education for the equipment of individuals to scale the perceived heights. The recent developments in the creative economy call for higher education input in the tooling of practitioners. It is only to be understood that the universities would play a significant role in providing labour-power for this fast growing sector.

The traditional notion of the university as an elitist institution no longer holds, at least not in the light of the social impact made by the creative and cultural industries. The hands-on requirements for leadership in this sector leave little, if any, room for players who would dare to contemplate activities and issues of the industry from a distance. The industry requires thinking-doers and doing-thinkers, whose planning and implementation of programmes yield results that are immediately applicable in the community. Higher education governance and practice are therefore expected to yield such personnel to populate the industry.

In the technical world, one finds three types of practitioners:

- thinkers, planners or designers;
- implementers, manufacturers or fabricators; and
- managers and maintainers.

These three levels of players remain significant products of higher education, whose training must be fashioned in a way to equip people with the requisite knowledge, skills and attitudes needed in the job market. For the creative and cultural disciplines, they represent different levels and types of training. The success of the industry is a factor of how these players are equipped for their work. For each category, higher education is expected to generate either doing-thinkers or thinking-doers. The conception of higher education in this field demands a shift in curriculum planning and delivery, so that learners receive ample experience to back the knowledge acquired.

How Kenyan Universities set Themselves up to Meet Requirements for the Creative and Cultural Activities Within the University

In a bid to understand the current status of the creative disciplines in the universities under study, a series of interviews and focus group discussions were held. These provided information showed the perception of university management at the highest, middle and lower levels. They were each asked for input on a range of topics. Student input also gave a client's perception of the conduct of teaching and learning in these fields of knowledge, while highlighting the perceived gaps in the industry-academy relationship. The information obtained from all the interview is consolidated below for all the five universities investigated.

In the Kenyan public university system, the Deputy Vice-chancellor in charge of academic activities is charged with the responsibility over what is taught, how it is taught and who teaches it, the latter to varying extents in each institution. Issues of curriculum content, design and methods of delivery fall largely within this division. The head of the division is expected to be knowledgeable about matters of quality, standards and best practices, elements that should make for effective preparation of graduates for the industry. Working closely with the deans, directors and chairs of departments, this division and its head are significant players in the manner in which university governance and leadership matters contribute to the growth of the industry.

Range of Creative and Cultural Activities in the Institutions

In all these institutions, provision for learners' engagement with the creative and cultural activities is not limited to classroom offerings. The universities play a significant role in ensuring learner participation in co-curricular activities. Drama participation is not limited to the theatre students, but provides grounds for the development of students in other disciplines. Dance and music take centre stage in all the five universities as they do in other universities in the country. Each institution hosts a students' choir and often a band and dance troupe. Figure 10 gives a summary of activities within the cultural and creative industry in the universities that participated in the study.

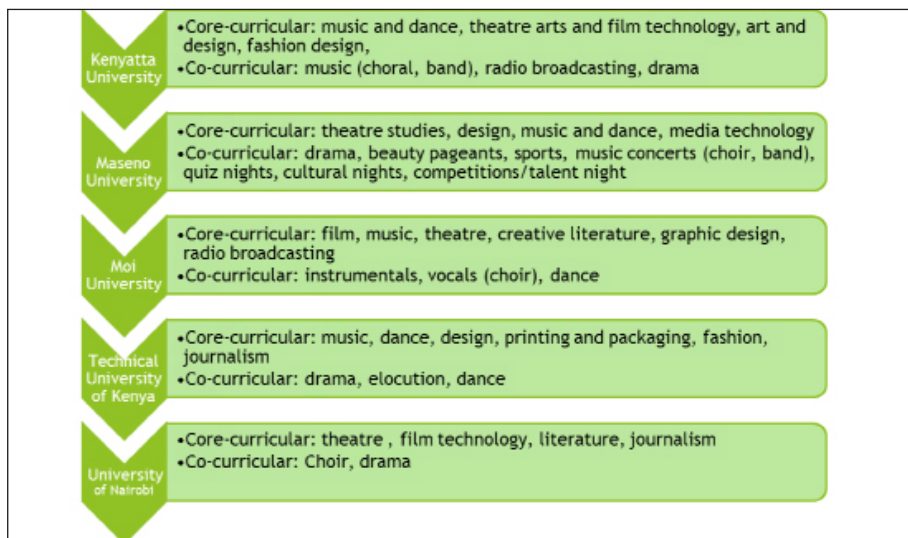


Figure 5.1: Summary of core and co-curricular activities in universities

The University of Nairobi offers courses in literature, theatre and journalism under the school of humanities and social sciences. The creative and cultural disciplines exist within the university as co-curricular activities. For instance, a group of theatre students (the Free Travelling Theatre) travels across the country on various platforms while music exists as a choral co-curricular activity.

At the Technical University of Kenya, the cultural and creative arts programmes are offered under the School of Creative Arts and Technologies (SCAT). The core activities are music, fashion, design, journalism and print media. The co-curricular activities include choir, drama, elocution and dance. Subjects taught under design are covered by visual and material arts as well as animation. At Moi University, the activities within the creative and cultural industries include theatre, film, dance, music, drama, fine art and literature. Maseno University has a robust media department and a programme that enhances the study of music and theatre for at least two years before learners branch out to focus on one of the two expressive art forms.

The governance and structure of each university are the roadmap for the implementation of all its programmes. Each institution sets itself up to meet its mandate on the various units that are in its structure, through the provision of resources and approval of programmes. The various centres of authority and responsibility play a role in determining the success, efficacy and authenticity of activities in the creative and cultural disciplines. The authors recognise the weight of university management's decisions regarding support for the arts. This is often visible in the pronouncements that include the activities, and management's involvement in occasions that feature learners and staff in related events.

The university carries out its mandate through committees and officers. The various unit heads in the institution contribute to the planning and implementation of programmes at various significant levels. As custodians of The university's academic programmes, the Deputy Vice-chancellors in charge of academic affairs, have a hand in the determination of the type of learning that happens in the institution. In all the universities under study, the practice and learning of the creative and cultural activities fall under the office of the Deputy Vice-chancellor in charge of academic affairs. Since academic programmes are developed and administered by the department, the chair of the department has a role to play, as does the dean of faculty or the director of school. These are however under the guidance of the Deputy Vice-chancellor's office, where the academic Registrar is the custodian of all academic programmes. Co-curricular activities are student-based programmes administered in the office of the dean of students. This, too, is under the mandate of the Deputy Vice-chancellor in charge of academic affairs in most universities. These offices are therefore very significant to the implementation and management of what the university does in the field of study. Below is a report of the various managers' perception of the university's role in enhancing the discipline and industry.

The Deputy Vice-chancellor (Academic, Students, Research)

Though the Deputy Vice-chancellor is not necessarily the direct accounting officer for all learning activities, his support towards the acquisition of resources may mean a lean or an impoverished programme. At the University of Nairobi, the Deputy Vice-chancellor's office has supported various upcoming programmes through the approval of the proposals that relate to creative and cultural disciplines. For example, his office has been instrumental in providing facilities for film and literature studies. Funds are allocated equally to all schools and departments, regardless of their nature. However, the practical aspects of the creative arts have made it possible for the office to give them special attention. The departments are responsible for coming up with creative and cultural programmes. Important to note is the fact that the film technology programmes in the University of Nairobi involve all aspects of creativity (music, drama and design).

According to the Deputy Vice-chancellor of Moi University, the office assists student activities in various capacities. Specifically, the office does the following:

- facilitation of the annual culture week festival in the institution;
- facilitation of trainings, workshops and seminars for instructors mostly to attend the Kenya Music Festival and the Kenya National Drama Festival;
- facilitation of students' performances within and outside the country.

This speaks significantly to co-curricular activities.

Maseno University's situation is not very different. Without the approval of the DVC (Academic), students' activities, including the co-curricular events that

are housed in the Dean of Student's office, would not be successful. As disciplines, creative arts programmes thrive when there is goodwill from the office of the DVC (Academic), and more importantly, where there is adequate planning and accommodation of these activities in the institution's almanack.

At the Technical University of Kenya too, the co-curricular activities, housed in the office of the Directorate of Students Support Services, fall under the docket of the DVC (Academic, Research and Students). The DVC's understanding and appreciation of the various programmes in the club category is, therefore key to their implementation. Budgeting for these activities is done and in cases of extraneous circumstances, the office must approve unplanned expenditures. The office is also directly or indirectly responsible for the vetting of the facilitators for a number of training roles, including full-time and sessional academic and technical staff. The issue of quality and standards therefore, falls squarely under this office.

In all the universities that involved in the study, the kind of support accorded by top management is mainly monetary. It however, extends to the provision of resources, including human resources where technical personnel may be recruited for specialised activities. This was the experience of the University of Nairobi in its early days, when a high school music teacher was brought in as a technical person to help set up the choir.¹

At the Technical University of Kenya, the administration's support goes beyond the provision of resources. There is visible interest in the students' activities, with close interaction between the Vice Chancellor, the Deputy Vice-chancellors and Executive Deans and the students taking part in the artistic activities. At a philosophical level, there is a frequent and close exchange of opinions on the philosophy that should inform the university's engagement in these areas as core-curricular subjects. This is the more so due to the technical and vocational mandate of the institution, a fact that makes it possible for the institution to open doors to a variety of practising artists to gain further training.

Place of Creative and Cultural Activities in the Institution's Academic Continuum

The premise of this study is that the creative and cultural disciplines include cultural expressions, which are significant for meaningful existence. Their existence in an institution should therefore, contribute to the institution's overall health. The following revelations provide indication of their actual and perceived place in higher education institutions, represented here by the five universities under study.

At the University of Nairobi, the Deputy Vice-chancellor perceives the creative activities to be as important as all other programmes in the institution. In principle, the departments offering creative and cultural studies are to be accorded equal attention with other departments. However, this is not the case in practice. The

creative and cultural departments generate little revenue as a result of low student enrolment. Other departments in the sciences and humanities have subsequently been given priority in the allocation of funds because of their high enrolment figures and higher revenue contribution. This is a case of funds allocation models based on income, where the departments that generate more income on account of more fee-paying clients naturally receive more resources to spend and use.

At Moi University, the Deputy Vice-chancellor in charge of academic affairs feels that the creative and cultural departments should be given equal attention as other departments for effective implementation of the curriculum. However, this is not the case in the current university practice. In the first instance, academic programmes such as graphic design and music are part of other larger departments. This gives little scope for self-determination, and much opportunity for competition for resources with other disciplines within the cluster. Whereas this multi-disciplinary housing may be advantageous, it is only effective in the early years of the programmes as they work on getting grounded and recruiting learners and educators. They however, risk being swallowed up by 'stronger', more conventional disciplines, and they may be dwarfed, unless there is a strong political goodwill from higher authorities to see to their development. Secondly, multi-disciplinary departments require very level-headed administrators who appreciate each subject in the administrative unit or cluster. In the absence of this, equity becomes a challenge, as a discipline may appear neglected or unduly favoured.

Kenyatta University, perhaps on account of years of establishment (music started in 1965, for example), has more or less autonomous departments that are developing into schools. The larger grouping of the visual and creative arts in this institution allows for cross-fertilisation, while sustaining reasonable departmental growth through the autonomous departments. The allocation of funds and provision of other resources falls to the school, where, for example, funding for research or conference support is distributed per school, and awards are made centrally. Each department, therefore, stands an equal chance of benefitting from this central pool.

Maseno University's music and theatre studies cluster is a marriage of convenience, due to the small number of students taking up studies in these areas in the past. However, if the recent central placement of students is anything to go by, there may be good days ahead, as the number of posted students is relatively healthy. The communication, media and design programmes are better established with a better subscription of students. Funding remains a challenge, as in all institutions, where both learners and chairs of departments indicate that what is allocated is not sufficient. However, this insufficiency is not voiced regarding of unfair allocation, or impartiality with respect to other disciplines in the institution.

At the Technical University of Kenya, the departments stand-alone under the larger provision of the School of Creative Arts and Technologies and the School

of Information and Communication Studies. This grouping of similar disciplines is significant for sharing of resources, including personnel. Access to resources is based on the unit's budget proposal, and its use approved as per plan. The allocation is, however, often student numbers-based, so that the more you bring in, the more you have to spend. The schools with large numbers are likely to have more to spend, as, arguably, they need more resources to meet the learning needs of these students. This kind of disbursement does not fully accommodate the need for specialised equipment, the whole issue that makes the creative disciplines expensive to run. Teaching may demand small numbers on account of modes of teaching, and the need for each learner to use an individualised piece of equipment due to the practical nature of learning.

These institutions where the arts are taught therefore demonstrate attempts at accommodating the subjects. There is a commitment to ensuring that teaching and learning progresses, but the attention given to disciplines is often a factor of the departmental chair's enthusiasm and readiness to engage with the university administration. There is a level of aggressive planning and actions that ensure reasonable consideration, so that the presence of the subject in the institution is felt. To provide for meaningful activities, management has to revisit the income–expenditure balance for these units on account of small classes that generate a little revenue from tuition fee payments.

Meeting Society's Needs and Market Demands

Universities are called more and more to be accountable and to justify their activities. One way of doing this is to evaluate their objectives, voiced as concerns over meeting societal needs and market demands. The universities perceive this mandate in ways demonstrated through their internal processes and community outreach programmes.

The nature of support that is given to the departments that offer creative and cultural disciplines at the University of Nairobi depends on the requests that are made by the departmental heads. As part of the performance contract, each stakeholder endeavours to involve the community through entertainment programmes that are offered by the Free Travelling Theatre. This provides for the immediate contact with society. Before any academic programme is approved, there has to be a stakeholders' meeting that ensures that the programmes are designed to meet the demands of the market. The institution endeavours to bring in courses that are acceptable to the market, notably schools and society in general. The Kenya Institute of Curriculum Development (KICD, formerly the Kenya Institute of Education) as well as other organs of the Ministry of (Higher) Education have been engaged in informing the designing of the new programmes that are related to the creative and cultural disciplines.

According to the Assistant Dean of Students at Kenyatta University, the office of the Deputy Vice-chancellor uses cultural avenues to engage the community. The annual Culture Week is an institutionalised event that attracts international participants, thanks to a good rapport with the foreign missions resident in Nairobi. This enhances the institution's drive towards creating an international image and global relevance. The choral groups further participate in performance programmes during national celebrations which offer additional opportunities for the display of training outcomes. This brings the university into focus as vital a segment of the society. The university supports the activities by providing funding and performance spaces. This is done through the students' council and the office of the Deputy Vice-chancellor.

At the Technical University of Kenya, drama and dance are open platforms that the surrounding student community can join in for enjoyment and display of talent. Through administrative support, with departmental oversight and planning, a bi-annual concert is scheduled, that will see students and staff in professional performance roles. These also serve as a training ground for aspiring performers. Market demands are met through the involvement of stakeholders in evaluation and endorsement of the curricula. The curriculum development process includes a stakeholders' forum where industry and academic representation is sought for comments on the viability and significance of the planned programmes. This happens in all subject areas, including those that need professional board registration of graduates, and others that may not have such regulatory bodies in the country.

Maseno University Band is available for social functions within the neighbouring communities, and especially for social functions that take place within the City of Kisumu. Social evenings in all these universities, once funded from the outset, are expected to be self-sustaining. Facilitation of the performers through transport and equipment sets the teams on course towards self-determination that, with astute planning, should see them thrive. In this regard, both Kenyatta and Maseno University bands and choirs have produced recordings professionally with student and staff input. Without administrative support, such (costly) professional activities would not be realised. This institutional support enables the relevant units to engage with society productively.

At Moi University, the office of the DVC helps in meeting market demands by ensuring that experienced and qualified personnel are hired as instructors creative and cultural studies. The office also establishes linkages with other institutions overseas that are better placed in creative and cultural studies. Through staff exchange programmes, such qualified visiting academics infuse innovative ideas into the teaching and learning activities.

Current Infrastructural and Development Plans of the Institution Regarding Learners' Engagement with the Creative and Cultural Industries

Planning programme for implementation of is a crucial element of governance and depends a great deal on available infrastructure. With expanding demands for access to higher education, the commitment of higher institutions to meeting this need can be gauged through its provision or expansion of requisite infrastructure.

In this regard, the University of Nairobi has a film studio that is located on the Kenya Science Campus which is officially assigned to students in the film technology classes. All under utilised classrooms on this campus have been assigned to the programme, which is relatively new in the institution. The university started its theatre arts and film technology classes (in 2013–14 academic year) and there has been an overwhelming enrolment into the programme. The institution is also planning to start a radio station and has already bought the required equipment.

At Kenyatta University, there is a range of facilities for students in the creative and cultural arts. Specifically, there is a recording studio for students studying music technology. There is an plan to build a visual and performing arts complex which will house the music department, as well as theatre arts and film technology, and art and design.

The Technical University of Kenya is currently building a couple of new blocks containing offices and lecture halls. The School of Creative Arts and Technologies hopes to get a number of rooms in one of these blocks to expand its capacity for more student enrolment. The Department of Journalism and Media Studies has a standing plan for studios, both audio and television, with a radio station planned for the 2014–15 academic year.

Moi University is committed to diversifying learners' creative and cultural activities by exposing them to other local universities offering the same programme. In addition, plans are underway to construct state of the art theatre halls.

Leadership and Governance Challenges

Organisations do not only aim at meeting institutional objectives, they also strive for efficacy. The leaders and structures in place play a big role in determining how effective the laid down procedures become in meeting these objectives. Governance and leadership questions arise out of the interaction between levels of decision-making.

Based on the response of the Deputy Vice-chancellor of the University of Nairobi, departments and schools do not provide enough information when they seek support. This is because of fear (the departmental heads have an assumption that the office may say there is no money) the timing of the programme and finances available. They assume that their challenges can be seen and addressed

without their having to describe the specific nature of support or help they need. It is presumed that each proposal has to be done on paper so that the DVC could engage other stakeholders for purposes of approval by the relevant committees. This information from the DVC confirms the authors' experience that effectiveness often relies on a proactive chair of the department, and one who is enthusiastic enough to verbalise departmental needs.

At Kenyatta University, there are challenges of running the programmes because the number of students enrolling is low, leading to lower income generation within the departments and thus creating a serious financial deficit. Similarly, at Moi University, the programme is costly to run yet the enrolment of students is low creating a financial hitch. There is no a ready market for graduates presenting further challenges to graduates of creative and cultural studies. In addition, the attitude of society to the industry is negative hence trying to infuse new ideas into the institution for the betterment of the industry within the institution, becomes a tall order. The challenge of student recruitment and marketing of programmes is common to institutions, and poses a great challenge for the planning and implementation of programmes.

The Technical University of Kenya's experience so far is to tap into practitioners and provide them with the knowledge and skills they need to improve their trade. This ought to provide a ready market, as they would get absorbed right back into their work places. Partnership with the industry and professional groups would make this possible. However, even for the new programmes such as music, the challenge of numbers is felt, while other areas, like journalism and design continue to attract large numbers of students, mostly for lower qualifications. These are seen as professional courses, and it is imperative that departmental administration devises ways of accommodating practitioners, and making full use of their presence for the health of the programme. This is a challenge to the established learner recruitment process, where the selection is through high school scores attained. The success of these programmes demands thinking more broadly and expanding the catchment area for admissions. Such an initiative may also provide immediate contact and interaction with society, thereby initiating a collaborative governance structure.

Deans of Schools

In each university, there is an office that deals with the academic activities of a cluster of related disciplines as housed in the departments. This might be called a Faculty or School, headed by a Dean or Director. The Dean of Faculty or School, or Director of School, is vested with a fair amount of responsibility in directing curricular issues. The authority that rests in this unit is such that a lot of good can be achieved, especially with regards to how the institution directs learning in a discipline. This is so because discipline specialists reside in the

department, with related specialists converging at the School/Faculty Academic Boards. An institution's success in meeting industry demands is therefore heavily the responsibility of the Faculty, covering identification of industry needs and embedding these in the curriculum, determining emerging trends and technology and bringing these to learners' attention, and ensuring conformity with the dictates of any professional regulatory bodies. They are also responsible for determining the type and range of learning activities in an institution.

Range of Creative and Cultural Activities in the Institution

Each of the universities that took part in the study offers a wide range of programmes within the creative and cultural arts. This is according to the responses that were given about the activities those institutions. In particular, the number of participants varies from institution to institution, as does the range of core-curricular activities. Whereas some institutions have had time to diversify their programmes, some are at the initial stages of establishing some grounding in one or two, as a prerequisite to expansion. This does not always augur well for the institution, because, depending on the leadership, the attempt to diversify may not always be shared, and hence the speed at which this is achieved may not benefit the institution sufficiently. To date, the activities at the Technical University of Kenya include music, fashion, design, journalism, and printing and packaging. Kenyatta University's activities include music, theatre arts, film technology and fine art. At the University of Nairobi, activities include literature, creative writing, theatre arts and film. At Maseno and Moi universities, activities include film, theatre, creative literature, graphic design and music.

Policy on Creative and Cultural Activities

Figure 5.2 summarises the current policies in the institutions with regarding the creative and cultural disciplines. Each university engages with the creative and cultural disciplines at two levels – as a teaching subject and as a component of students' activities. The policies in place, either explicitly stated or understood through years of practice, may not always relate to the practice of teaching and learning. Each university's policies therefore, relate to the design and implementation of the curriculum in a variety of ways, summarised in Figure 5.2.

University of Nairobi	<ul style="list-style-type: none"> •There was a policy that created a vote head for the Free Travelling Theatre. Curretyly there is no policy funding creative activities.
Kenyatta University	<ul style="list-style-type: none"> •The School of Visual and Performing Arts (SVPA) relies on the university's strategic plan in the development and adoption of policies that are related to the creative and cultural disciplines. Under the policy, the institution has one annual event that is purely meant for display of all cultural arts of the world.
Moi University	<ul style="list-style-type: none"> •There is a silent policy but an attribute of the policy is captured in the objectives of the institution that provides for one institutional cultural event in each academic year.
Maseno University	<ul style="list-style-type: none"> •Student activities are housed within the directorate of students affairs, so planning and implementation are officially a function of the Dean of Students office. The Department of Music and Theatre Studies however includes choir and drama activities in its annual workplan.
The Technical University of Kenya	<ul style="list-style-type: none"> •The School of Creative Arts and Technology (SCAT) has a policy that guides on various aspects of their training. Specifically, the school has an institution and practice links policy that ensures all graduates are able to match the requirements of the labour market.

Figure 5.2: Policy on creative and cultural activities

There are several ways in which the curriculum of the creative and cultural disciplines relates to the existing policy in each university. Most of these meet the basic requirements for the provision of learning, which might represent the bare minimum provisions.

Table 5.1: Relationship of curriculum and institution’s policy

Institution	Relationship
University of Nairobi	Every programme offered is in accordance with the university policy on curriculum implementation.
Kenyatta University	All the programmes offered aimed at making the learners creative and innovative. This has enabled the university to design the curriculum according to the existing policy.
Moi University	The activities in the creative and cultural disciplines merge into the promotion of appreciation of cultural diversity through the annual cultural event. All the activities aimed at the promotion of culture.
Maseno University	Learners participation in internships as a result of collaboration with industry partners
Technical University of Kenya	The industry has an input in to the curriculum and thus it contributes directly to the existing curriculum. The industry-based learning policy ensures learning through exposure to the industry.

How Graduates from the Department have Fared in the Creative and Cultural Industries

Given the robust curriculum at the Technical University of Kenya, graduates of the school have fared well in the industry. All the courses offered are related to industrial needs in ways that each student knows the practical utility of each of the courses they follow. However, there is a need to give more career training to secondary school students to give them a proper understanding of the creative industry and what to expect of the HE programme that prepares them for the industry. A large number of graduates of the predecessor of TUK, the Kenya Polytechnic, are active practitioners in the creative and cultural industries. These include an internationally acclaimed talented potter, practising and teaching in the UK. Locally, artists occupy significant places at the GoDown Arts Centre, where one such visual artist practices and teaches through mentorship and in partnership with international players. In the performing arts, long before the establishment of the Department of Music and Performing Arts, learners have been participating in music and theatre activities, thus developing much needed skills for the industry.

Moi University graduates of the Communications programme are visible in the Kenyan media. Several of them take significant roles in both practice and management. Some are instructors while others are freelance creative designers and editors.

University of Nairobi graduates are also to be found in the creative industries in literature, drama and theatre. The support university management devotes to nurturing every talent has seen many graduates secure places in the field of creative and cultural disciplines. In many cases, most of the graduates are members of staff in the institution. Kenyatta University has seen most of its graduates perform in various festivals and concerts. Some of the participants of the Tusker Project were products of Kenyatta University. In many local television drama series, many actors are students and alumni of Kenyatta University, some of whom may not necessarily be studying in the creative disciplines. One of the graduates of the institution, the late Prof. Caleb Chrispo Okumu, was the founder of both the Kenyatta University and Maseno University bands. He formed the former band during his student days, and the later as a serving chair of department in the institution. In this league is a current cultural consultant with the US Embassy who is the founder of the famous Nairobi Chamber Singers, and who has also mentored and conducted the Nairobi Music Society on a number of occasions. This is a choir that has seen students and graduates of Kenyatta University take up solo roles in major classical vocal concerts in the past. The newly established Nairobi Youth Orchestra and the Ghetto Classics are tutored and mentored by two graduates of the music programme at Kenyatta University, among others. The Safaricom Youth Orchestra is yet another ensemble trained by another set of

graduates of the same programme. This is not to mention the number of educators and practitioners whose formation was in the arts at Kenyatta University. This is a demonstration of how graduates go out to nurture talent and drive the industry.

How Courses/Activities Relate to Society and Industry in Kenya

Based on the response from the Technical University of Kenya, courses in the creative disciplines are related directly to the Kenyan creative industry. They also borrow from and reflect cultural designs and preferences as learners seek to reflect a certain identity in their products. The department has forged working relationships with organisations that promote professional activities for learners, including fashion shows mounted by students and participation in contests and competitions at local and international levels. Likewise, music provides another link between the industry and the face of the country. Teaching and other activities in the institution bring learners in contact with industry players, through mentorship programmes and other fora that see learners taking part in cultural activities at the grass roots level.

At Moi University, courses offered are related to the needs of the society in the following ways:

- they enhance creativity and hence economic growth;
- they enhance the appreciation of cultural diversity thereby facilitating national cohesion and integration;
- they facilitate digging into historical precepts and hence leading to appreciation of our heritage;
- they help develop ideological principles;
- through the courses and activities, they help diffuse new ideas into the social networks.

The courses offered at Kenyatta University relate directly to the industry because learning is designed to match the demands of the market. The society has been a beneficiary of such knowledge because the school offers different avenues of interaction between the society and students. The Culture Week offers opportunities for the society to display different elements of creativity and to share related knowledge with students. Alumni of the Department of Art and Design have been credited with the production of some of the most visible statues within the city of Nairobi.

Challenges of Creating Avenues for Students' Participation in the Creative and Cultural Disciplines

Based on the response from the Technical University of Kenya, challenges encountered include insufficient training, which leads to skills gaps in the

industry. Perhaps the largest challenge comes from the perceived mandate of the university. As a technical institution, the general population believes that the arts programme should be treated more or less as foreign elements in the university. To this extent, students admitted through government sponsorship, and would be self-sponsored students, do not think of studying arts at the Technical University of Kenya. A general civic awareness of what the creative disciplines entail, such as heavy reliance on various technologies and technological devices, as well as the alignment of teaching and learning to reflect the technical and vocational nature of the creative disciplines will provide the needed appreciation and support for the arts based programme in this institution. As a newly chartered university, the Technical University of Kenya's chief handicap is physical facilities, because the teaching and technical staff are adequately prepared to handle the subjects. This handicap affects the expected experiential nature of learning with elements of familiarisation of learners with the tools of the trade they are pursuing, a challenge mitigated through industry-based learning, where there is exposure to what happens in the real world of work.

At Moi University, there is relative pressure from the university administration due to low student enrolment compared to other programmes. There are also inadequate facilities like lecture rooms because places previously allocated theatre arts have been converted to lecture rooms to cater for the high enrolment in other programmes at the expense of creative and cultural subjects. This presents a situation that needs determination and courage to set and sustain the arts education agenda, if it is to impact on society and industry appropriately. A collaborative approach would be helpful here, as the cooperation of players in the industry ensures a positive learning experience for those training for the industry.

In creating avenues for students in the creative and cultural disciplines at Kenyatta University, the school faces challenges of finances. A lot of money is required to enable students to carry out research at different levels of their study. Nonetheless, most of the students from the school have performed well in the industry. In tackling these challenges, there is a need to increase the enrolment by marketing the school arts programme more vigorously.

At the University of Nairobi, the main challenge is creating avenues for student participation in creative and cultural activities. Monetary constraints can be said to rank top of the list of challenges. Facilities currently available are not sufficient to equip the learners with the necessary skills that the industry requires. Yet the university appears not to have any connection with industry, a move that would facilitate learner familiarity with the tools of their trade, among other experiences.

Maseno University is aware of the need for specialised equipment and facilities that are, however, not readily available to run practice-oriented courses. Where there is equipment, it is insufficient for the number of students taking classes. It takes high level planning to ensure that all students benefit such limited

resources, a need that points to the inadequacy of the current leadership style at departmental and university levels.

All the five universities appear unable to deliver sufficiently because of scarcity of resources. Some institutions may have some equipment, which in reality may well be obsolete in of the dynamics world of technological changes. This challenge explains why graduates would need retraining, and why attachment to industry is important during training so that learners' education can be as complete as possible.

Tackling the Challenges

In all the institutions that participated in the study, projections towards tackling challenges to improve creative and cultural disciplines include:

- lobbying for more funding that will facilitate curriculum implementation;
- lobbying for more and ideal infrastructural developments for creative and cultural activities;
- lobbying for more instructors;
- Creating room for demonstration as a strategy for knowledge transfer.

It is expected that acquisition of relevant resources will free the teacher to demonstrate and set tasks that students can complete as their projects.

Promotion of Linkages and their Impact on Teaching and Learning

This section addresses ways through which the institutions promote linkages to give their students some industrial exposure and determine how the linkages have impacted on the practice of creative and cultural activities. The teaching is a shared responsibility, and many entities naturally contribute to it. As a collaborative process, the selection of relevant partners rests with leadership which has to recognise potential helpers. The Technical University of Kenya supports and creates linkages through university–industry partnerships. These linkages have contributed positively to the nature and quality of graduates, where some are hosted during industry-based learning courses. They become relevant, productive and suitable because they spend a fair amount of learning time going through the paces of the practice of the profession for which they are training. The university's strategic plan specifically touches on industry-based learning and thus all the courses are tailored to enhance graduate readiness for the world of work, a good representation of the university's motto: Education and Training for the Real World. The International Music Council (IMC)-led African Music Development Project (AMDP) is one project that facilitates real-life experiences for learners in the industry and uses knowledge and skills developed through the study of music. These include festival management, planning and implementation, as well as participation in non-profit organisations' music-based developmental activities.

Through this, a mixture of teaching and learning, as well as research and practice in the industry provides learners with a balanced view and participation in activities that demand the appropriation of knowledge and utilisation of skills developed during music study.

Linkages are among the core practices within the School of Visual and Performing Arts of Kenyatta University. Every year, a university in Finland hosts two students from the Department of Music and Dance, and the department in turn also hosts two of their students in an exchange programme. This linkage has assisted the students because they enter into a dynamic department and on return change and perform better than before.

At Moi University, linkages are currently academic. Linkages with Indiana University and the University of Oklahoma mainly benefit medical students. However, the school strives to create fora for exposure with other universities in Kenya through competitions, symposia and seminars. Given that the linkages are with local institutions where prevailing conditions are more or less the same, the impact has not been far reaching.

Promotion of Research and its Impact

One recurrent concern of studies in the higher institutions is research, and its relevance to society. This study therefore, addresses how the institutions promote research in the creative and cultural discipline and how research has impacted on the administration of the courses/activities in the creative and cultural disciplines.

The research agenda in Kenyan universities is not as robust as it is in other countries where there is an established relationship with an external agency for research at national level. The well-established Kenyan universities have, however put in place mechanisms for student and staff research support, with modalities of sharing the available resources amongst the different schools in the university. One of the challenges for Kenyan academics in the face of economic constraints is making a choice between conducting remunerated projects and consultancies and conducting academic research. With the radical changes that followed the introduction of Structural Adjustment Programmes, and the proliferation of Non-Governmental Organisations and multi-national authorities, academics have been able to carry out projects on a consultancy basis, hinged on societal, environmental and health improvements. Whereas there is a large share of objective data collection and treatment, the objectives of the 'research' are such that the report is voiced in a way to mitigate specific circumstances. Many academics have therefore generated project reports as consultants that they have not processed as academic publications. This has affected the number and quality of research outputs, especially in the applied social sciences where the creative and cultural disciplines reside.

As a new institution, the Technical University of Kenya is on the verge of activating its research policies and procedures, and hence appears to support research reluctantly. Besides, postgraduate students that are central to an institution's conduct of academic research are still very few because postgraduate programmes are only just beginning to take off. There are, however, a number of renowned researcher–educators who have joined the institution, and whose works define the institution's research profile. Among these are lecturers in the School of Creative Arts and Technologies whose research and publication shed light on the practice of the arts. These generate resources that should augment teaching materials, including perspectives that should guide thinking for practice.

A major challenge for the creative disciplines is how to conduct innovative research, that is, how to break away from the traditional ethnographic, descriptive type of research. The mix of technology that characterises teaching and learning at TUK is expected to provide a wider scope for research, and it is expected that the interrogation of phenomena will be directly applicable in some areas of practice. One area that already demonstrates this trend is Fashion and Textile Technology, where there is practical work a doctoral level to come up with relevant innovation for the textile technology component of the university's teaching and research.

Currently, the university's backing for research takes the shape of support for journal publication, where authors of accepted papers get funds to pay for their publications; payment of travel cost for paper presentation at academic conferences, per diems or registration fees; facilitation for hosting conferences or seminars, including students' initiatives. These are initial steps that will see the institution grow into a formidable knowledge generating and exchange entity, judging by the existing research output.

Kenyatta University supports research by giving grants to postgraduate students to carry out research. However, the school is working towards developing a more rigorous research methodology that is more practice-oriented. Research has improved the quality of teaching within the departments and the tutors have enough material to share with students. Finance is the greatest impediment to research and this has discouraged lecturers from conducting research. Instead, lecturers go for lucrative deals that would earn them more money and reputation.

Moi University has been promoting research by continuously improving and reviewing academic programmes for relevance, marketability and competitiveness. It has also promoted research through strengthening school research committees. This has led to the introduction of market-driven courses and interdisciplinarity in programme combinations. The biggest impediment so far has been inadequate internal funding for research and extension.

Procedures for the Appointment of Personnel in the Creative and Cultural Disciplines/Departments

It is often argued that the quality of output is a factor of the quality of input into a project. The selection of educators for these programmes has a role to play in the definition of the kinds of learning activities and programmes developed.

At Kenyatta University, recruitment into the creative department is a long procedure and is subject to the decision by the University's Management Board through the Human Resource Manager. The process starts with the departments, through the school, requesting the Human Resource Manager to recruit a person. The position is advertised, applications are received and shortlisting is done after the Appointments and Promotions Committee (APC) has vetted the applicants. Upon shortlisting, the APC will sit with the University Management Board, the Dean of School and the Head of Department to interview the candidates. A positive decision from this committee leads to the appointment of the successful interviewee to the position.

The appointments of personnel at the Technical University of Kenya include advertisement, shortlisting and interviews. This then leads to the appointment of the most successful candidate. The problem is that people who are employed know *what* to do, but the interviews do not give an avenue of probing whether the individual knows *how* to do it. This brings a challenge to the interview process, where skills should be tested. In recent cases, some candidates have not only presented academic information, but also demonstrated their practical skills through the submission of portfolios for the design candidates, and performance for the music candidates. The university is keen on employing persons with a strong hold foot in the industry because they will bring industrial practice to bear on their teaching. It is expected that they continue contributing to the profession in this way.

At Moi University, hiring of staff depends on various factors. Experience of the incumbent in the creative and cultural activities is a requirement. The candidate's interest and passion for the creative and cultural industries, evidenced through publications and other topical and contemporary writings in the industry, are among the other requirements. Requisite academic qualifications enable the candidate to attract the attention of human resource managers.

The Dean of Students

While the Dean of Faculty or Director of School is the focal point in the determination of the core-curricular application of the creative activities, the Dean of Students, or the Director of Students Affairs, is in charge of co-curricular activities. In this office reside the clubs and students' associations, often including the discipline specific ones, as this office is charged with the management and oversight of student welfare. Often,

the Dean of Students works closely with the chairs of the discipline departments in getting expert guidance and leadership for certain skill-based activities, and ensuring order and a level of professionalism in the activities of the units.

Policy in Relation to the Creative and Cultural Activities

The policy in place at the Technical University of Kenya was originally developed and meant for the polytechnic (former status of the institution). However, this policy caters for the needs of the institution in terms of appointment of staff and the inclusion of creative activities in the university calendar. The creative arts reflect the policy because all activities are meant for all the students. There is gender balance within the activities and students are encouraged to go out and sell ideas. Issues of corporate social responsibility are factored into the policy whose implementation is encouraged across the faculties.

At Moi University, there is no specific policy (or perhaps it is silent) but an attribute of policy is espoused in the objectives of the institution that provide for one institutional cultural event in each academic year. The event allows students to showcase their cultural practices (songs, dance, traditional food, etc.). The activities in the creative and cultural industries merge into the promotion of appreciation of cultural diversity through the annual cultural event. All the activities aim at the promotion of culture. The choir has travelled outside the country to highlight their talent (recently to Uganda). Free Enterprise Students (FES) have come up with unique and innovative projects that have seen them travel overseas to display their projects. They recently travelled to Singapore and Canada. The activities foster national cohesion and integration. They create an avenue for the appreciation of the nation's creative and cultural industries. The activities positively transform the students' attitudes towards creative and cultural courses.

At Maseno University, students' payment of activity fees is the tangible indication to a policy of inclusion, the result of which is financial and logistic support for student activities in these areas. This creates a vibrant cultural atmosphere in the institution, with several activities such as the Miss Maseno University Pageant being taken very seriously by all students.

How Participants have Fared in the Creative and Cultural Industries

The Technical University of Kenya's students taking part in the drama and music festivals have fared well and their performance, and this has encouraged them to remain in the competition every year. Most of the alumni are working in various creative programmes in the media, and were the first to feature in local programmes. Several of them are professional actors at the Kenya National Theatre. The community is allowed to interact in different capacities in the creative and cultural activities in the university.

Maseno University's winners of beauty pageants have in the past moved on to higher levels of competition, making this a true training and grooming ground. Students in the performing arts have joined the industry and some are already visible in local media house productions. Others have joined the staff in media houses and theatre production companies.

How Activities Impact on Society and the Creative and Cultural Industries

According to Moi University, the activities create an avenue for the appreciation of the creative and cultural industries. The activities positively transform students' attitudes towards creative and cultural courses. Several of them are professional actors based at the Kenya National Theatre.

Within the Technical University of Kenya, the activities have created a better relationship between the students and the surrounding communities. The involvement of the community in various creative and cultural activities has united the community and the students. According to the Dean, there have been mutual benefits for both the community and the student community.

The respondent from Maseno University indicated that the university has succeeded in providing trained labour-power for the media industry. Besides, due to the location of their productions, they have succeeded in educating the society. Finally, they have contributed to the Millennium Development Goal of eradicating poverty through the creation of jobs.

Challenges in Creating Avenues for Students' Participation in Creative and Cultural Activities

Within the Technical University of Kenya, the outstanding challenges in the creative and cultural section include finance and infrastructure. There is a lack of modern facilities. The student population is growing, but the facilities remain the same. Accommodation issues have affected students who would want to train and practice after lectures. The university programme runs from 7am to 9pm; hence there is very little the students can do in terms of practice.

At Moi University, there are challenges of creating avenues for students that include students' negative attitudes towards creative and cultural activities. These activities are viewed as a waste of time that could otherwise be used in accomplishing academic work such as assignments or preparing for examinations. The institution also lacks adequate funding to organise creative and cultural events. Further more due to the limited number of institution's alumni in accomplished and successful positions in the industry, there is no strong mentoring by ex-students that can motivate students to participate more actively in such activities. Another challenge is the turnover of personnel in charge of creative and cultural activities. This breaks the rhythm of continuity and makes the planning and implementation of programmes difficult.

At Maseno University, the main challenge is limited resources. Granted that, no institution receives adequate money from the government or its sponsor in the case of private institutions, therefore, no university departmental budget is fully funded according to its budget.

In all the universities discussed in this work, the critical point is not policy, nor is it planning. The common challenge across the institutions is allocation of resources. This, then, should focus our mind on the priority paradigm set up by the central governing authorities. It may also be an indication of the service department's unsuccessful attempts at selling the vision and conveying the value of the creative activities to central administration in order to receive the required level support. And yet, it may still be an issue of policy implementation through planning. These are significant matters to be addressed under leadership and governance, issues that should not be allowed to create a gap in the academy–industry–society triad.

Tackling the Challenges to Improve the Creative and Cultural Activities

To tackle these challenges in Moi University, a number of strategies are necessary. Besides the Career Office in the university, a Placement Office needs to be established to facilitate employment opportunities for students in the cultural and creative disciplines. This will encourage more students to enrol for these courses. Students' interest in creative and cultural industries needs to be raised. The school of arts should be aggressive in marketing the courses they offer long before students are allocated to universities. Moreover, students interested in the creative and cultural industries should pay more tuition to facilitate their engagement in a broad spectrum of activities. The latter is to mitigate the perennial shortage of funds that limits the learning experiences that the institution can provide for them.

In a bid to tackle these challenges, the Dean of Students at the Technical University of Kenya proposed engaging the university, and encouraging departments to be creative in order to maximise the use of the little facilities available. Proposals have also been sent to the authorities requesting more space for the creative arts in the anticipated new buildings.

The Dean of Students at Maseno University sees a way out of the funds shortage as a multi-pronged move to increase revenue through large admissions, sponsorship and partnership with industry. The additional number of students will expand the fee collected for these activities and others. Securing sponsorships will ensure that there is funding dedicated to such activities, while a partnership with industry could lead to the provision or donation of specific facilities by the supporting organisation. This partnership ought also to ensure a diversified contingent of human resources for the smooth running of programmes.

Promoting Linkages and Networks to Expose Students to Creative and Cultural Activities

The linkages that Moi University promotes are mainly academic and are not in any way related to creative and cultural activities. For example, linkages with Indiana University and Oklahoma University are mainly academic. For this reason, the linkages do not have an impact on the creative and cultural departments and activities.

The Technical University of Kenya has found itself being sought by prospective partners for the establishment of diverse linkages with regard to the creative and cultural disciplines. The creative and cultural departments have direct linkages to the industry because most of the creative studies are industry-driven. For this reason, a good number of its graduates are being absorbed by the industry because of the skills and experience they acquire in various creative studies. The establishment of the Centre for Creative and Cultural Industries further cements the direct link to the industry from which learners can benefit as and when the need arises.

At Kenyatta University, the office of the Director of International Programmes and Linkages works hard to ensure that any possible collaboration is supported. To date, the university, through the school of Visual and Performing Arts, has linkages with various universities that contribute to both the value and professionalism of its programmes. In cultural events such as the annual Culture Week, the office works with various cultural troupes from across the continent to ensure that the student community interacts with these foreign cultures.

At Maseno University, there are academic activities such as field attachment that manage to spill over into co-curricular advice. The organised career days and talks and exchange programmes, though conceptualised from a teaching perspective, provide industry information that spurs learners to determine to excel in their study in order to join the industry. Specific to this office, however, the external world of games, adverts and publications provides an opportunity for students to benefit from what is happening elsewhere in the wider world of industry.

Ways in Which Strategic Plans Capture the Development of Creative and Cultural Activities

The strategic plan in Moi University is silent on creative and cultural activities in the university. However, the annual cultural event espoused in the university's mission captures the development of creative and cultural activities. Kenyatta University also has an annual event that is captured in the university's strategic plan. The strategic plan also captures the construction of the School of Visual and Performing Arts complex. The University of Nairobi is looking forward to

reviving the radio transmitting studio on one of its campuses. The Technical University of Kenya is looking forward to expanding the school of creative arts by providing more room for its activities. The student-centred strategic plan, though pre-dating the charter of the university, is very vocal on promoting creativity. This provides the playing field for a number of initiatives in the creative and cultural arena. Maseno University has planned for new courses and facilities, for example, a television station, which will also result in new employment opportunities. These additional activities should be an investment that will result in improved financing.

Leadership and Governance Structure to Promote the Institution's Contribution to Industry and Society

The role of the directorates/deanships in all universities have been identified together with the students' activities that all fall with it under the office of the DVC (Academic). The fact that there is a level of partnership with industry, such as companies promoting activities during culture weeks, fashion shows, beauty pageants, and so on is an indication of the inclusion of stakeholders in these activities by the deans' offices. It is, however not an assurance that industry players contribute to planning. In all the universities, there is a level of inclusion of students in the running and management of their activities, primarily because student government is also coordinated in the office of the Dean of Students. There is therefore great potential for good governance structures to be contributed by this office. At Maseno University, this structure includes a Director of Entertainment, Director of Academics, the students' body and Dean of Students. Kenyatta University has an equally elaborate structure at the university, with offices and committees in charge of a number of events. At the Technical University of Kenya, students' participation at various levels of decision making makes governance practices more inclusive.

Chairs of Academic Departments

In the university system, the technical expertise for any discipline is housed in the department. Academic programmes are initiated at this level, and major decisions about structure, planning, implementation, activities, resources and qualifications of personnel are largely influenced by the department.

Technical University of Kenya

Department of Fashion and Textiles Technology

The core activities in the department include teaching fashion theory and practice, textiles, design, patterns and stitching. Co-curricular activities include fashion

shows, competitions, participation in exhibitions and field trips. The department has grown in numbers after the introduction of fashion design. Initially, the department offered clothing technology. However, this increase in numbers has negatively affected the process of learning. There are few workshops where students are taught in large numbers, yet a big group is hard to manage. The staff were trained in the use of the old curriculum (of clothing technology) but are now facilitating the new expanded curriculum, without much re-orientation.

Admission into the department is based on the interests of the students. Therefore, passion and prior knowledge make students excel. Students without prior learning encounter some information for the first time at university. Since there are no limitations on knowledge, the student intake includes experienced persons and novices. Individualised teaching is done when classes are small.

Despite the university's support in facilitating activities including the funding of fashion shows, there are challenges of human resource. Most of those trained in fashion design academically are in practice rather than teaching. This puts a strain on the staff who are forced to carry a heavy teaching load. In terms of national development, fashion design reflects the culture and therefore becomes a point of unity and national development. The attitude towards fashion design has affected the success of students. Many people believe that it does not need training, and are therefore not adequately aggressive as students.

Regarding infrastructure, the department has requested for more workshops and studio machines. The current machines are basic whereas the industry has grown to a point where people now use of computer-aided technology. For a long time, the department has lagged behind. The university encourages departments to be visible through participation in various activities. However, the department does not stand out as much as other departments within the institution. The department has many alumni who are in different areas within the creative industries. Most of them are in training, and others are tutors in the university. However weak, the leadership of the department has contributed to the growth of the alumni because employers approach the department when they need people to recruit.

Department of Music and Performing Arts

Activities in this department include choir, instrumental ensembles, drama, dance and band. Being a new department, however, its core activities are currently limited to music. With the fast growth of the creative and cultural industries, the number of applicants into the music department has risen. Many students applied for music technology, although it is not currently offered as a standalone qualification. The department has to absorb the applicants into the music and performance course. The fast growth of the industry has also had an impact on the design of the curriculum. There has been the introduction of music business,

studio production and instrument repair technology, among other courses that have been modified due to the demands of industry.

Prior knowledge is necessary for the admission of the students. Currently, the department requires applicants to have studied music in secondary school or to have been actively involved in music activities in the industry. The department recognises the effort of several bodies and initiatives in training creative artists, and includes these experiences in reckoning prior knowledge.

Support has been given to the department by the university management. The support has been mostly financial investment through the purchase of instruments and sponsoring the students in various activities such as the music festival and the drama festival. Accommodation, transport, registration and meals are provided for the students during the competition, making it possible for them to participate in activities that provide the experience of the industry for which they are training.

The creative and cultural industries are very instrumental in national development. If well supported, they are likely to generate revenue for the government. It is an industry that can create employment opportunities for the youth. Currently, there are some creative groups that are providing opportunities for young creative minds. There is a need for a strong body that will lead the industry such as the Music Copyright Society of Kenya (MCSK). Currently the society is run by 'outsiders' who do not always understand the problems of musicians.

In meeting the demands of the industry, there is a proposal to have a programme that would bring practitioners from the industry. The Centre for Creative and Cultural Industries is planning to become the university's core unit for training creative and cultural practitioners. This will help them add knowledge to their existing skills.

There are a number of infrastructural constraints that affect the department. Currently, the department has no theatre or studio. Facilities are squeezed because the institution was a formerly a polytechnic that did not cater for the teaching of the disciplines in this department. There are projections by the university to acquire more space where room can be made for the creative and cultural departments.

Challenges of leadership and governance within the university initially affected music. There were issues arising from some lecturers who accused music students of making a 'noise' and thus disturbing other students. However, the challenges have been overcome partly through a partnership with the Permanent Presidential Music Commission whose premises are now used for teaching. This is a great effort that allows students to participate freely in the centre's activities. Currently, there are no alumni of the department because the department is new in the institution.

Kenyatta University

Department of Music and Dance

The creative and cultural activities that exist in the department are primarily academic activities in music and dance. The co-curricular activities include students and staff participation in the choir, the dance troupe, the bands, and the Culture Week performing groups.

The fast growth of the industry has attracted students from other schools. This is because the department offers music technology and studio production. Therefore, the design of learning has been adjusted to cater for these students.

The university supports the choir in a number of ways. When the group is out for competitions and other performances, registration and accommodation fees are paid by the university. The university band also gets the same support. Costuming for dance troupes and choir are all provided by the university.

Prior learning assists students with a passion and talent in music. Prior learning is a requirement in the certificate level admission. There is a belief that the students with talent are useful in sharing knowledge with other students. This prior knowledge boosts the implementation of the curriculum in performance.

Music gives identity to our culture. Through performance, it teaches young people how to appreciate Kenyan culture. It also attracts tourists as a cultural entity. Challenges in the department include inadequate facilities such as instruments. Demonstrators assist in guiding students in the manufacture of instruments and advise in the kind of costumes to be used for specific dances.

The department has scheduled an hour per week for students' performance. There is an intention to expand the whole concept by taking the performances to other venues that can assist the development of performances. However, it is difficult to organise the groups. Finding extra time to train and perform for institutional functions is challenging due to time constraints, because there must be a balance between academic learning and co-curricular participation. The need to spread and cover the two equally important assignments challenges the leaders. Artists are sometimes temperamental and thus managing them is not easy!

Most of the students from the department perform outside the university. Others have participated in Tusker Project Fame, a national talent competition. The success of these alumni depends on the opportunities that the department gives them. By attending various functions, the alumni feel supported and work harder to market the department.

Maseno University

Department of Music and Theatre Studies

Creative and cultural activities within the university include both core and co-curricular programmes. The range of activities that exists under core-curricular activities includes:

- *Teaching and learning.* Being a department directly involved in creative and performing arts, almost all courses and programmes in the department are under the creative and cultural activities in the university. These include courses in music and drama and theatre studies.
- *Practical tuition.* The courses involve acquisition of practical skills. These are offered both in and outside of class. Music students are required to play both African and Western musical instruments, and to be examined on these. They also perform traditional, Western and contemporary dances. The drama students make costumes, act and direct plays. Both drama and music students visit music studios as part of their learning.
- *Attachment and Fieldwork.* Every year, students visit a chosen part of the country to carry out a field study on cultural musical expressions.

The co-curricular area includes:

- *The Maseno University Choir.* There are currently 85 members of the university choir, encompassing students from the Department of Music and Theatre Studies as well as from other faculties. The department constitutes and offers expert personnel to manage and train the choir. The group (choir) has taken part in a range of cultural activities, which include performing in different cultural settings such as the annual Kenya Music Festival, National Habitat Day celebrations, National Environmental Day celebrations and National Holiday celebrations. The choir also graces university occasions: the graduation and ISO Certification ceremonies among others. Three departmental concerts are offered by the choir yearly. These are the Easter, Christmas and mid-year concerts.
- *The Maseno University Band.* This comprises about fifteen members. Its membership includes academic staff and students from the Department of Music and Theatre Studies and a few students from other faculties in the university. This band has performed in various cultural contexts, including at the Kenya Music Festival, the Agricultural Society of Kenya (ASK) shows, universities' exhibitions, university graduation and ISO Certification ceremonies among others.
- *The Dance Troupe.* This group performs traditional, contemporary and Western dances and takes part in activities in the above-mentioned cultural milieus.
- *Theatre and Drama Productions.* The Travelling Theatre presents plays from set books and other sources and presents them both to university audiences and to secondary school students in their schools. The department trains and nurtures different kinds of theatrical works such as poetry and comedy.

The creative and cultural industries are currently considered one of the fastest expanding economic activities in the country. This has not caused an increase in

the number of students, since the students choose their areas of study at secondary school level and are placed in the department by the Kenya Universities and Colleges Central Placement Services (KUCCPS). There are a few cases of students who have transferred from other departments to join the Department of Music and Theatre Studies for the liking they have for areas such as choral and theatre directing. The department has however seen the design of learning become more practice-oriented, where it incorporates practitioners' talks and performances and endeavours to address the needs and challenges of practitioners.

It is recognised that applicants to the courses may have prior learning from industry. The way the department uses this when recruiting students for its programmes is through placement. Students with prior knowledge gained from the industry are placed appropriately in areas where they are suited, for example, in instrumental and vocal pedagogy. However most students have had no earlier instruction from the industry, and are recruited by KUCCPS. In implementing the curriculum, this is effective in three ways:

- due to current practices in the industry, the department has learnt the needs of the industry and tailored its courses to address the needs of industry, for example, introduction of courses such as music industry, music entrepreneurship, event management and organisation, forum and community theatre;
- teaching and learning of practical units by demonstration, as a method of instruction, as practised in the industry;
- involving practitioners and special artists from the community and industry to teach performance skills and specialised concepts.

To run its programmes successfully, the nature and types of support accorded by university management to creative and cultural activities within the department are:

- *Financial*: money is allocated to the department by the university through votes. This is used by the department to fund the choir's performance trips. This is also used for trips and purchase of instruments.
- *Moral*: the university management recognises the activities carried out by the department.

A crucial ingredient for success in managing an organisation is the leader's personal belief. The value or role of the creative and cultural industries in national development is seen by the Chair of Department (COD) as:

- being helpful in the dissemination of information through a creative process;
- providing a source of employment;
- helping to eradicate poverty;
- providing security, indirectly by educating and employing the youth;

- reinforcing the sanity of the nation through the theatre works the citizens are exposed to, on the media and other channels of communication;
- creating awareness on matters of national concern, for example, security, leadership and peace;
- educating the nation on matters of integrity, and therefore enhancing the spirit of the constitution;
- shedding light on issues of integrity;
- boosting the creative economy of the country;
- helping to preserve culture;
- Documenting historical occurrences through performance and documentaries.

To be relevant, the teaching department must endeavour to meet the demands of the creative and cultural industries. This is done by:

- training relevant personnel for the industry. The courses offered in the department are tailored to serve the needs of the industry;
- carrying out research in the industry, thus receiving relevant suggestions and recommendations for improvement.
- offering extension services.

Concerning the infrastructural and development plans of the department regarding creative and cultural activities, the COD recognises the need for an amphitheatre. There are however no plans for the procurement of such a facility.

Leadership has its challenges at all levels of administration. The specific challenges of leadership and governance that the COD faces at the departmental level in regard to creative and cultural activities include:

- in sufficient funding support to run activities such as recording;
- inadequate space to perform;
- lack of instruments;
- inadequate personnel to handle certain areas of the curriculum;
- low student enrolment due to government policies and negative attitude by parents and students;
- inability to meet the university threshold therefore, lecturers' jobs are threatened;
- negative attitude among students towards some sections or courses;
- theoretical teaching due to lack of instruments;
- inability to meet job market needs due to low enrolment rates, these cannot meet job market needs;
- inability of the university sometimes to provide transport for the students to go for their fieldwork;

- stringent rules and requirements for promotion among the staff in creative and cultural disciplines. Compositions, for instance, are not considered as part of publications.

The university has produced a number of graduates who are currently active in the creative and cultural industries, thus showcasing the learning they have received from the institution. These include:

- key actors for both stage (such as the Phoenix) and screen, such as the character 'Lisa' in the programme *Mother-in-law* aired on one television network;
- a former director of the Kenya Conservatoire of Music;
- a few prominent teachers who are music composers and choir trainers both within and without the institution.

The management of leadership and governance issues in the department has contributed to the growth and success of the alumni through the facilitation of networking and exchange programmes, guidance and counselling of students, supporting by providing equipment for learning and (giving them instruments) and financial support through seeking scholarships.

Department of Sociology and Anthropology

Within this department, viewed as crucial for the strategic contribution of the university to the creative and cultural industries, activities within the university that are directly linked to the department are limited to academics, i.e. core-curriculum, where the courses offered are culture-oriented. Despite the fast growth of the creative and cultural industries there has been no noticeable impact on the number of applications and admissions into the programmes in the department. The design of learning has however seen changes in terms of:

- courses being tailored/amended to suit the needs on the ground (i.e. in industry);
- the department introducing new courses, for example, in Culture, Science and Technology.

The main aim of doing so is to help learners to understand the dynamics in the technological world and apply them in the cultural industry.

Though prior learning and experience from the industry are considered significant for higher education, the department does not make much of this when recruiting students for its programme. For the students admitted through the central placement service, KUCCPS, the department has little influence, since this depends on the subject clusters. Students admitted for diploma, however, choose their courses depending on their areas of interest. It is in this realm that recognition of prior learning could bear on selection. At the level of curriculum implementation, feedback from students who work in the industry is valued because it enables the department to adjust its programmes towards meeting industry needs.

In its teaching mandate, the department receives various types of support from the university management. Chief among these are technical support. The visual simulations incorporated in lectures are enabled by computers, which are supplied by the university. The university also approves new courses and allows and funds field experiences.

The value or role of the creative and cultural industries in national development is significant because it is seen as a critical contributor to the achievement of national goals, such as Vision 2030. Subsequently, the department endeavours to meet the demands of the creative and cultural industries by continually revising its programmes and courses to suit the needs of the cultural industry, for example, in material culture, museum and cultural heritage. To achieve this, the current departmental infrastructural and development plans with regard to creative and cultural activities include:

- development of a cultural centre out of the department's resource centre, dealing with anthropological materials. There is a plan to upgrade it to a fully-fledged cultural centre;
- planning to collaborate with other disciplines and departments to have multi-disciplinary approaches to the formation of courses, since this is the current nature of the industry. Would like to teach courses such as 'Sociology of Music' and 'Art in Society'.

The challenges of leadership and governance faced at the departmental level in regard to creative and cultural activities are, specifically, limited expertise, where the teaching staff are not sufficient and, inadequate financial resources, to run its programmes and fund field trips. Leadership and governance in the department has contributed to the growth and success of the alumni through:

- helping with the placement of students. A respondent, for instance, had just received an email from an alumnus who succeeded in getting a chance for an internship at a cultural centre which he (the respondent) had sought for him;
- allowing alumni to give motivational talks to students, to share insight on the importance of the training for cultural development;
- Obtaining scholarships for them too. For example, a male student pursuing a Masters degree in York University and a female student studying towards a doctoral qualification, both in Anthropology, both benefitted from the scholarships received in the department.

Department of Communication and Media Technology

The creative and cultural activities that exist in the department are both academic and cultural. These are listed as:

Core-curricular: the department offers two courses at Bachelor's and Master's levels. These are:

- (a) Media and Culture: an undergraduate course in which students engage with issues dealing with cultural matters specific to media.
- (b) Intercultural Communication: a postgraduate course involving learners in six critical interrogation of cultural input and implications for communication.

Besides these, media productions require cultural creativity. In choosing settings, one has to be culture-specific. Students are required to come up with special projects and documentaries which are culture-specific.

Co-curricular: when students are engaged in projects of their own, they carry out culture-based productions in many linguistic contexts.

The rapid growth of the creative and cultural industries has led to an increase in the number of applicants, and admissions into the department are increasing. Beyond that, it has led the department to refocus on the design of learning such that:

- the curriculum is now African-oriented;
- there are units that address local needs and communication in the local set-up;
- the department has a plan to activate the film section, which is closely linked to culture.

The department utilises prior learning and experience from the industry in two ways.

- a. When recruiting students for its programmes:
 - Normally, some students have learned ‘wrong’ industry habits in news writing and production. The industry has a lot of short cuts. During admission to the programme, students are shown best practices so as to unlearn the wrong lessons they learnt.
 - Encouraging cross-fertilisation. There is a lot of sharing and sometimes learning from students.
- b. In implementing the curriculum, relevant people in the industry help to critique courses, especially to aid in marketing, for example, in titling the courses, by inclusion of words that make the courses more focused.

Institutional support for the department’s creative and cultural activities includes:

- offering a platform of operation;
- availing cameras, editing suits in cultural productions;
- high level of interest in the productions;
- financing field trips.

There is a definite value or role of the creative and cultural industries in national development. There can be no development if people are not cognizant of their

culture, which is a their way of life and behaviour. If this is ignored then they will import foreign cultural elements, which are irrelevant to their lives. Besides, a people's culture informs the agenda for national development. Hence, the department endeavours to meet the demands of the creative and cultural industries by:

- ensuring that the department imparts cutting-edge knowledge into students by helping them to understand the needs of the industry and marrying them with those of the department;
- involving practitioners and models in giving motivational and awareness talks to students;
- reviewing the curriculum with a view to meeting local cultural needs.

To realise these, the current infrastructural and development plans of the department with regard to creative and cultural activities include:

- fast tracking the completion of the production studio;
- talking with well-wishers to provide equipment;
- recruiting staff focused on production;
- encouraging further interaction between mentor and of students.

The challenges of leadership and governance faced at the departmental level in regard to creative and cultural activities include:

- lack of full support from the university such as financial commitment for completion of projects;
- lack of enough personnel; staff that move are not replaced in time, creating a gap in the work force;
- challenges in terms of university-wide attitudes (lethargy), staff not wanting to spend extra time to improve the productivity of students;
- over-commercialisation of learning. No working extra hours without payment;
- minimal support and lack of motivation given to co-ordinators of areas and responsibilities such as exam co-ordinators. Co-ordinating roles are critical, and need remuneration;
- large student populations and inability to create time required to attend to students individually especially since the course is production-oriented;
- no staff dedicated to the radio station. When Maseno students are away on holiday, it is run by students from other universities.

This department has contributed significantly to the industry, with the following being some of the alumni or products of the department who are currently in the creative and cultural industries showcasing the best from the institution:

- the Production Manager and the one in charge of graphics at KTN;
- two BBC presenters;
- a key person at the United Nations Information department;

- the Head of communications at IGAD;
- the Head of Nation Media's digital productions.

Effective leadership and governance practices in the department have contributed to the growth and success of the alumni through:

- consciously connecting students to the industry, with some being recruited while still in the department;
- linking up with Nation Media, who come to the department yearly to give motivational talks and advice on best practices in the industry;
- using the radio station to mentor students and give them a practical angle to development of their production skills;
- allowing students from other universities to the department and other partnerships for further exposure;
- creating room for motivational talks from the alumni. This is done sporadically by those who happen to come in and give these talks.

Department of Ecotourism, Hotel and Institutional Management

The creative and cultural activities within the department are in two strands:

Core-curricular: offers courses such as ACH 412 – Cultural Heritage and Ecotourism. Aspects of the creative and cultural industries are subsets of hospitality and ecotourism.

Co-curricular: taking part in activities such as:

- the annual cuisine;
- attending cultural festivals;
- field trips to cultural sites.

Despite the creative and cultural industries being currently considered one of the fastest expanding economic activities in the country, the COD does not buy the hypothesis that there could be any impact on student application and enrolment on the courses, and neither has it affected the design of learning. The department's use of prior learning or experience from the industry is in the placement of self-sponsored students whose entry behaviour and prior experience/ knowledge helped their placement. It affects the implementation of the curriculum through the institution of third-year students' visit to cultural sites.

The department recognises support accorded by university management to creative and cultural activities within the department, categorised as financial: to attend cultural festivals, for example, they attended the Kogalo cultural festival and provision of transport and other materials, such as tents. It is recognised that the value or role of the creative and cultural industries in national development is in helping in developing a language culture and identity and boosting the country's economy, for example, through tourism.

The department endeavours to meet the demands of the creative and cultural industries by:

- revising courses to match the changing needs of the industry;
- producing creative and seasoned students who will deliver appropriately.

Whereas there are no current infrastructural and development plans in the department with regard to creative and cultural activities, the department works in conjunction with Kisumu Hotel, which belongs to the university. This is the main students' laboratory. It however plans, in terms of development, to have more exchange programmes.

There are however challenges of leadership and governance faced at the departmental level in the form of financial constraints, inadequate personnel and materials such as flowers and attire for students' taking practical lessons. Leadership and governance in the department have nonetheless contributed to the growth and success of the alumni through guidance and counselling, and ensuring proper practical training and attachment to industry during holidays.

Moi University

The creative and cultural activities at this university include film, music, theatre, dance and graphic design. The growth of the industry has witnessed an increase in student enrolment. More applications have been received for programmes in the department. However, most student applicants prefer admissions in the Nairobi campus as opposed to the main (Eldoret) campus. Innovative approaches to learning have been designed to cater for the large classes. Such approaches include incorporating practicum in teaching, group presentations, and so on. Master's students are requested to teach undergraduates, especially in production. Students are recruited because of the talent they demonstrate in specific programmes. Instructors take advantage of students' strengths to handle technical areas in the curriculum.

The university offers some funding support even, though this is inadequate, it still helps to facilitating the implementation of the curriculum. Input into national development is achieved through the exploration of a string of national concerns, for example, reconciliation, operations and bringing pertinent historical issues to the fore. Other aspects include economic gains, incorporating practical idea in education, and identity purposes. The department endeavours to lobby for more funding, infrastructural developments and more instructors to implement the curriculum fully.

Leadership and governance challenges include lack of good will from the university administration due to the relatively low enrolment as compared to other programmes. This is a reflection of challenges around matters of policy. Basic infrastructure such as lecture rooms are inadequate. Previous facilities

dedicated for theatre practice have now been converted to lecture rooms to cater for the high enrolment in other programmes at the expense of creative and cultural disciplines. The alumni include lecturers in the university and a number of editors in national media houses. The leadership and governance structures of the department has contributed to their growth through carrying out tracer studies of alumni and providing appropriate support and lobbying for partial scholarships for exemplary alumni to pursue further studies.

Students' Perspectives

The focus group discussions included thirty-four students from the universities that participated in the study (from Moi University – eleven, Kenyatta University – six, University of Nairobi – six, Maseno University – eleven). Most of the students were pursuing degrees leading to creative studies. In particular, they were enrolled in both Bachelor of Arts and Bachelor of Education degrees in music, Kiswahili, drama and theatre studies, communications and media technology, as well as hospitality courses.

The students generally chose to enrol or stay in the learning programmes because they believed they were talented and creative, and that cultural education was useful to society. For some, it was about following their passion, a dream they had harboured since childhood. The students joined the programmes based on various circumstances.

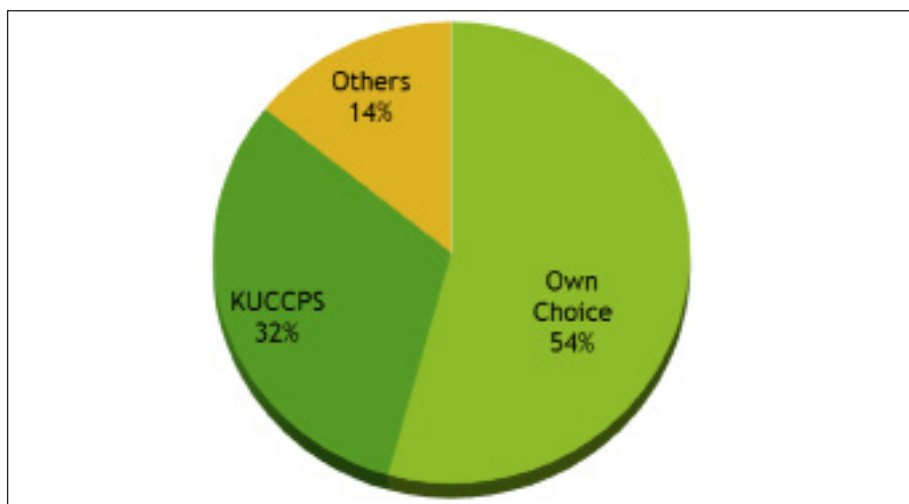


Figure 5.3: tells of the individual circumstances in percentages.

KUCCPS is the responsible organ for placement of students on various degree courses, taking over from the Joint Admissions Board (JAB) in 2014. As indicated in figure 5.3, 32 per cent of the respondents said KUCCPS decided to place

them in the disciplines they found themselves studying arguing that they had no opportunity to change to an other course. Other respondents (constituting 14 per cent) decided on their chosen course on the advice of their parents and teachers. Some of these are determined to pursue their own desired courses at a later date. This is a group of discontented learners. However, more than half of the students (54 per cent) chose to study creative and cultural programmes out of their own will.

Entry Requirements

Both Kenyatta University and the Technical University of Kenya admit students onto the arts courses through KUCCPS and direct entry. For the KUCCPS admissions backed with government sponsorship, the board sets cut-off points that applicants must meet. These include having studied relevant subjects at high school. The students interviewed all met these requirements. The self-sponsored, direct entry students would need to meet the minimum university entry average grade of C+ and demonstrate prior learning or experience in the respective art. At Kenyatta University, the entry requirements for art and design for this category of applicants included the presentation of a portfolio of the works done. This is the case at the Technical University of Kenya too. However, the minimum requirements for music and theatre were based on the KUCCPS cut-off points for Kenyatta University, as they were at Maseno University, while the Technical University of Kenya invited applicants with international qualifications at levels commensurate with KCSE equivalence. In the University of Nairobi, the minimum requirements for all the students in all courses were different. However, the cut-off points for joining the university were 65 points out of 84. Kenyatta University and the Technical University of Kenya admit students for undergraduate courses at Certificate and Diploma levels, over and above the Bachelor degree. For these courses, applicants are required to demonstrate active participation in the creative and cultural industries, this being taken as evidence of talent or aptitude.

Students' Expected Outcomes at the End of the Programme

The students had similar expectations in the creative and cultural industries. They wanted to be better people than they were when they joined. Artists are expecting to be greater in terms of creativity and the output in the industry that awaits them. The literature students have aspirations of becoming editors in reputable publishing houses as well as great scriptwriters for local movies. Those who do not belong to the school that houses the creative arts want to be actors and participants of cultural events even when they are working elsewhere. Overall, most of the students expect to become independent people in their fields of expertise, to teach others, to own media production companies and creative businesses.

Student Perceptions of the Creative and Cultural Industries

The perceptions of the students were that the creative industries had been sidelined and not given enough attention both within the university and outside. The country does not appreciate all the artists who are giving Kenya its unique face. If this were the case, then the number of students enrolling in the creative and cultural studies would be higher and this would lead to rapid industrial growth.

At Moi University, the respondents had varied views. Eight students were positive about the industry; that it was the right industry for them to train in since it has opportunities for growth, while four termed the industry as lacking in employment opportunities and as an industry that is looked down upon by society compared to science-oriented disciplines.

At Maseno University, students believed that the creative industry was growing very fast, hence the need for training even for those who aspired to start their own businesses. It was seen as a competitive field, very wide, and needing a lot of experience and competence for success. Though it has not received deserved recognition from government, theatre was on the right track (and this is now supported by Ms Lupita Nyong'o's recent Oscars award). These disciplines are still seen as developing and cannot compete internationally, but are on the right track.

How to get into the Industry and what the University is Doing/Should be Doing to Assist Students to get into Industry

At Moi University, 55 per cent of the students believed in linkages with other well-placed organisations in the industry, 36 per cent believed in their ability to display their talents in exhibitions so that prospective employers can recognise them while 9 per cent believed in writing on topical issues that touch the industry in newspaper columns as a way of getting into the industry. They all said the university is not doing anything to facilitate their entry into the industry. Students unanimously indicated that:

- the university should establish linkages with foreign institutions in the creative and cultural industries to expose them to industrial practice the more;
- the university should increase funding to the department of cultural and creative activities to enable its students to participate in regional, national and international activities;
- the university should seek employment opportunities for its graduates.

The students from the University of Nairobi said the industry is currently dominated by 'big names' that have been in existence for decades. The students

reported that the Kenya National Theatre does not nurture new talents to take over from the old. The industry recognises only the known artists and the reputable ones. According to the students, various companies choose artists for use in their commercials based on prior knowledge of them. They recommend that the industry should introduce new faces in order to ensure continuity.

The University of Nairobi is trying to expose students to as many fora as possible to enable them compete at higher levels in the industry. The students were sponsored by the university to participate in the Kenya Music Festival. In 2013, the university sponsored students in dance and theatre arts on a trip to China and Japan to perform and interact with the cultures of the two countries.

The perceptions of the students of Kenyatta University is that the creative industries have been sidelined within and outside the university. The country does not appreciate all the artists who are giving Kenya its unique artistic 'face'. If the country were to appreciate its artists, the number of students enrolling for creative and cultural studies would be higher, and this would lead to rapid industrial growth.

The students believe that the programme they are running at Kenyatta University is unique and would be a great addition to the industry. However, some students believe that the industry has no choice but to accept them. This is because they will have successfully gone through the courses.

Nearly 90 per cent of the students at Kenyatta University said that the university is not preparing them for what to expect in industry. Specifically, in theatre arts and film technology, there is much to be done because the students do not know what to expect in the industry. Related to this is the issue of inadequate materials for the course. The music students do not have a variety of instruments. The film students do not have enough cameras for practice. The art and design students do not have the best quality paper for their drawing. In all these cases the respondents blamed the administration and the heads of the respective departments. They said that the university should provide all course materials so that the students can develop their abilities to the full. They also want to be exposed through exchange programmes that would help strengthen their careers.

Maseno University's students believe that their creative skills and abilities should see them gain entry into the industry upon graduation. They are also spurred on by the links they have established and hope that their networks will provide the much needed break that every artist longs for. Their good performance during attachment and internships are to be used as veritable introductions, hopefully earning them a call-back. Further more, they believe that at one point, one must specialise in one area, and forge links with people in that area to get introduced to the industry. Above all, their own confidence and positive attitude are elements that they believe will see them go far in the industry.

They appreciate that the university's organised professional activities, field and industry visits and comprehensive training are all ways of exposing them to the industry. Above this are mandatory industrial attachments and the opportunities for exchange programmes that give them adequate exposure to how the industry works. On the down side, inadequate facilities at the university limit practical learning, even though the basics for training are provided. The links that the university has created with individuals in the industry are counted as a bonus and should offer good avenues in to the industry upon graduation.

Alumni

The students recognise graduates from their institutions who are active in the industry. Some of these graduates are products of training gained from formal teaching while others developed through experiential learning in the club sorco-curricular spaces. For a large number of these practitioners, professional development was made possible because of opportunities that became available at odd places.

At Kenyatta University, the alumni of the creative departments have done well in the industry. Music students perform on various platforms and in many national concerts. They have participated in Tusker Project Fame. Other students have been shining lights through out the Republic and this has reflected positively on the school. The alumni of the art and design department have produced most of the statues in the City of Nairobi. Maseno University also has several alumni in the industry. The most notable thing about the University of Nairobi Alumni is that a number of Kenya's best known writers, including the world-famous Ngugi wa Thiong'o, are products of the university's literature department.

What the Vice-chancellor Should do – Students' Expectations of Management

The University of Nairobi students want the Vice-Chancellor to support any up coming talent in their mid stand look out for opportunities for graduates in the creative industries. They believe that the institution should sponsor more students to go out and explore different cultures like the Chinese and Japanese. They also want the institution to build a state-of-the-art theatre hall for all students to actively participate in the cultural activities of the university.

Moi University students unanimously indicated that:

- The Vice-Chancellor should establish linkages with foreign institutions running similar programmes as this would expose them to industrial practice the more;
- the Vice-chancellor should increase funding to the department of cultural and creative activities to facilitate students' participation in regional, national and international activities;

- the Vice-chancellor should seek employment opportunities for its graduates.

At Kenyatta University, students think that the Vice-Chancellor should prioritise the expenditures of the art-oriented departments. They would have her buy enough paper and paint for them and facilitate their participation in bigger art forums. In film, the students said they need more editing computers to add to the only one in the department. Music students said they would like to see the department transformed and all required instruments made available to each student as dictated in the curriculum. This would also affect the articulation of the curriculum, which so far provides for instruction only in instruments that are available. The limitation that this imposes on learners is quite considerable.

Like their counterparts from other universities, Maseno University students would like the authorities in their institution to create an enabling environment through the provision of adequate infrastructure and equipment. They would like the students to be exposed to the industry from the second year of study when they could begin to go on field trips. They would also like the faculty to be professionalised. They believe that by linking students to established names in the industry, students would have better opportunities for industrial attachments. They would also like the institution to create more public awareness on the significance of the industry and related disciplines.

Finally they believe that there should be ways of linking the university to society and to industry. This should be through the production of relevant personnel for industry, visits by industry players to the institutions, creating awareness of the importance of the industry, opening up the university so that society can partake of its offerings, including through activities that showcase students work. The creation of partnerships would create rapport with established industries. A symbiotic relationship should then develop that sees the three entities mutually benefiting each other.

Practitioners' Life Stories

In the course of collecting information for this book, it became apparent that the voice of industry practitioners could help define how to achieve success in the industry, and how higher education has contributed and can contribute to this. The following biographical notes demonstrate where the artists come from and how they became established. This data was collected during an open forum at a seminar and was followed by general discussion on the implication of these life stories and observations for higher education in the arts.

Ian Mbugua

Ian is a teacher, manager, actor, singer and generally an entertainer. He currently teaches drama and music at an international school in a Nairobi suburb. He is

a director of Penya Africa, which runs Sauti Academy. He is also a director at Hot Sun foundation in Kibera, a philanthropic entity. He is a director of Opera for Schools, a recently launched project aimed at giving learners access to the rich experience of classical music drama. He has basic training in education, counselling, psychology, philosophy and theology.

He has been involved in music and art since his primary school days. He has taken part in music and drama festivals through secondary school and college where he trained to be a teacher. He is a member of St. Andrews Church Choir, and the Nairobi Music Society, an amateur choral group.

Ian, believes that society has, for a long time, looked down on the performing arts. He talks to people in a quest to create an understanding of the creative industry. He landed at Phoenix, the theatre house, to audition for *Egoli Place of Gold* and managed to get it. The soap was a South African production that was showing all around Africa. It was in this soap that got him involved television in production. He also has been in 'Changes', an M-Net production. He hosts a talk show called 'Mentality' that is run on local television stations.

To him, it is unfortunate that music and art are no longer taught in primary school. In private schools, music is taught and doing very well. He therefore finds that it makes no sense to offer music and performing arts at secondary school and college when prior knowledge has been inhibited at the fundamental levels of primary school. He advocates for an interrogation of the syllabus to enable students to experience the arts from primary school.

Commenting on the creative industry, he is uncomfortable with the status of state provisions for excellence in the arts. According to him, the National Theatre in Kenya, for example, is a space for hire – available to any group that can pay the fee. It does not matter what one puts up at the theatre, so there is no monitoring for quality. There is also no provision for regular performances. He believes there is a need for a troupe that is permanently working on productions at the state institution.

Parental influence has been cited as a major factor in young people's choice of career. Ian has children pursuing various courses in local universities and high schools. When one of his daughters was admitted to Kenyatta University to study music, his perception of the Kenyan industry led him to advise her against studying music. Though a creative man himself, he did not see the value of studying music at the university, because 'she has an option of doing music elsewhere as a minor'. This is because of his perception of the output of the university's music education programme. Many teachers who have degrees in music are not as good as Grade 4 students are. He believes that a graduate of music will end up becoming a teacher, if lucky. Many of the music educators are not music teachers, and so the teaching and training in music is not very successful. He feels that many of the players in the Nairobi orchestra should comprise university music students. Music is not taken as seriously as it should be.

Music and the arts are very dear to him. He takes music as a hobby but education takes first place. He has always been an artist. He has always had a foot hold in the entertainment world. His artistic personality is not attributed to the various appearances on television.

He is currently involved in a reality television show. Tusker Project Fame started seven years ago having been brought into the country by a company from South Africa. He was asked to audition as a teacher and judge. He managed to get the role of a judge. Currently he is running Season 6 as a judge. His participation is not based on his musical experience. His clearly articulated personal opinions on performance have kept him on Tusker Project Fame. He is an actor in that show and he really does it well!

On his contribution to the industry, he thinks he has made people understand the seriousness that the industry needs. His comments as Judge Ian in Tusker Project Fame have given budding musicians a sense of seriousness in their music. He continues to motivate musicians and other performers to give their best. He is perceived as a standard bearer in the arts.

Munene Wa Mumbi

Munene's love for the stage started in school. In 1992, he was inspired by the costumes that were brought to school for their drama production, and so began his career. In high school, he wrote many creative works, which he now thinks were not that serious. He arrived at the university where he transferred from studying agricultural economics to pursue literature. It is at the university that he became a serious artist in drama and writing. Various efforts to change his participation in creativity did not succeed. He was inspired by various personalities in the creative and cultural industries.

He enrolled for a postgraduate degree in communication (Journalism), which helped him to earn a living and hone his in literary career. After the postgraduate degree, there was no job and this was when began real 'hustling'. He did freelance writing and other jobs with media houses. When times were very hard, he lost numerous theatre works when he sold his computer with all his creative works. He later became a presenter on a vernacular radio station. This, according to him, almost killed his career in literature, and he had to make arrangements to get away from his residence in order to write. His plays began being staged at the Kenya National Theatre. Challenges of piracy denied him and the performing group funds to continue running theatre activities. He had challenges managing the group because he was the manager, actor, director and any other post that existed in the group. In many cases, he had to teach himself many skills that he currently uses to enhance his creativity.

Peter Kabi

Peter Kabi is an actor and a professional in camerawork and film editing. Born and brought up in Kayole, Nairobi, he started rapping when he was in Class Five, at a time when he did not know anything about camera work or anything related. The late rap-artist, E-Sir inspired him because many thought he physically resembled E-Sir. His entrepreneurial acumen exhibited itself early in life. Before the age of ten years, he had a bicycle, which he rented out, billing other children per ride. This earned him substantial revenue for a child.

At that time, there was an offer on a Kodak camera costing 999 shillings. He bought the camera, batteries and the film from the bike-ride project. With this camera, he took pictures, providing services at birthdays and similar events. He easily made over 1,000 shillings in profits per week. During his time in school, while in Standard Seven, he met Dr Simon Peter Otieno of the University of Nairobi's Department of Literature, who has run successful community film and theatre projects. That meeting afforded Peter the opportunity to see and handle a video camera. He could not afford the video camera. Instead, he bought a digital camera, with which he took still photos and video Footages. He learnt how to take pictures from the people who worked in studios. When he sent his films for developing and printing, they would give him hints on exposure, lighting, etc., vital technical input that he assimilated and put into use. He started taking video coverage of various events with his very basic digital camera, but since he did not have editorial skills, he was limited in production, which compromised his effectiveness.

He faced competition because many people ventured into the business, so he decided on another line of business: selling T-shirts and wrist watches. Hawking personally in the streets, he used his artistic skills to market his wrist watches and he made good money. But he still had a strong passion for music; hence he used his earnings to record music in a local studio.

Then, he ventured into mixing audio excerpts and video clips. This was the time he encountered the '*bonoko*' audio style. He worked on this for a while, and later made the track that had numerous reviews on the internet. He successfully auditioned for the National Talent Academy, which enabled him to learn theatre and film under the mentorship of, among others, Munene wa Mumbi and Dr Simon Otieno. He concentrated more on camerawork and learnt the art of cinematography. He then did the '*bonoko*' video, which was a hit on social media and YouTube. He has since become a professional in camerawork and film and has risen to become an independent candidate studying at Kenyatta University.

His experience at Kenyatta University has made him discover that most lecturers in the creative studies have not been in the field. He has had more practical experience than theoretical. He has produced many films that are now ranked highly in the various film festivals.

Fred Omondi

Omondi is a theatre and film producer who currently hosts Hapa Kule News, a news-based comedy programme aired on KTN television station. He got involved in with the performing arts when he was in Standard Four in the primary school. He has a brother in the performing arts, an artist whose stage name is Mdomo Baggy, and another who is behind the famous Zangalewa dance troupe. He has consistently fared well in the drama festival where he started taking up choreography as a student in Form Two. He has, through this festival, got awards in choreography and dance.

When Omondi was growing up, his parents put great emphasis on the study of sciences and mathematics. He therefore, joined university where he studied and qualified as an architect, a profession that he laid aside shortly after completing training. After the demise of his parents, he began doing several things that could earn him income. At some point he also played for Mathare United Football Club.

He began producing cards with love messages which he sold to the girls at Maseno University. He came to Nairobi and got introduced to the Kenyatta University Travelling Theatre where his brother was an active member. He met Ndambuki (*Churchill*) in the process and became passionate about storytelling and poetry. His first story earned him a lunch at the Grand Regency Hotel.

Married with a son, Omondi is engaged in church activities through drama ministration at Christ is the Answer Ministries. He started creative activities at church as an active participant in the Mavuno Festival at the Eastleigh Presbyterian Church of East Africa, performing in that church under Na Sisi Theatre Productions. The group extended their entertainment to secondary schools by in order to reach out to the youth. This was where he started writing scripts under a director of the production. As a freelance theatre trainer, his first script was adopted by Race Course Primary School, earning him compensation both for the script (2,000 shillings) and for directing (2,000 shillings). When the national drama festival policy moved towards child-centred plays, he found himself unable to deliver for primary schools. He moved on to work with the Alliance Girls High School, producing a winning play that year. Beyond the Kenya Drama Festival performance space, he continued writing and producing plays at the Kenya National Theatre.

A turning point in his career came when his brother sent him to a corporate function to cover for him as the master of ceremonies. This launched him into yet a new area of the expressive arts and he later progressed to doing stand-up comedy. His love for the screen had him developing a story into whose production he poured all his money. Technically, he did not go far with this production. However, the production later earned him a scholarship to study TV production.

He got the scholarship and is now working on an M-Net project that he believes will be of significance to theatre and film in Africa. He has learnt the technical areas of camera work and editing as a strategy to gaining control of the technical side of cinematography.

He says that his greatest inspiration was his brother who exposed him to various artistic opportunities that have brought him this far. He gives all credit to his brother as the person who made his artistic career. He has never regretted abandoning architecture.

Johnson Wa Nyagothie (Wachira)

Wa Nyagothie is a self-trained actor, scriptwriter and director. His lower primary school teacher stirred up in him a talent for story-telling. In secondary school, he encountered *Romeo and Juliet* by Shakespeare and soon fell in love with Shakespeare's poetry and plays. Having lost his mother in his first year of secondary school, he went into a seminary upon the completion of his secondary education in the hope of becoming a Catholic priest. He later quit the seminary worked at Karatina as a messenger, for two years. For the next three school terms, he was engaged to teach English and Literature in a nearby private secondary school.

Nyagothie tried writing poems for schools for the music festivals. He got discouraged because his first verse did not earn him any money, most of the teams he trained fared well at the national level of the festivals. His fortune, however, made such a turn around that he stopped teaching and concentrated on writing and training. He still trains in schools and works with various artistic programmes. He is therefore a successful creative businessman, who believes that self-training can lead to a sustainable career in the creative industry.

Implications for Higher Education

These artists' life stories reveal practices and situations that spell out the status of creative and cultural education in Kenya. They touch on issues such as getting onto a training programme, the delivery of teaching and learning, the resources for teaching and learning, especially human resources, and the actual or perceived relevance of the course to industry and society. These are briefly addressed here below.

Access

The beginnings of higher performing arts education in Kenya are tied to teacher education shortly after independence to cater for the abrupt expansion of secondary education as part of the country's first development plan. This scenario saw a very little active change for some two decades when the 8-4-4 system of education was launched in 1985. This expanded the scope of teaching and learning in the arts,

making it mandatory for primary school children to be taught (and examined) in music, art and craft. By the time this crop of learners, who had enjoyed the arts in primary and secondary school, got to university, it was time to diversify learning programmes to accommodate many qualifications. The universities admitted persons with relevant high school qualifications.

Today, higher arts education is accessible to a variety of entrants. A number of practising individuals make time to go back to school. These become students that are otherwise endowed with a wealth of practical knowledge, experience and skills acquired in the field. The disciplined forces provide a rich atmosphere for musical development. The Kenya Army, Kenya Navy, Kenya Air force, Kenya Police, National Youth Service, Kenya Prisons, General Service Unit etc, have marching bands that perform at official and ceremonial activities. A number of other creative practitioners who have picked up the trade on the job find themselves needing to have certificates, especially when they need to change employment. These now look to the university for courses that could translate into relevant or higher academic qualifications.

The challenge of access is no longer the availability of learning programmes, though these may still be limited in terms of variety and comprehensiveness. The challenge remains the government policy that dictates the qualifications that one must attain to gain admission to the university. Government sponsorship into any programme of study at university demands passing the subject and a cluster of other relevant or supportive subjects, in high school. These are specific details considered after the established aggregate of all marks attained by each candidate from all the subjects presented for examination.

Granted, not all aspirants for higher education meet these stringent criteria, and some do not get admission to the university. The sad story is that there are no other public tertiary institutions that offer post-secondary training in the creative and performing arts in Kenya. It is on this account that most of the universities end up developing certificate and diploma programmes, not only to absorb more candidates, but also to build up possible candidate for the Bachelor's degree programmes. In a way, the universities are thereby opening access to higher education.

It is noteworthy, however that not all aspirants for training may meet these requirements. Besides, the wealth of experience and knowledge from on-the-job training that many practitioners have made them unlikely candidates for these courses, because they may not have the papers qualification required to proceed further in their learning. Universities are therefore, in a position to insist on the recognition of prior learning, and to equate experience (or international professional training) with government's stated qualifications for admissions. Recognition of prior learning can be used for more than just entry into the programme. It should also be possible to reckon the level of achievement in relation to the expected

outcome of training over the duration of the course of study, and thereby offer some credit exemptions. Individuals thus exempted, on account of proficiency, can further be engaged as peer mentors for the younger students. A combination of school examination achievement and recognition of prior learning should guarantee admission for a variety of learners, whose various experiences and expectations may make for an exciting teaching and learning experience. These could also lead to varied types of learning programmes and qualifications.

Teacher Competence

It is apparent that the teaching of the creative disciplines in institutions of higher education, notably universities, has come a long way. Notwithstanding this visible change, there are still glaring discrepancies. From Ian's statement that graduate music teachers' proficiency is lower than that of intermediate-level, practitioners in the industry, to Kabi's confirmation that the lecturers lack practical exposure, it would appear that our institutions do not offer practical teaching. Arts subjects being practical, should combine the teaching with a hands-on experience, and so the teachers need to be practitioners or at least conversant with the practice and its tools. This problem arose because in the history of higher education in the arts, in Kenya, aimed primarily at an education that would produce teachers, and not necessarily to impart knowledge and skills for practice. This situation is however, being corrected now, as the universities now develop programmes for training of practitioners over and above educators.

Course Delivery

A number of applicants into the creative disciplines in the universities are practising artists of varying durations of experience and levels of exposure. Kenyatta University's theatre and film programmes, for example, attract practitioners, such as Kabi, as earlier indicated. Maseno University's music programme has for some considerable time accepted practising music educators and choral trainers. The newly established music programme at the Technical University of Kenya started off with practising musicians from both the industry and the disciplined forces, people with an established experience of the art form, whose knowledge needed to be expanded, and whose skills needed honing. For these, theoretical teaching that has so far characterised teaching and learning at the university are a challenge for research towards change that will facilitate knowledge sharing and dissemination.

Given that the majority of new students are from high school, the teaching practice and environment in secondary school provides a general impression of these learners' orientation. This level of teaching is also heavily theoretical (Akuno 2005). Students come into university with limited practical skills, on

the average. For such fresh school leavers with no prior practical grounding, the inadequate training such as is described above is a disservice, a contributory factor to individuals leaving college as unskilled graduates that the creative industry cannot absorb. When Ian equates their competence to that of Grade 4 pupils, he is actually talking about their unpreparedness to impart knowledge and skills in the practical subject.

The structure of teaching and learning in the creative arts needs to be revised to break the cycle of incompetent teachers churning out incompetent graduates. Although most of those in the creative studies have prior knowledge in the field and are therefore interested in learning some theoretical foundations, their learning is hampered by lecturers' inability to connect the theory that they seek with practice, for example in the basics of camera work etc. This shortcoming of the lecturers is an anomaly in the history of education, which only a few institutions are now trying to correct. One typical example is the Technical University of Kenya where there is a great amount of practical engagement with music and its technology as a learning activity.

The articulation of the learning programme to conform to 'universal' structures is faulted for some theoretical teaching and learning. It is the practice in university to teach and assess learning following agreed formats of testing and grading of examinations. These tend to favour theory/lecture-based courses. Not all higher education institutions are sensitive to the practical demands of teaching and subsequently, the assessment that the performing disciplines require. Theoretical approaches have interfered with creativity. Artists have to write, or draw in a way to satisfy certain theoretical requirements that are stated by various experts. Besides, the exclusion of the arts from the list of study subjects at primary school level denies learners the opportunity to develop skills from an early age. This makes most learners start late in life, shortening the time they have for developing professionally, hence limiting their scope of achievement.

Response to Industry

There is a gap between the academia and the job market/industry. Structure, content, trainers, and experience are among the key ingredients of a good curriculum. Yet these need to be synchronised to a central agenda, the meeting of the needs of the discipline and the market. Kenya is not in a state to teach for the sake of teaching. All education and training is for a specific end, normally workforce development. This labour-power is for a defined industry, with activities that can be articulated. These activities require certain competencies and capacities, the training of which would be a main objective of higher arts education in Kenya.

The successful Kenyan creative practitioner is one who demonstrates a high level of versatility. Ian plays in various art forms; Kabi is both a technician and a

producer; Wa Mumbi is a journalist–producer–playwright; Omondi is a theatre writer–trainer–MC while Wa Nyagothie is a producer–writer. The versatility demanded of the practitioner is on account of the age of the industry in Kenya, where not only is the industry struggling to define itself, but also trying to gain recognition in society. This versatility results in players' ability to take up multiple roles, either across art forms, like Omondi and Ian, or within the same medium, such as Kabi, Wa Mumbi and Wa Nyagothie (and Omondi). The acquisition of technological knowledge above the technical skills is excellent tooling in an environment that has not fully established training for the different players in this fast-growing but yet-to-be-fully-appreciated industry. Higher education, therefore, needs to plan to train students for multiple roles in the industry, while not compromising quality, a notion aptly captured by the students from Kenyatta University in their request for a 'variety' of instruments.

Training in the creative and cultural disciplines is often more on mentorship and practical training than teaching, as the lecturer becomes the learner's model. He or she thus leads the novice to discovering the specifics of the profession. The lecturer can mentor the students by helping them participate in industrial activities. For instance, a music teacher may carry along a student to an adjudication assignment or engagement. This gives the student raw experience from the industry. The learner's education is effective when carried out in the environment of practice, and that is how apprenticeship becomes a successful model of teaching and learning, where all concepts are assimilated within the environment of their application.

From the foregoing, higher education has not been very effective in tooling players for the creative and cultural industries in Kenya. The five life stories above are but a sample of similar patterns, where parents insisted on children taking up the sciences in school. The unfortunate thing for several successful creative students is that they are gifted in both art and science disciplines, and so often, not even their teachers understand why they wish to 'run away' from the sciences that are many parents' dream for their children. It takes far-sighted parents and teachers to go out of their way to assist or allow an arts-inclined student, however good in the sciences, to pursue an arts-based training. There are instances where, like Omondi, students dutifully pursue a course, and bring home the degree qualification that their parent wanted, and then set out to undertake their own desired training. Some, however, have been fortunate to have collaborating teachers who worked out ways for them to follow their calling. There are, however, a number of people who practice without getting formal training, however insufficient that may have been in Kenya in the past. Though they are successful practitioners, one wonders how much higher their achievements would have been had they spent some formative years in training for the industry!

The Structure of Creative and Cultural Industries

The life-histories present an industry that is still an amalgamation of persons with multiple roles, crossing paths, with no clearly defined boundaries. This may stem from recognition of the need to be knowledgeable in various strata of the industry. However, it is more apparent that this is occasioned by the need for artists to survive, so they can take up whatever role is available at a given time and project. It is also a manifestation of a relatively young industry where the roles, though defined, are not so rigid that one cannot straddle a couple. Whereas this is important for the sustainability of both the industry and the players in it, it may mean mediocrity in the final output because there may not be persons who can perform at the highest level in any of the roles, because few if any have dedicated themselves fully to a grounding in a given area. Versatility is a positive trait, but the flipside of this is being a 'jack of all trades and master of none', leading to mediocrity that does not benefit the industry or society. The creative industry requires excellence and the sooner it defines itself in Kenya for this to happen, the better for the country. This is a move that ought to be fully led by higher education, where knowledge and skills are utilised and made available as outcomes of research and development/innovation.

The definition of the industry can be occasioned by higher education programme development as much as it can lead to the same. It is therefore useful to have close links between higher education and industry, so that emerging issues and trends in one can be reflected upon and adopted in the other for effective growth. These issues that affect structures have an impact on governance, and are either encouraged or suppressed by institutional leadership.

Higher Education, Society and Industry: A Tripartite Agreement

The practitioners' stories above reveal gaps in the creative and cultural industries as a service sector. They touch on higher education's provisions through the personnel it generates, society's expectations and recognition of the industry and its needs, and the industry's development and requirements. It is rather clear that there is little if any conversation between any two of these entities, and definitely none among all three. But if education is to provide labour-power solutions for the industry to provide solutions to society's dilemma and challenges, there ought to be connections amongst the three.

Higher Education–Industry Relations

The traditional mission of the university is to transform young minds into veritable nation builders in all spheres of life. The university is expected to lead society in problem identification, the search for solutions, and the adaptation and application of knowledge to national development (Ebong 2004). This accounts

for the third mandate of the university, community service, with its multiple interpretations, chief of which is now seen as using the resources available at the institution for societal good. 'Today universities deliberately seek partners and collaborators and must account to stakeholders for the resources given to them' (Ebong 2004:555).

A chief driver of this new perspective of the university's mandate comes from recent definitions and perceptions of knowledge as a common good, and not a preserve of an elite, aristocracy or clergy. Accountability is sought because of challenges of limited resources. Already documented are the woes that befell Kenyan higher education in the late twentieth century when donor funding ceased. The demand for accountability has an impact on governance in higher education, propelling the relationship of the institution and the funding agency to a different level, and affecting the governance structure, as, depending on the donor-user relationship, the university leadership may be bound by terms of the funding support agreement. This puts further strain, challenges and demands on university leadership and governance.

Relations between higher education and industry, and those between higher education and society should be mutually beneficial (Meehan 1993:89). For a long time in Kenya, higher education was sidelined in all ramifications of national development. Policy makers simply saw the higher institutions as fund guzzlers; so they didn't bother to exploit their resources for national development. Among the key resources that universities can deploy in the service of the nation are:

- a. The cumulative intellectual output. For years, the relevance of university has been questioned, because much of its research was left to 'gathered dust on shelves'. Subsequently, linkages between the various agricultural and medical research units and universities would produce research results that were stepped down for use in the communities through the agency of extension workers. This is the progress behind, for example, the much feted *katumani* maize, and the various ICIPE projects.
- b. The sum of its intellectual capacity. Universities traditionally have (or should have) the best brains in all disciplines and professions available in the country. Yet, government's task forces and committees, for a long, time did not use the service of academics, and when included, they were given tasks that were not directly related to their niche areas of research and operations. The committee that looked into the 8-4-4 system, for example, was headed by a health science researcher, when there were numerous education professors, practitioners and researchers who could have worked more competently on the project. These committee show ever visited and consulted the institutions for their input and were received with various degrees of suspicion, mistrust, or doubt.

This mistrust between higher education and the industry is clearly articulated in the practitioners stories above. The gap between the reality of the industry and the training offered in higher education institutions is an indicator of disconnect between the two. The fact that practitioners can also 'succeed' without undergoing higher education is indicative of the redundancy of higher education. It is also a wake-up call for higher education to move away from being part of a 'snob culture' (Meehan1993:90) to being at the core of community development. This will only happen when higher education disciplines develop relationships with community. It requires matching the discipline with the community. This can be achieved by locating the institution in the relevant community. A typical example of this can be seen in the land trust universities in the US that had strong relationship with the community in which they were situated, having been built in rural areas and given the mandate to conduct rural rural-based research. Each institution of higher education becomes relevant when it identifies opportunities available for service in the community of its location, That way it can develop its research agenda in tandem with the needs of that community. The Technical University of Kenya, for example, was, at its initiation in the early days as a polytechnic, built near the industrial area in Nairobi. Designed to provide skilled labour for industry, the institution was strategically located, thus enabling a free flow between the two communities for technicians and technologists, working learners and supervisors. The five universities in this study, offering education and training in the creative and cultural disciplines may not necessarily have considered the industry for which they were developing skills. This may be responsible for the slow uptake of changes in curriculum content, teaching materials and learning activities.

For knowledge to be useful, research projects must be created that target knowledge that is useful to the community. The production of useful knowledge should be the tie that binds higher education and community. When Assié-Lumumba (1996:5) calls for the 'revitalisation of African higher education to promote and sustain social progress in Africa' we hear calls for education planners to renegotiate each nation's development agenda to place emphasis on the design and delivery of learning at all levels of education, with emphasis on higher education where capacity for policy development and implementation should be developed. The early post-colonial periods had a markedly focused mission for higher education. The university in Africa was assigned the mission 'to help achieve a vision of development for African societies at large' (Assié-Lumumba 1996:6). This vision could only be developed from knowledge of society's needs and aspirations. The status of the society, its understanding and the projection of its ambitions, are to form the context of the development of a vision for its development. To get there, there is need for a structured and progressive agenda for research and training in the social sciences, and related disciplines. Industry drives today's society in Kenya, an industry that is expected to recognise the role

of culture in defining society, as espoused in the country's Constitution (The Constitution of Kenya, Chapter 2, Article 11). This ought to lead to better articulation and incorporation of the cultural disciplines in learning, seeing also that it is articulated as a backbone to development in the current blueprint for national development, Kenya Vision 2030.

The practitioners' stories reveal a need for links and partnership between industry and higher education. That higher education is tasked with generating knowledge and disseminating the same means that industry should look to higher education for both human resources and tasks, the latter coming in the form of recommendations for action from research undertaken by both learners and educators. This research unravels society's challenges and posits intervention that industry can provide.

Levels of Higher Education–Society/Industry Contact

There are two levels of contact between higher education and the world it is designed to serve:

- a. the informal, through alumni, individual consultancies, scholarship programmes;
- b. the formal – designed by industry or driven by public policy (Edong 2004: 558–9).

The latter includes student placement, driven by, for example, technical training policy that demands industry-based learning. This is to become ingrained in all higher education programmes in Kenya as per articulations by the Ministry for Education, where all degree programmes are to include a period for attachment/internship. There is however, a different level of industry-based learning that is more than mere exposure to the working environment. This demands that learners spend time doing practical work in the relevant industry, so that they can see the practicalities of the concepts and information they have captured theoretically in class. The formal contact also covers staff industrial experience as ingrained in the terms of service of technical and academic staff of institutions such as the Technical University of Kenya.

There are often industry-driven formal arrangements with institutions of higher education where they drive initiatives towards quality and standards through, for example, specific awards to best achievers in designated study programmes. Industry also initiates or agrees to the establishment of endowments or special chairs, whose mission is the cultivation of knowledge in designated areas of knowledge. The clearest examples of the latter in Kenya are the annual awards of the University of Nairobi, where partner industries and organisations give prizes to the highest achieving students in the various disciplines.

The Need for a Higher Education–Society–Industry Contact

There is a need for universities in Kenya to offer ‘market driven’ courses. Statements to this effect tend to lead one to question whether some disciplines are destined for extinction, or if their current format is ineffective and thus need re-articulation. The practitioners’ stories above reveal the latter. Higher education exists to serve society through various industries. How it organises and implements its activities can enable it to be an effective player in the development of an effective industry. The vital conversation that should enable this to happen sees interactions between higher education and society, and between higher education and industry, with the conversation between industry and society mediated by higher education. With higher education interpreting the needs of society in a language that industry understands, industry can provide the needed intervention. This kind of relationship makes higher education pertinent to national development, ensuring that programmes offered are relevant and the mode of delivery is cognizant of the demands of the industry.

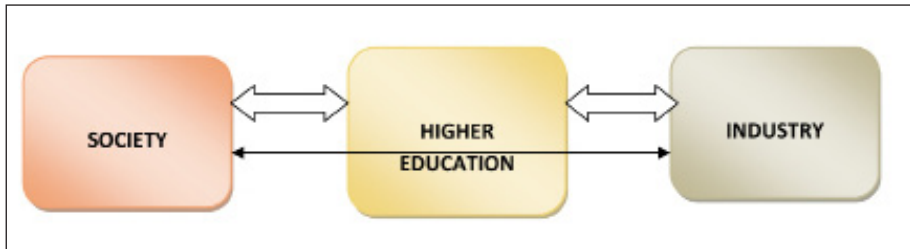


Figure 5.4: Higher education mediation between society and industry

Summary

Education is a construct of society through which the latter equips its members for effective living and service. The 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 between society and industry, higher education seeks solutions to social problems, interpret society’s needs for and equips the industry with the personnel and tools for solving national problems.

The leadership and governance structures of higher education demand recognition of this catalytic role of higher institutions for it to remain relevant to the aspirations of the nation. From the discussions above, weaknesses are highlighted that point to ineffective leadership and gaps in the governance structures and processes. The following themes stand out as demanding attention.

Planning

This is mentioned in a number of ways:

- funding of programmes based on enrolment, that disfavours the creative disciplines thus affecting the number of few students enrolled. This makes the courses very costly to run, exposing them to mediocrity. A funds-allocation model needs to be put in place to create a balance between income generated and the amount required to run the course effectively;
- development of learning programmes to include field exposure;
- recruitment of learners and fashioning their learning to recognise prior learning;
- costing programmes and equitable distribution of resources, including personnel and space.

The current practice demonstrates higher education's lack of information on the profile of today's students and their reasons for pursuing higher education. There is no institution, from among those studied, where a personalised programme of studies is offered based on learners' experience in industry. The Technical University of Kenya comes close to that with programmes of the Bachelor of Technology format where learners' prior learning (at diploma qualification level) is accounted for in determining the length of time needed for a person to get the degree. It otherwise appears that those already in industry may have nowhere else to hone their skills and upgrade their knowledge. Such a situation will continue as long as the institutions of higher education fail to recognise the value of these practitioners' experience.

The statements that curricula are reviewed to respond to the needs of the industry are not entirely a true reflection of what happens in reality. Most teaching appears general, following a well-articulated syllabus that assumes a homogenous group of learners. This teaching groups together high school leavers and experienced practitioners coming into class from industry. The creative economy is as much a talent as an intellect-based industry, where development of players may benefit from accrued skills and knowledge. This may call for specialised courses that are tailored to the needs of industry.

Leadership

The main focus of this project is leadership and governance. This is interrogated from various perspectives, and at various levels of administrative structure in institutions of higher education. Due perhaps to the relatively young age of these disciplines in higher education, academic administrators on the ground are relatively inexperienced, or disempowered. Several are equally non-communicative of the issues that may inhibit their effectiveness as decision-makers and implementers on the ground. However, not all acknowledge their deficiencies, preferring to lay

the blame on unresponsive administration. Experience and training ought to be mandatory for leaders upon appointment to such posts.

Other issues of leadership allude to what learners expect of higher education. Learners, especially, expect a lot from the university, including post-training work placements. Their call for linkages and partnership with like institutions and related companies is appropriate.

There the disturbing fact that chairs of departments' seem to find it hard to play a significant role in influencing management's outlook and handling of the creative and cultural disciplines. They fault practices that project funding as a demonstration of management's lack of goodwill towards these disciplines. Whereas there have been instances when the costs attached to the running of these programmes forced administration to consider removing them from the list of courses offered in an institution, it is believed that, effective planning, may be able to change the course of action. There is hardly any indication from the departmental chairs of the recognition of their role in the governance structure and processes. Coming from an institution where much professional power is vested in the department, the seat of authority in the discipline, this position does not portend well for the growth of the industry, because the discipline heads should be champions for the subject areas. Either from lack of response in the past, or lack of knowledge of what to do, there appears to be a general apathy in departmental leadership towards activities that impact on the success of the department. Effective leadership demands going all the way, having a vision, planning around that vision and taking decisions that will bring the vision to reality through plan implementing the plans.

In terms of leadership and governance, one approach hinges around what is practised or advocated for by several respondents, being the involvement of other players. The participatory nature of cultural and artistic expressions is key to their effective management in teaching and learning. A collaborative structure will ensure partnership with industry and provide useful flow and exchange of information that should lead to effective knowledge generation and transfer.

Policy

While one often decries the gap between policy statements and implementation, it is necessary to note that there are no specific policies governing teaching and learning in the creative disciplines. This may well be in order, because, for example in Kenya, music has been taken as a 'special' subject for a long time, becoming so special as to exclusion. This is not healthy, Certain steps must be taken to set standards and keep them. In particular:

- institutional articulation of provisions, recognition and commitment is necessary for the security of any programme, creative and cultural disciplines included;

- regarding to learning programmes, the formulation, implementation and protection of policies are crucial in any institution;
- for the creative and cultural disciplines, a policy statement is important to:
 - secure their place,
 - ensure they are part of the institution's at core and co-curricular activities,
 - ensure the provision of resources;
 - ensure students' participation;
 - facilitate the adequate development of the programme.

There is no explicit policy in most institutions that focuses on the planning, conduct, monitoring and supervision of creative and cultural activities. In particular, there is none that links the co – and core – curricular manifestations of these, hence a potential gap exists between the 'theory' taught in class and the 'practice' of club activities.

The current market trends favour the creative and cultural disciplines because of the boost they give to the creative economy, or the alternative industry, as some would name it. This is recognised as an opportunity for higher education to play a big role, even though it is not being exploited appropriately yet. Higher education could study the industry with a view to producing personnel, ideas and resources for various specialist roles. Higher education's response would therefore, be in developing new programmes.

Note

1. Conversation with Dr William Obaga (September 2014), then a teacher of music at St. Mary's School, Nairobi. He was commissioned to carry out the task over a number of years.