

Towards Effective Leadership and Governance

In closing this study, it is crucial to state the outcome of the investigations and deliberations that have been undertaken. The two parameters under scrutiny have been higher education leadership and governance, and the creative and cultural industries, through an interrogation of how the arts are handled in selected Kenyan universities towards contributing to the industry. The research revealed gaps that explain the disconnect between education and industry, which in turn may account for perceived mediocrity in the industry at least, and at most the relatively slow growth of the creative and cultural industries. In concluding, some thoughts on how the practices in higher education affect the industry are articulated leading to recommendations on how to model a leadership and governance structure that will ensure effective growth in the industry and relevance for higher education.

Impact of University Governance and Leadership Structures and Models on Students' Development in the Creative and Cultural Fields

The analysis of activities that go on in the public universities under study indicates the presence of a variety of creative and cultural experiences for learners. Exposure to these fields of knowledge opens avenues for learner development in a variety of ways, and prepares them for careers and non-professional engagement in related occupations and activities after graduation. The universities under study present the academic and non-academic types of creative and cultural activities to varying degrees of success.

Academic Programmes

Under core-curricular activities, the universities in Kenya provide learners with an opportunity to develop knowledge and skills in music, theatre, film, journalism and media, design, visual arts, fashion and textile technologies. The courses offered come with a variety of titles, such as Fine Art or Visual Art, Theatre or Drama.

These are taught to learners who graduate with qualifications from certificate to doctoral degrees and joining the programmes either as fresh post-high school entrants armed with nothing other than ambition, desire and enthusiasm or as seasoned practitioners with skills that need an upgrade and certification. This is often matched with an equal amount of ignorance of what the discipline entails at the university level, and very high, often unrealistic, expectations, as seen in the number of learners who chose to change courses upon admission, mostly the government-sponsored students.

The academic programmes result in a cohort of individuals in these learning communities that we refer to as art students. It is expected that they learn to be practitioners by learning through practice. As mentioned in their interviews reported above, not all learning conditions provide adequate opportunities for learning through practice. There is a large quantity of theory in the learning procedure, a factor attributed to the insufficient resources for developing the practical aspects of the training. Often, student artists find opportunity for further study in their chosen discipline. A number of them engage in a variety of expressive activities outside of the classroom, thereby enhancing their skills as they practice elements of the theory delivered in class.

The university's relevance to industry is in its ability to produce personnel to help the latter carry out its activities. The teaching and learning of the creative and cultural disciplines prepare practitioners with requisite knowledge and skills. These skills include those necessary for the application of knowledge. There are also those that are required for the recognition, development and implementation of relevant technology. Skills are developed in practice, and need to be worked out in the presence and through the use of relevant technological devices. Where learning happens in an environment devoid of relevant professional equipment, the work place becomes an unfamiliar environment upon graduation.

An effective leadership is one that recognises the value of, and makes requisite plans to secure, the appropriate technological and other resources need for teaching and learning. It is one thing to secure equipment, but quite another to secure personnel who can make effective use of the same. In university staff recruitment policies, it is crucial that procedures for verifying prospective lecturers' capacity to handle relevant technological resources be put in place. In the authors' experience, there are institutions whose interviews for academic staff in performance-related teaching departments include recitals, presentation of portfolios, and so on. Whereas this demonstrates the personnel's professional skills, it may not adequately indicate their familiarity with and ability to apply equipment used in the profession. It is however, important that the policies and activities around staff recruitment recognise the need for knowledge and skills in these areas.

The core-curriculum is designed to provide core knowledge, skills and values for the industry. University management recognises the value of these, but

often falls short of making provisions for them. The question of an institution's focus on teaching provision leads to answers as to why certain areas are not adequately resourced. If governance requires participation in policy formulation, and informed decision-making towards implementation of these policies, stakeholder views and input are necessary for decisions made about the allocation of resources for the procurement of teaching and learning material. This also affects the allocation of physical space for teaching. There is a lot of teaching that happens outdoors, especially dance teaching and practice. Whereas this might be a reflection of the indigenous Kenyan practice of dance being a primarily outdoor participatory activity, it is actually a result of misguided governance policies that provide insufficient space. The limited space is allocated to 'more serious' subjects while dance which is perceived to be too noisy, is 'accommodated' in the open spaces outside. Such thinking is ill-informed and demonstrative of insufficient knowledge and commitment by the university leadership to the discipline. It speaks of a communication gap between subject specialists and the university decision-makers. This results in the poor delivery of learning of the performing arts.

How informed is the leadership on the requirements for effective teaching and learning? And how willing is leadership to be informed of the market needs of education and training in the performing arts. Also, how willing is the university to invest in providing for that education and training? The value that an institution places in a sector is reflected in the resources allocated to that sector. The notion that the arts are expensive holds only when they are clustered with the applied social sciences, where costs are expected to be low. The arts defy this classification, starting from the expected student-staff ratio, to the cost of actually training an individual. There are times when training demands one-to-one contact between the educator and learner for skills development. How willing are university administrations to cater for this need? Planning for arts education based on this classification, while useful for computation, is misleading as it does not fully reflect or capture the reality of teaching and learning in the arts. A more appropriate model will accommodate the modes of teaching, and the nature of learning experiences that make for sufficient teaching and learning. These are dictated by the nature of activities that characterise the profession.

Non-academic Programmes

Kenyan universities provide a scope for learners' involvement in clubs and societies that correspond to artistic and expressive industries. Other than the performing arts students pursuing the courses explained above, there are also student artists, the cohort of learners who participate in creative and cultural activities outside of their learning programmes. The co-curricular activities that universities run are fertile ground for the development of various skills that may complement

learning, but may also contribute to learners' wholesome development. Through these, learners practice the trades, learning either from observing others or from the guidance of trainers and models. Some would be coming into university with skills and knowledge they had acquired previously. These are voluntary activities in which students participate during their free time. They are fuelled by learners' interest, since they do not contribute to learners' academic achievement. The universities provide for performing arts activities, whose management is housed in the office of the Dean of Students, but often drawing technical expertise from the teaching departments, where such are offered as core-curricular subjects.

The student artists develop experientially. When one joins the college choir, band, journalism or drama club, they experience the activities of the profession, thereby growing and developing through practice. This experiential learning is effective in developing skills and attitudes requisite for the industry. For the arts students, participation in these fora contribute to their preparedness for industry, supplementing classroom activities and enriching their learning experience thereby expanding their capacity. These activities, therefore, need to be adequately resourced and learners encouraged to participate in them as an additional opportunity for training.

Co-curricular activities provide a valuable field for the interrogation of an institution's commitment to the creative and cultural industries. The recruitment and retention of personnel to steer the activities testifies to the value placed on these activities. It is common to find universities seeking out persons experienced and trained in sports for athletics and related events. Most of them are also full-time employees in the much respected games department. It does not appear that the same diligence is followed in determining who is recruited to train the drama team or choir. Often, freelancers are invited to work with groups on specific items for certain activities, an engagement that does not provide scope for any long-term relationships. A number of the universities in the country that do not teach either music or theatre take part in the annual music and drama festivals. Their teams are often trained by individuals who also train teams for other levels of performance. That makes these activities sporadic, with a lack of continuity that impacts on students' skills development, and subsequent preparedness for the industry.

The practice of engaging trainers, coaches and models will benefit heavily from recognition of the core ingredients of the practice for which training is sought. This will translate into a staff establishment that accommodates and reflects grades with technical knowledge and skills in the personnel profile of relevant departments or units of the university. So far, the staff establishment in most institutions' have clerical and administrative titles into which they slot the creative trainers. Technical titles may need to be adapted to complement, for example, coach, trainer/tutor among others as it is done in the sporting departments.

Facilitation

The university in Kenya must make deliberate efforts to provide for learning experiences. In the last few years, capitation from government has not matched budgetary requests, with institutions expected to meet a large percentage of their budgets through self-generated income. When funds are scarce the immediate concern is how to provide the equipment and personnel for teaching. The mandate of the institution and management's penchant affect the distribution even of available funds.

The university system has found it self in a situation where only a few adequately qualified personnel were available to take up academic responsibilities in the creative and cultural disciplines – and this has continued for quite a long time. Students and administrators' frustration over inadequate lecturers, voiced in a variety of ways, as indicated in the earlier chapter, area consequence of relatively few higher education opportunities locally. These disciplines are relative newcomers to the academic scene, despite other countries' long experience in producing higher qualifications. Besides, the way they were first introduced into the academia has had far reaching effects on their development as academic disciplines.

The need for higher qualification in the arts is also a matter of contention. There will be those who recognise that to perform adequately, it is not the certification (degree) but the skills that count. This has often pitted the academia and the industry against each other, with one complaining of inadequate preparation of practitioners, and the other complaining of lack of recognition. Co-curricular activities are recognised as a training ground for practitioners in the creative and cultural industries. Provision for instruction, guidance or coaching demands that universities appoint seasoned artists, whose experiences will guide the development of the young apprentices. However, experience is not enough. It is necessary, in this age of knowledge, to match this with conceptual adeptness. Appropriate concepts need to be disseminated to student artists, just as much as to arts students. The teaching personnel would often need to lead others, developing followers into their practice 'footsteps'.

None of the universities above expressed satisfaction with their staffing situation. When not reckoned in numbers of staff, inadequacy is experienced in personnel's grounding in practice, familiarity with relevant technology or keeping pace with contemporary trends in the profession. These inadequacies can be addressed through planning, development and implementation of relevant policies. They are, therefore, matters for leadership to deal with.

The common practice is to have specialised facilities for teaching and learning. The learners and educators interviewed bemoan inadequate equipment and physical space for appropriate teaching and learning. The way to develop skills is through regular repetition. The creative and cultural disciplines are skills-based, and therefore require facility-based experiences for effective teaching and

learning. It is often apparent that higher education institutions are generally less-well equipped than some (international) high schools in the technological areas for artistic skill development. Public institutions hardly manage to provide adequate facilities for learners, irrespective of the discipline. This accounts for why teaching becomes theoretical, because of lack of space for practice. This heavily affects teaching and learning in the expressive arts, because familiarity with the relevant equipment makes for a good practitioner. If learners are expected to graduate into stage performers, it is only right that their training includes the use of an actual stage. Similarly, journalism students ought to practice on the job, by going through the paces of what journalism entails. The provision of music instruments, photography and videography tools, recording and broadcasting studios and equipment, computer software and similar resources are as crucial to an institution offering training in the creative disciplines as is the provision of laboratory space and equipment for the pure sciences, and workshops for engineering sciences. That the arts have been clustered among the applied social sciences may be advantageous because the tooling for learning ought to be taken as seriously as that for learning in the other (hard) sciences.

Effective governance and leadership demand the putting in place of appropriate planning and facilitation prior to embarking on the teaching and learning of any discipline. At the national level, governance in the education sector has made provisions for this. For a university to get a charter, the CUE conducts a physical inspection of the institution, to ascertain the availability of physical infrastructure for the institution's stated learning programmes. Space for performance of the creative activity is a crucial ingredient to the effectiveness of teaching and learning, the preparation of personnel for the industry. Music teaching rooms, instrumental practice cubicles, arts exhibition galleries and concert halls, dance studios with wall-to-wall mirrors are must-gets for the arts, as they provide an appropriate environment for the teaching, practice and demonstration of knowledge and skills development. Some of these may exist in some universities. None, however, has a concert hall or designated performance auditorium, with existing halls having been built for other purposes, and currently scheduled for regular teaching and examining of large classes. None has a film studio, and the one with a music studio is well-placed to give learners hands-on learning experience.

Recognition

One of the factors that affect participation in performance activities outside of the class is the institution's philosophy behind the accommodation of the performing arts. Is the university keen on maintaining and developing the subject for its own sake (art for art's sake) or is the subject merely condoned because it provides other uses, such as entertainment? The performing arts are a given component of activities in our society. In universities where they are taught, the staff often find

themselves pressed into service without much notice, especially during formal university ceremonial activities. Is the music department, for example, tolerated due to the need for entertainment during such formal functions? Regrettably, this is often the feeling one gets in times of financial challenges, when all requests for facilitation do not receive satisfactory responses.

The appropriation of resources provides the answer to this question. Is the external visibility of the discipline more important than classroom-based activities? Many a times, teaching resources are procured around the time of performance for entertainment of university guests. It is perplexing that though there is no policy that allows the expenditure of money on purchasing equipment for an event when there is none to spend on teaching, that often appears to be the practice. Administrators at departmental level have however discovered this avenue for procurement of much-needed resources and make good use of the same. But this is not sustainable approach, as it is unplanned and not matched to teaching and learning needs. The creative and cultural disciplines may only exist as publicity and marketing tools for the institution, an entertainment department where not much academic activity is expected. That would explain the apparent reluctance to invest in the area that characterises several institutions.

In stark contrast to this is the move by the Technical University of Kenya to start programmes in music and performing arts. These are often viewed as alien to the perceived image of the university. As a technical institution, it is expected that the sciences and engineering programmes would take centre stage, and all efforts and resources would be channelled to that end. It is, therefore, gratifying to find a well-accommodated school of creative arts where the music, design, fashion and printing programmes are housed. At the moment, the department of music has the best staff profile in the school, having started off with highly qualified staff, whose numbers are only constrained by the current small number of students. This kind of administrative recognition makes for a large contribution towards the department's success and image. The University of Nairobi's bold steps towards establishing programmes in film technology are an indication of commitment to the industry. Similar activities are taking place at Kenyatta University, with a bold move towards the establishment of a school to deal with theatre and film studies.

Another element of recognition is in management's response to the creative activities in the institution. The institutions participate in competitive activities, with students putting in a lot of energy to master and perform artistic works. Where such events have not been planned and budgeted for, approval to participate takes a lot of time, giving the impression that the institution does not recognise the units accommodating the activities. When students perform well at festivals, they are likely to bring back trophies and certificates which burnish the institution's public image, and it is only fitting that appropriate rewards be extended in recognition and to encourage such performances. The rewards and

support for co-curricular participation are actually an institution's investment in marketing and publicity on the one hand, and in enhancing students' reception of and enthusiasm for the profession on the other.

Recognition of the value of the creative and cultural disciplines is reflected in the kinds of assignment that teams and leaders are given. Graduation ceremonies always feature a university choir performing, and when there is none, or if the performance is mediocre, it is often seen as a reflection of the status of the institution. The performing group projects an image of the institution because our cultural expressions are a portrait of who we are. Mediocrity in provided entertainment is construed as mediocrity of performance in other areas. This might be a consequence of the expressive arts being a reflection of their makers. Excellence in performers leads to recognition of the performing group's ambassadorial role.

Academic staff from the creative disciplines often find themselves on a variety of university committees. Not only do they fit where their professional skills are directly needed, for example on a marketing, image-making or branding committee, but they also find themselves in key university organs. Between 1998 and 2004, for example, the chair of the Department of Music at Kenyatta University was a member of the Senate Executive Committee and another one a member of Students' Welfare and Disciplinary committees. This is an indication of the perceptual, creative and problem-solving capacities of arts-educated people. There is recognition of specialist knowledge and experiences in contributing to overall university existence, health and image. Whereas these assignments could be attributed to the skills and experience of the individual staff concerned, they cannot be divorced from capabilities developed through experience of the arts, the social and participatory nature of performance, the analytical nature of learning and the problem-solving nature of composition. This is a confirmation of the versatility of the artist in society.

Students will very likely choose what clubs to get into from their perception of the status of the club. The more highly favoured ones that appear singled out for important performances, and so on, attract those who desire the limelight. When an institution has and is guided by a strong policy, all disciplines receive an equitable share of the institution's resources. Students are attracted by the apparent high esteem of a club, or the resources and activities available for club members. A governance practice that ensures practitioner input into decision-making and implementation gives credence to the subjects, allowing stakeholders to take pride in the discipline. Such a positive attitude supports learning, making both the core- and co-curricular learning activities effective.

From the foregoing, it is obvious that the creative and cultural disciplines do not enjoy sustained support in all the universities under study. There is partiality in consideration, and as is the experience in other areas of education, they suffer most from budget cuts. The restructuring of programmes has often impacted them negatively, and some survive as an entertainment unit for the institution.

Elements of Best Practice

There are institutions that have experience in providing teaching in the creative and cultural disciplines from which higher education in Kenya could learn. Such institutions, having recognised the growing value of the creative disciplines, prepare graduates for self-reliance as practitioners. This they do through the use of structures and processes that ensure that learners are well-grounded in management concepts over and above discipline-specific knowledge and skills. They have put in place procedures and relationships that further make them relevant to society as they engage with society and industry as a matter of course. Two such institutions are briefly considered below.

First, the Institute for Creative and Cultural Entrepreneurship is an organ of Goldsmiths College in London. The Institute provides short courses and postgraduate taught and research degrees.

- the content of these courses includes enterprise, cultural management, policy and education. These are essentially three pillars of industry – entrepreneurship, management and policy being significant elements that ensure activities contribute to the making of a successful enterprise. The programme's strengths lie in:
 - industry focus, looking to furnish the creative and cultural sector with skilled workforce. That means that planning for and implementation of teaching aim at making learners familiar and comfortable with the workings of industry;
 - research-integrated into teaching and learning. This leads to the focus on new approaches to business. It provides for a generation of financial models and management in the creative economy. These are matters that make for fresh knowledge. Research generates new concepts and resources, as well as new modes of application of old resources. This learning appears very focused, equipping learners with business planning, implementation and management skills;
 - activities that promote learning in the institute include: academic programmes; events and activities to promote an environment in which creative and cultural entrepreneurship can flourish, i.e. creating elements of industry in the learning environment, almost simulating the work environment to strengthen the application of skills and knowledge acquired in class;
 - Integrated learning – the experience of entrepreneurship within the development of creative practice; a creative approach to practice and the infrastructure to support both creative activities and enterprise;
 - Aim of teaching in this manner is to encourage learners to develop and create new models and practice in the creative and cultural economy.

This requires the ability to analyse current trends in management and policy practice and to critique the same with a view to developing more effective ones.

- Governance structure includes an advisory board and institute fellows – the latter being researchers or academic and practitioners attached to the institute. It includes related or servicing units, for example knowledge exchange units, extension and dissemination services.
- The objectives of teaching are to develop the ability to create and circulate intellectual capital. This should enable graduates to generate income while promoting social behaviour, cultural diversity and human development.
- It encourages creating partnerships, including knowledge exchange partnerships. The strength of collaboration is in connecting research in higher education to the creative and cultural organisations.¹ This brings to mind the insistence of the Technical University of Kenya on students undertaking an industry-based learning. There is a strong component of knowledge exchange, in which research translates to innovation in the processes, practice and policy.

The second institution considered is the Centre for Creative Practice and Cultural Economy at the University of Technology, Sydney.² The UTS programme provides for study of creative practice within the context of cultural economy:

- Creative practice is merged with cross-disciplinary areas like history, information technology, cultural analysis and economics.
- Teaching and learning explore the concept of creativity. This is a lesson for Kenyan institutions, as none of the institutions investigated expressly engage learners in the analysis of what creativity is all about, where and how it can be applied to all areas of learning and engagement, from conception to production.
- Philosophical perspectives involve the investigation of how meaning is made across a range of cultural forms. This culture-based aesthetics grounds learning to what is relevant to learners' environment.
- There is a strong element of research, so that teaching and learning are informed by current findings.
- Governance benefits from creative application of terms, the value-laden statements to guide planning and practice.

It is useful to note that these institutions' activities and organisation present models of success for an institution desiring to tool the creative and cultural industries by providing thinking practitioners and practising thinkers. Both categories of personnel are required for the industry, because they complement one another in practice. The higher institutions in Kenyan must then find ways of developing activities that would lead to the output so described. In other words, a model that

allows for input from various segments of society into the planning and practice of teaching and learning should prove effective.

Towards a Model for Higher Education Leadership and Governance

Our expressive and cultural art forms are an embodiment of our worldview, practices and existence. In these artistic forms and processes are found values and procedures that distinguish between successful and ordinary experiences and activities. Through them, understanding and perspectives of meaning and significance are expressed and communicated. The formal structure of our artistic practices, such as music, is therefore, a reflection of our civic structures. Call-and-response, recognised as a prominent design of the relationship between performers in our musical arts practices, presents three models of the complex relationships that characterise the way institutions implement arts education. The call-and-response structure is analysed, detailing its various variants as a conceptual framework. The analysis states their philosophical basis, determining their parallel as organisational models, and outlining their significance as models of higher education governance and leadership for teaching and learning towards the development of an effective industry, the outcome of a productive education. The discussion is based on the implication of the nature of a discipline for the planning, implementation and support structure for its teaching and learning.

Education in Kenya is the responsibility of the Ministry of Education, Science and Technology. This currently merges what were previously the Ministry of Education (MoE) and the Ministry of Higher Education, Science and Technology (MoHEST). The combined ministry has charge over all learning and teaching in the country, with arms that provide supervisory, planning, evaluation and co-ordination roles.

Governance structures at this level demonstrate an entity with different layers of responsibility, and where specific functions are assigned to well-defined officers and institutions. There are directorates that are responsible for the implementation of various programmes and ensuring the attainment of objectives under the Ministry's mandate. Several of the institutions are semi-autonomous entities whose activities are mandated through Acts of Parliament. These take charge of curriculum planning, quality assurance, evaluation, monitoring and so on. Among these is the Commission for University Education (CUE) (formerly Commission for Higher Education (CHE)) under whose jurisdiction fall the universities.

Though the universities are autonomous learning institutions, they are governed by an Act of Parliament that spells out their nature, mandate and governance structure. The CUE has oversight of quality and standards in the universities' conduct of their business of knowledge dissemination. It ensures that each university has the capacity to carry out the tasks it sets out for itself, hence it

does not limit what the universities do, but ensures that they do it professionally and appropriately.

Though higher education in the arts in Kenya is not new, it is not mature either. Chronologically, it should have come of age, gauging by the date of its launch in the country. In 1965, the study of music began in earnest at Kenyatta College (now Kenyatta University), where secondary school teachers were trained. The study of the arts was, however, for a long time confined to the preparation of teachers. Growth or expansion was not experienced until 1999/2000 when Kenyatta University started diversifying the curriculum, offering qualifications other than the traditional Bachelor of Education degree.

This move set the department apart, making it responsive to two faculties. Whereas education students' conduct had been governed by the regulations of the Faculty of Education, the discipline fell under the Faculty of Arts, and its conduct was to follow the procedures that accompany applied social sciences. With the launch of non-education degree qualifications, notably the Bachelor of Arts and the Bachelor of Music, the Faculty of Arts became the focal point. However, as things happened, a new School of Music was established which led to an even higher level of autonomy. The School could, therefore, train its own students, while offering service to the School of Education through the teaching of music courses to the education students.

The significance of these two scenarios would only be felt when decisions were to be made. The first such crossing of paths concerned the post-1999 curriculum that saw the newly established programmes affected. Whereas the department would have preferred to train musicians and allow those hoping to join the teaching profession to study towards a post-graduate teaching qualification, the Faculty of Education saw it differently. The School's rationale to have a qualified musician train to be a teacher was not shared by the Faculty of Education, who appeared to want primarily a teacher that was equipped with music knowledge and skills. These varying points of departure created conflict which, fortunately did not explode to full-scale war. They however raised issues of the centre that ought to be vested with the responsibility for policy formulation and planning that impact on the growth of the discipline towards contributing to the industry by the service-providing unit. In this case the department/school of music, of necessity, ought to have had the last say. This experience was not peculiar to music, but was common to other units that moved to offer training towards professional qualifications for a diversified industry and job market.

Governance Matters

When people come together they devise ways of meeting their established objectives. Governance, as the process through which a group of people makes decisions which direct their collective efforts, typically features delegation to a smaller group, which is in

turn accountable to the stakeholders or owners of the organisation. Within the context of this project, governance is concerned with control and direction of institutions of higher education that are established with specific roles and expectations.

From the foregoing interrogations, there are two ways of achieving governance:

- Through structures. This incorporates the establishment of relationships in the organisation. Such relationships are spelled out in a constitution, or legal document that outlines roles, responsibilities and accountabilities. The different levels of authority within the organisation are clearly articulated in the organisation's structure, with reporting and accountability directions.
- Through processes, an approach that involves taking stock of the activities that take place at the different levels of responsibility, hence the action of committees. In this, delegation is to committees which report to the overall board, where all decisions are ratified.

Structure and process-based governance depend largely on the core function of the organisation, as well as the size of the unit. The university in Kenya runs both a structural and process governance system. Structurally, there are three significant layers of authority. (There is a Chancellor and Council who do not concern themselves with the day-to-day running of the academic programmes, and are hence omitted from this discussion.):

- The Vice-chancellor is the CEO, and together with DVCs (and principles of colleges) they form the Executive Management. These are heads of Divisions.
- The next level contains the Unit managers, notably the deans of faculties where academic units are housed.
- At the third level are the programme managers, the chairs of departments where programmes are run.

Each of these structural levels has expected roles, responsibilities and the authority to enable it fulfil the institution's mandate. This is made possible through regular communication with other levels and entities within the structure, hence a fair amount of networking. This closely reflects Argüden's (2010) corporate governance model with its focus on consistency, responsibility, accountability, fairness, transparency and effectiveness. There is a fair amount of sharing negotiation and collaboration, despite each unit/level's clearly defined role and expected input.

Regarding academic processes, there are once more three levels of activities and decision-making:

- Senate-based approvals, ratifications and endorsements. Senate is the chief academic decision-making organ of the university, whose chief concerns are the academic programmes and processes. This level includes activities of other organs of Senate, such as the Dean's Committee, Senate Executive Committee or any Senate ad hoc Committees.

- Below this come the implementation, supervision and monitoring of activities of School/Faculty/College Academic Boards, with oversight on activities, policies in the Faculty or College or School.
- At the lowest level are the initiatives, planning and implementation of activities by the Departmental Academic Board, where programmes originate, and where subject specialists who are knowledgeable about the specifics of the disciplines reside. Within this level could be yet a number of committees, depending on the nature of the department. Multi-disciplinary departments, for example, will have subject committees, where matters of quality are tackled before being tabled at the departmental board meeting.

This demands a strong organisational culture (Pascale and Athos 1981) with employees aware of what they are supposed to do and how to do it. Management can be top-down or bottom-up, where ideas are initiated and conveyed through various structures. Whereas the latter involves making recommendations to top management, the former constitutes the assignment of tasks to lower levels of leadership.

Whether structural or systematic, governance in the university is potentially a participatory process, because it demands various levels of collaboration and consultation. At any given time, leadership has a role to play in decision-making, but the decision need not be the sole responsibility of one individual or unit. There is a case for collective leadership (Petrie 2014) where different levels of players take responsibility and ownership of specific functions and roles in the institution or programme.

With universities (and other higher education institutions) forced to aim for excellence and efficacy, the lure of corporate governance is strong, because of the need to be relevant and viable. The creative and cultural disciplines, being often multi-disciplinary, call for different players and expertise in their implementation. With the practice of having 'doing-thinkers' and 'thinking-doers', the subject area calls for diverse players for its planning and implementation.

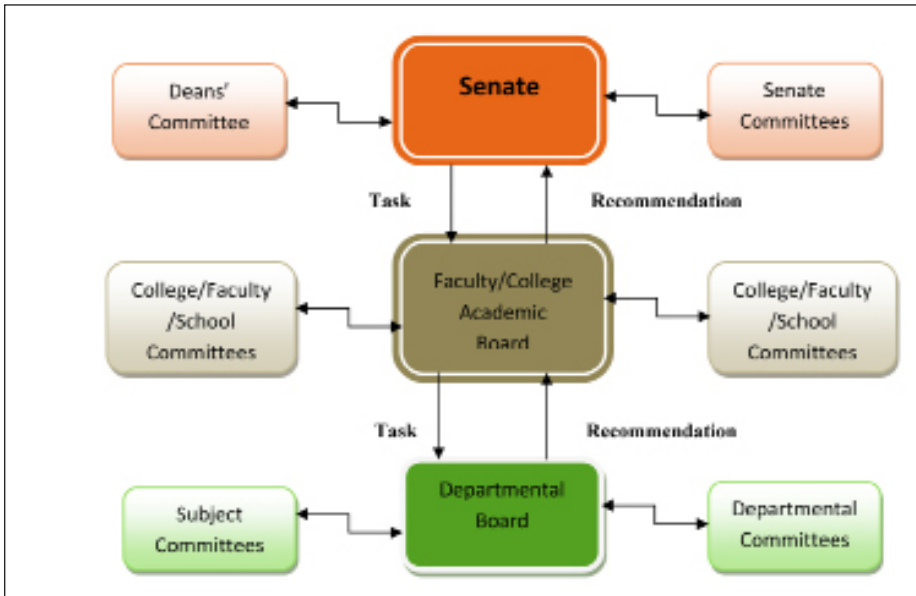


Figure 6.1: Levels of decision-making in university structures

Effective governance is a factor of leadership, commitment and support from higher levels of authority. Good leadership is crucial but it is not all that is needed. The effectiveness of a governance system relies on a well-defined and appropriate organisational structure and clearly articulated roles and responsibilities of all players or participants in the organisation. There is a need for clarity of the relationships among these participants, as well as respect for the same. A clear articulation of roles and responsibilities ensures commitment and accountability at each level of operations. There is also a need for clear communication, so that information moves seamlessly from one level to another, and outcomes of processes are conveyed to inform the next level of activities. Where approval is sought, it can be frustrating when the same is not forthcoming, and that is often because the need for approval has not been articulated in communication. Such is part of the frustration reported by both the top and middle-level staff in the studied institutions, where the latter complain of lack of support and bureaucracy that delays decision-making, while the former voice issues of clarity of requests. This is, in several cases, a clear demonstration of unclear instruction or even lack of training and information on what is expected of the various players in the institution’s structure.

The chief benefit of clear governance structures and policies is accountability and control. Monitoring and follow-up are made easy when there is an articulated path of communication. Supervision is possible when clear reporting structures are in place. This can be put in place following a variety of models, but the key ingredients are articulated in Figure 6.2.

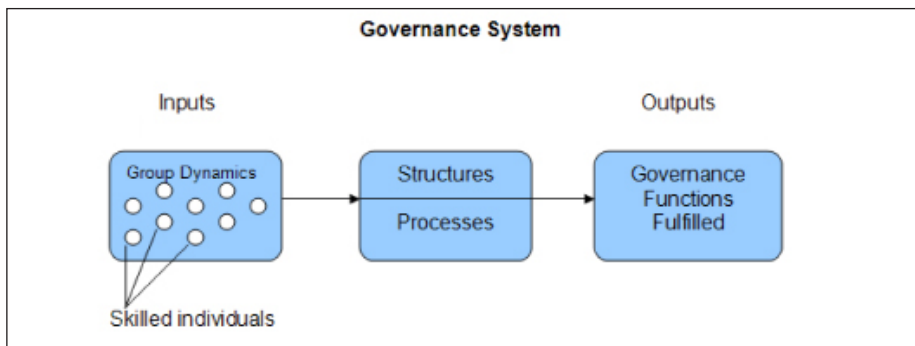


Figure 6.2: A simple governance system

Source: http://en.wikipedia.org/wiki/Small_Charity_Governance.

The example above demonstrates the possible workings of a small organisation, where relationships and interactions are minimal due to the number of players or layers of decision-making. It is valuable as it outlines the basics of governance systems for effective output.

Any institution of higher education has a mandate that it uses to articulate its objectives. These can be summed up under output. To achieve this, the institution articulates requisite inputs, and skilled personnel administers these. Within this complex are various dynamics and interactions that should lead to the achievement of the goals of the institution. These dynamics, however, can be counterproductive, unless clear lines of operation are articulated.

There is a need for catalysts to convert inputs into outputs. These interventions are the structures and processes within the organisation or the learning system that facilitate tangible change and realisation of set goals. This is where appropriate leadership and effective governance structures come in, to ensure reasonable utilisation of the input by the skilled personnel to help the institution achieve its intended goals. Figure 6.3 provides a sample communication flow.¹ The Steering Committee is the apex of the governance structure, responsible for guiding strategic direction of the organisation in relation to the agreed principles in the legal documents of association or the mandate of the organisation. Members of the steering committee may have dual roles: as project managers and as partner representatives. Hence, in management, not all individuals carry a single portfolio. Some may be there by virtue of the constituents they represent and therefore have representational roles. Their presence in top management informs the top most level of governance of the reality on the ground, thereby making communication easy and decision-making realistic.

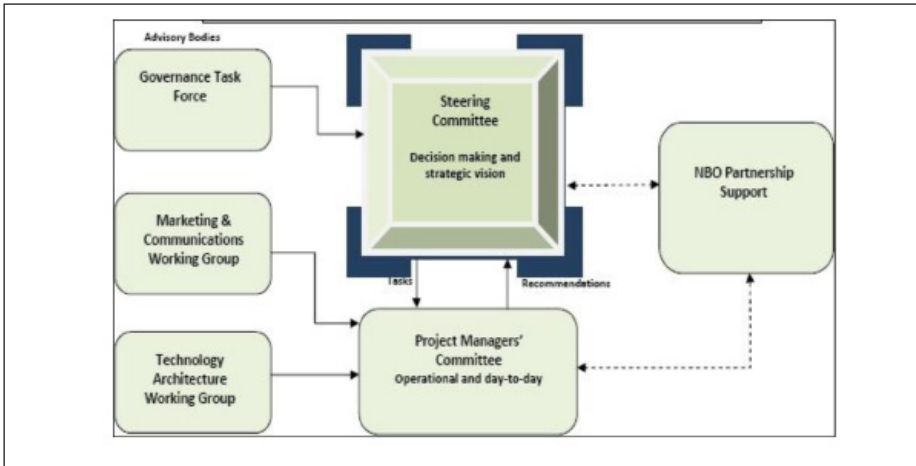


Figure 6.3: Sample organisation flow

Source: <https://www.ic.gc.ca/eic/site/ae-ve.nsf/eng/02877.html>.

This flow can be compared to the organisational structure of a typical university in Kenya. Where the centre of authority, control and supervision lies is the University Management Board. From Figure 6.3, it is clear that this Board has its various processes that are handled in committees or in the various divisions and offices. And yet, there is an external contribution, mainly from partners from industry and society that contribute to the university's endeavours. There is input from the governing council, the University Council, with a say on various processes and projects. There is strong input at this level to the running of the university. A lot of planning and policy issues are tackled at this level, leading to tasks that are given to Senate and its committees.

At the Senate level, there are concrete actions and approvals, monitoring and controls that are put in place which affect the day-to-day running of the university's core mandate of teaching. Senate does its work through committees and meetings (Figure 6.4), with lower level decisions checked and approved at this management level. Senate's working groups are specialist entities that provide information and support for its decisions and ensure conformity to policy guidelines. These include the Faculty Boards, Deans' Committee, special and executive Senate committees and so on. Whereas they do work on behalf of Senate, and on appointment by Senate, they must report to Senate for final ratification. Their expertise and knowledge feed into the daily activities of running the institution. The significance of these committees is that they give an expert opinion, which eventually guides UMB in making informed decisions and appropriate actions, in either carrying out tasks from the University Council or informing decisions of the same. Recruitment of personnel and students, for example, should be based on industry requirements and expectations, so that lecturers are employed who

have requisite and current knowledge and skills to ensure a relevant and dynamic learning programme and activities. Such expert opinion can only be articulated by committee members who are conversant with specific discipline and professional norms and practices. These are found at the departmental-level, the lowest level of administrative leadership in the university.

From the UMB, Senate receives tasks, usually associated with teaching and learning, schedules, and all manner of academic procedures. Senate also makes recommendations to UMB on matters that are under its mandate, because UMB ultimately implements those decisions. This back-and-forth between the two levels of management is a healthy process for governance, clearly demonstrating the kind of networking that is requisite to successful leadership in an institution.

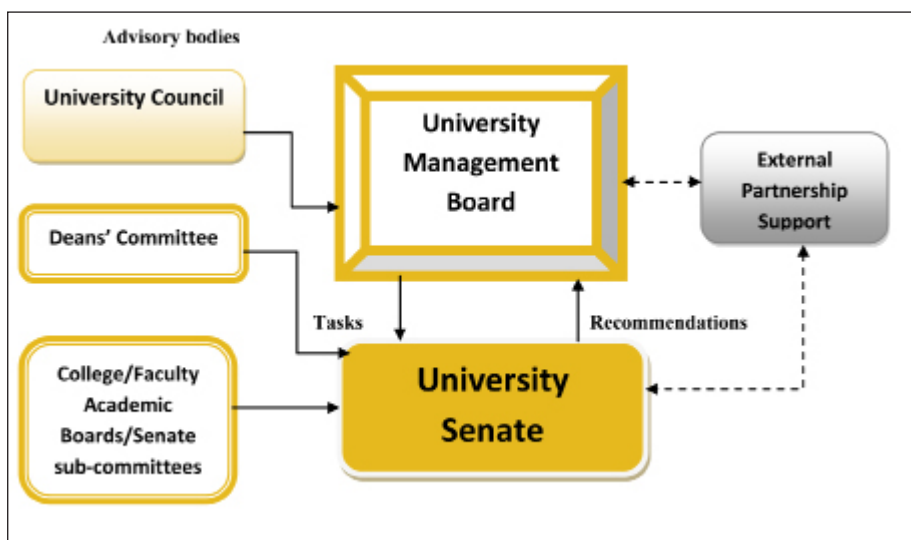


Figure 6.4: University governance equated to NBO structure

Conceptual Perspectives

As earlier indicated, our cultural expressions reflect structures and practices that define and demonstrate our identity. A look at an element in one of these, music, gives insight into pertinent components of useful and effective governance parameters that are identified for the implementation of teaching and learning in the creative and cultural disciplines. The forms and structure of musical activities are a replication of the organisational structures in society. Its structures reflect and depict societal relationships. A common format of our songs is call-and-response with two component units that depict a variety of relationships:

- The call – often seen as the initiator of change, the stimulator of action, the guider of direction, instigator of responses.

- The Response – that part that sustains the call, the base over which the call comes, the anchor for the actions and innovations that may ensue, the vital response that spurs further initiatives.

Call-and-response embodies both the structure and process of music making, encapsulates a fundamental philosophy of collaboration and corporate relationship in our communities, evident in three distinct formats that clearly elaborate ways in which communal decisions are made. The relationship between the call and the response in the songs, as interconnected parts of the whole, and can be summed up in three strands:

- Where response is a verbatim replication of the call. This responsorial format lays equal weight on the solo and the chorus, with different responsibilities for the success of the performance. Whereas the solo takes the initiative and leads in charting new ground, the chorus confirms the new trend through repetition. All initiatives come from the leader in whom a lot of authority and responsibility is vested. The leader gives tasks, which are replicated.
- Where a long, elaborate call elicits a short response. The leader takes initiative with elaborate tasks to the chorus's limited response that is, however, a departure from what the solo articulated. The leader takes a lot of responsibility and authority, but the masses also take some responsibility, providing input as stakeholders. This has the advantage of a level of participation by diverse agents.
- A short call and long response represents an empowered chorus that needs little stimulus from the solo. There is, as it were, a dependence on the call for the shape, direction and content of the response. There is much more corporate involvement in decision-making and processes towards the achievement of the institution's goals.

Call-and-response as Governance Process

These designs reflect relationships that exist in governance structures and practices. There are parallels between the meanings that can be read in the musical form, which is a reflection of societal administrative structures, and those of effective governance. We recommend these for direction towards effective management of teaching and learning in the arts so that they produce resources for the industry.

- The Steering Committee and the Project Managers' Committee are the crucial units in the governance system (Figure 17). These correspond to the two ingredients of the call-and-response structure – the call and the response.
- The activities that lead up to the giving of tasks and forwarding of recommendations may put the two in a variety of relationship types:

- the steering committee may have managers totally replicating or repeating what it has already spearheaded, their role being simple implementation;
- the steering committee may do most of the work, and only have the Managers contribute a small component to complete the processes;
- the steering committee may give a stimulus to the managers who must then generate much of what constitutes the process for any given project.

The types of relationships between these two units are primarily similar to those found in call-and-response as a music structure:

- replication – responsorial where leader and response do the same thing. This depicts a horizontal type of relationship;
- contribution – short response, where the response contributes to the process, a top-down management style, managerial model of governance;
- stimulus – short intervention, where the response shapes the outcome of the process, bottom-up design, collective, corporate model of governance.

These roles are clearly indicated in effective governance processes that help design appropriate structures for the business of arts education. The chief ingredient is collaboration, the joint activity where the ones leading and the ones being led complement each other in activities that contribute to the learning process.

Conclusion

The general objective of higher creative and cultural disciplines education is the production of effective personnel for the industry and knowledgeable individuals in society. In order to achieve this, higher education institutions must organise themselves so that planning, implementation, monitoring, and so on, are informed by experiences in the discipline. This happens through participation of knowledge bearers and practitioners on the ground.

The teaching and learning process demands suitable input that leads to an expected output. Given the teaching environment alone (the context for teaching and learning) there may not be sufficient support to ensure efficiency. On the one hand, the output of teaching and learning are the set objectives – basically understood as imparting knowledge and skills. These are not sufficient, as education is a holistic experience that is expected to generate a problem-solving balanced individual. There are qualities that are expected of the product of the teaching and learning programme. These are expected to extend into the development of industry and society.

In a process, there are often identifiable outputs. These may be easier to achieve as they are the expected realisations of the objectives. The institution of higher education as the context for learning requires personnel and other inputs to ensure education. These lead to expected outputs, graduates with knowledge and skills, who may use the same in a number of ways. For years, for example, some graduates

of the university music education programme would shy away from teaching music in high school, the expected end of their training, primarily due to the technical demand of the job. For some reason, the training could be said to have failed to meet its objective, since the end user industry could not accommodate them.

This failure to take up jobs is the feedback that was needed to revise the approach, planning or implementation of teaching and learning. Such feedback would advise on what adjustments would be needed. One element of feedback helped planners in appreciating the need for a highly qualified musician to take up some of the teaching duties in private schools, and to take non-teaching roles in the wider and related consumer industry. The revision of the description of the end-user created a new context for the teaching of music, by articulating what its needs were.

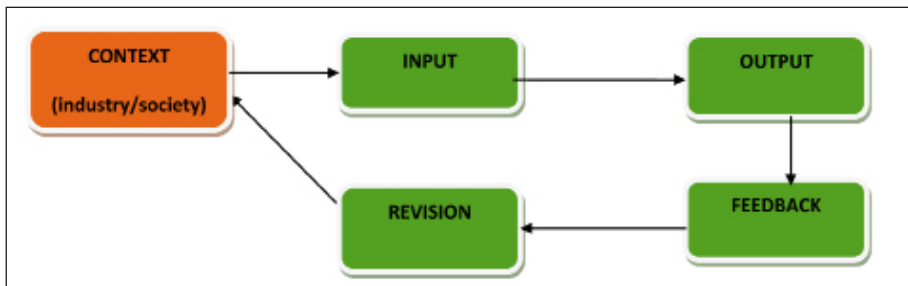


Figure 6.5: Feedback leading to new context of education

This was a long journey where each stage led to information that impacted the next. The effect on industry and any further developments were not readily appreciated because of lack of structures for evaluation. It was not feasible to consider the outcome of education because there was great focus on the output.

Education is expected to influence society. Its outcome should be discernible in a variety of spheres. There is need for mediation in the form of governance and leadership, which will reduce the journey to achieving a desirable outcome of higher arts education. The achievement of outcomes that are explained as an effective, vibrant and productive creative industry is the core concern of this project. From the interrogation of teaching and learning procedures and theories, it emerges that both the process and input of learning are crucial determinants of the output of the education system. These alone, however, cannot bear the full load of responsibility because they do not operate in a vacuum. The context of teaching and learning is important for the implementation of learning programmes, and contributes to the final achievement of the teaching and learning process. There is a big role for evaluation, monitoring and feedback to play in ensuring an understanding of the effectiveness of the learning process. This feedback leads to revision and adjustments at various levels of the curriculum process: planning (design, schedule, and articulation), implementation, resources, and so on. This

informs the context for teaching and learning, and a new cycle begins. This, however, still leaves a gap. Education causes change, and this is the change that is long-lasting, and value-laden. The way teaching and learning is approached and conducted will determine what outcome will be realised.

Good governance and effective leadership will reduce the journey to a tangible outcome. It is crucial that a distinction be drawn between output and outcome. The output is the function, what is to be achieved. The outcome is a statement of values. It is long-lasting and pervasive, with far-reaching consequences. And so it is more effective, being developmental and transformative. With the understanding that higher education aims at transformation – of the learner and society through value addition in the form of knowledge, skills and attitude the outcome of higher creative and cultural education is to be greatly desired for the transformation of society. The output is tangible products, dependent on the practice of teaching and learning, and the input is the quality of learners and learning programmes.

A collaborative Governance Model

Cultural expressions or expressive arts demonstrate significant elements in society and the existence of the people that make and use them. These elements include:

- representation of the world;
- social relations between people;
- people’s identities.

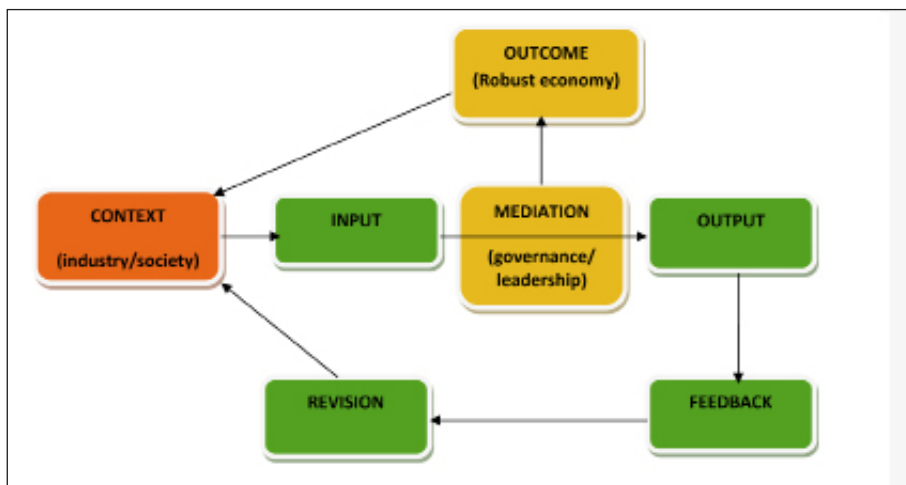


Figure 6.6: Mediated teaching and learning process for effective outcomes

All of these are revealed in the process of an artistic expression, through its structures or performative procedures (processes). These too are present in an effective governance structure. Where there is adequate consultation, planning leads to a realistic programme that is sensitive to its context and that employs strategies that are compatible with the knowledge field. Where there is a clearly defined set and role of players in learning delivery, there are clearly articulated roles, responsibilities and relationships. Processes and structures that make for effective management are factors that contribute to efficacy and effectiveness in achieving tangible outcomes of teaching and learning. It is prudent, therefore to say that for effective creative and cultural industries to be an outcome of education, good governance and leadership need to be practised in higher creative and cultural educational institutions. This is a structure that is inclusive and participatory, measuring responsibility as per participants' capacity and the nature of the task at hand.

The mediation is the governance structure. It contains the collaborative efforts of the decision-making central administration (the call) and the various levels of decision-implementation (response). Learning from Figure 6.6, an effective structure will have room for multiple players' input. External input represents the perceptions of industry, the end-user of the output of teaching and learning. Advisory roles are played by policy makers, the governing council whose role includes ensuring alignment with national goals and objectives. A crucial advisor is the user/implementer department, where expert opinion, experience and intuition reside. Failure to accommodate these, as has been the practice in the past, is failure to create harmony. Lack of consultation has partly caused the dissonance in the past. The education system worked in isolation, and hardly included industry in its deliberations towards planning for implementation of learning. Similarly, the industry took off at a tangent, declared education irrelevant and thereby sought to exist without locally generated knowledge to inform practice. The industry-academy divide has been large in Kenya. A governance structure that is participatory, embracing representation and input from industry, will close this gap. Effective governance and leadership will be structured upon the tenets of call-and-response, found to be appropriate for a variety of learning processes and situations.

The three strands of call-and-response above represent governance structures at various times in the life-cycle of the learning institution, as well as various points in the implementation of a programme or project. Replication is necessary when an idea or a vision is to be shared by the academy, or when the industry is introducing a new piece of technology. Through 'replication', its content and meaning are assimilated. Once fully grasped, there is a possibility of input, through critique, response after trial, results of analysis and so on. Finally, with the academy and industry adequately informed, there is scope for innovative

application and substantial appropriation of the new idea. The recognition of interdependence between the university, on the one hand, and industry and society on the other is a crucial step towards effective governance for vibrant creative and cultural industries. Ultimately, society and industry participate to some extent in the tooling of the individuals that serve them. The collaborative leadership and governance brings together higher education, society and industry in structures and processes that demand commitment to the common course and recognition of other players' significance.

From the foregoing, it is clear that effective leadership and governance of higher education, though not yet attained, is desirable for the development of the creative and cultural industries in Kenya. This will be hastened by a reconceptualisation of the creative and cultural disciplines, an understanding that will lead to their reclassification so that they are not considered as any other applied social science, but taken seriously as creative, performing and cultural arts. This classification is important not just because of the way the subjects manifest themselves, but because of the most appropriate way of teaching and learning. In these subjects, modelling, observation and replication as well as detailed training on a one-on-one basis are key procedures of knowledge dissemination and skills development. Governance issues that cover planning and policy will need to have a clear definition and articulation of these disciplines. Planning for teaching and learning will ensure adequate numbers and qualification of teaching and support staff for both core- and co-curricular activities. Planning for resources would ensure workshops, equipment, studio and related facilities that replicate the working environment for which learners are trained. Policies that support effective teaching and learning will clearly articulate the place and value of the creative and cultural disciplines in the institution and the institution's commitment to contributing to a vibrant industry. With this in place, Kenya will move close to achieving effective leadership and governance in institutions of higher education for the development of vibrant creative and cultural industries.

Notes

1. From the Arts and Humanities Research Council, UK (www.ahrc.ac.uk).
2. www.cpce.uts.edu.au.