

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

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

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

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



Council for the Development of Social Science Research in Africa
DAKAR

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

ISBN : 978-2-86978-717-9

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Typesetting: Alpha Ousmane Dia

Cover Design: Ibrahima Fofana

Distributed in Africa by CODESRIA

Distributed elsewhere by African Books Collective, Oxford, UK

Website: www.africanbookscollective.com

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

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Acknowledgements

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

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

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

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

The Authors

Nairobi, August 2016

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Acronyms and Abbreviations

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

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

List of Authors

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

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

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

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

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

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

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

Preface

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

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

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

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

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

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

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

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

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

The Authors

Nairobi, 2016

Foreword

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

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

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

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

Professor Peter Amuka

Professor of Literature

Principal, Bomet University College

Moi University, Kenya

Introduction

The question of higher education governance and leadership in any country engages with issues that reside in and transfer from activities and policies outside of higher education. Education issues are by and large social issues, and society, whose issues higher education aims to solve, is a main stakeholder in education. In this introduction, the context and basic concepts that this publication addresses are defined and described for the establishment of a common vocabulary. From the population that higher education covers, through the organisation of learning from a ministerial perspective and matters of leadership and governance, this chapter articulates broad issues that concern the practice of post-secondary school teaching and its impact on the creative and cultural industries.

Kenyan society is made up of people of multiple linguistic and cultural affiliations and origins. The country with its 38,610,097 inhabitants (as at the 24 August 2009 national census) has 26,122,722 rural and 12,487,375 urban inhabitants, accounting for 67.7 and 32.3 per cent of the population respectively (KNBS 2010). Of these, the youthful 15–24 year-old age-group comprises 3,877,758 males (48.8 per cent) and 4,066,888 females (51.2 per cent). Out of these, 1,796,467 are in secondary school, while 198,119 are in university, a total of 1,994,586 out of a possible 7,944,646, hence 25.1 per cent. Of those 19 years and above, it is granted that some will be in other tertiary institutions, as higher education is not confined to university.

Education in Kenya is organised through government provision as contained in legal notices, bills and acts. Government response to social issues through education comes in the form of task forces in education and Sessional Papers. Whereas the former seek to make recommendations for government intervention, the latter seek to formulate policies and action plans to ensure that education plays its role in moving Kenya's development agenda forward. With a ministry responsible for education, various governments have either consolidated all education requirements into one ministry, or separated 'basic' education from 'higher' education, normally merged with science and technology, as in the immediate past arrangement. When consolidated, there would be different assistant ministers and/or principle secretaries for the two areas, still demonstrating a level of separation, a move that is perhaps responsible for the apparent lack of cohesion in the educational programmes in the country. Today, there are three

Principal Secretaries, one each for Basic Education, University Education and Vocational and Technical Training.

There are institutions charged with specific educational tasks. These agencies of the Ministry of Education include:

- a. The Teachers Service Commission (TSC), the employer of teachers for public primary and secondary schools and tertiary colleges, playing a role similar to that of the Public Service Commission that recruits and manages civil servants. This would indicate that teachers are not public servants, a debate that runs frequently, especially when matters of remuneration arise;
- b. The Kenya Institute for Curriculum Development (KICD) – formerly the Kenya Institute of Education (KIE). The curriculum developer has the mandate to set what is to be learnt at early childhood, primary, secondary and tertiary institutions of education. It does not concern itself with universities;
- c. The Kenya National Examinations Council (KNEC), the educational assessment organ of the Ministry. It generates an examination syllabus, sets, administers and marks national examinations for primary, secondary and post-secondary training levels, using the learning curriculum developed by KICD (KIE);
- d. The Commission for University Education (CUE), formerly the Commission for Higher Education (CHE), is responsible for oversight of university and higher education, with the mandate to supervise, register and accredit such institutions and their programmes of study;
- e. The Higher Education Loans Board (HELB) administers funding for higher education learners through loans, bursaries and scholarships.

All organs are expected to work autonomously, with levels of interdependence evident, especially between KICD and KNEC. Quality assurance in higher education is the mandate of CUE, while at lower levels, the Directorate of Quality Assurance and Standards in the Ministry of Education is in charge. Thus matters of education planning, delivery, assessment and quality assurance are covered through the institution and organs of the government with express mandate to cover specific duties. CUE, established through the Education Act of 2012, assumed greater powers than its predecessor, CHE. It has taken on the responsibility of assuring quality and order in university education in public as well as the private universities. It has as an anchor the Universities Act of 2012 which guides all affairs pertaining to the establishment and management of universities. Each university's activities and mandates are to be spelled out in their charter and statutes in order to cater for their particular orientation. CUE's role is to monitor that each institution of higher education remains faithful to its stated objective, through relevant inspections and evaluations.

Education Paths

The term ‘higher education is taken to embody all organised learning and training activities at the tertiary level’ (Assié-Lumumba 2006:9). In Kenya, with early childhood, primary and secondary schooling being the initial levels of education, the tertiary level comprises the fourth stage, accommodating learners from around eighteen years of age. Education is structured in levels that are given duration in numbers of years. Early Childhood Education (ECE) starts from around the age of four years (or younger in some cases) and lasts two years. The seven-year-old then joins primary school in Standard 1, leaving eight years later having sat the Kenya Certificate of Primary Education (KCPE) examination. The end of the eight-year primary cycle sees some children stepping out of formal education, while some proceed to secondary school, a four-year stint at the end of which they sit the Kenya Certificate of Secondary Education (KCSE) examination. Whatever form of education or training that the eighteen year-old engages in, whether formal or informal, is then a tertiary level education. In some instances, post-secondary education is broadly described as higher education. For the purposes of this publication, all learning that is systematic, be it formally organised in institutions or individually provided in non-formal settings, qualify to be termed higher education.

The training and education progression path has recently opened with emphasis on the multiple-entry-multiple-exit policy espoused in the new Technical, Vocational Education and Training (TVET) Act of 2013. After primary school, one can either go on to secondary school (normal/academic or technical) or go to a polytechnic for technical training. From here, a student either goes to university, or an institute of technology, or a national polytechnic, from where they would get a degree (university), certificate or diploma (institute of technology/national polytechnic). The last two qualifications allow one to work in relevant positions in industry, but also open avenues to join, at relevant levels, university training in comprehensive or technical universities. The respective higher education qualifications are therefore certificate, diploma, bachelor’s degree (Bachelor of Arts, Bachelor of Science, Bachelor of Technology, Bachelor of Philosophy), Master’s degree (Master of Arts, Master of Science, Master of Technology) and Doctoral degrees (Doctor of Philosophy, Doctor of Musical Arts, etc.). There is therefore adequate scope for both academic and technical training, and the discerning learning planner can direct a learner’s career from as early as the start of secondary school.

Higher Education

Higher education covers academic learning, as well as technical and vocational training. The latter includes the activities of knowledge acquisition and skill

development in the creative and cultural expressions. It constitutes learning and training activities provided by and at universities, of which Kenya today has twenty-two public and fourteen private legally chartered institutions, and thirteen with Letters of Interim Authority (LIA). These vary from conventional universities offering arts, humanities and science faculties, to specialised universities offering agriculture, engineering, science and technology. The latter appears to have been the trend in recent times with public universities. As at today, of the twenty-two chartered public universities, two are expressly Technical Universities. Although some universities bear names articulating their major areas of specialisation, such as university of technology, they tend to offer arts, science and technology courses like all conventional universities.

Higher education is also conceptualised to include conventional post-secondary institutions, such as institutes of technology, polytechnics and colleges of education, agriculture etc. In here are included the professional institutes and schools (Thaver 2004:74), the various institutions that offer training in religion, business and Information Communication Technology as well as the creative disciplines of art, music and dance, design, media and journalism.

Since African higher education is a 'social institution that reflects its socio-historical and global dynamics' (Assié-Lumumba 2006:15), its history and character is as much the history and character of the people's hopes and aspirations as it is the history and character of the people's endeavours in coming to terms with global issues. The institutions of higher education derive their mandate from their categories. Conventional universities, for example, focus on teaching, research and community service, with higher levels of academic activities, a space where knowledge may have been pursued for knowledge's sake, until the questions of funding and relevance arose. The specialised institutions developed, at least in Kenya, as responses to human resource deficits. Of these, the technical institutions emerged to respond to the growing need for skilled labour-power for industrialisation. The vocational institutions (with business, accountancy etc.,) respond to the need for the skilled labour-power for the managerial and accounting roles that large and small firms require. The creative industries are yet to receive equivalent attention in Kenya, and yet it is this area that accommodates a large number of talented youth today.

Public institutions, the focus of this chapter, are set up as a government response to improve capacity and provide skilled human resources for its planned activities in national development and the betterment of life for the people. They are expected to meet societal needs for labour-power, which will deliver services in line with government planning, and contribute to the planning, and delivery, of interventions. The institutions have been developed over a period of time, in response to and as part of government development plans, or as purely politically motivated decisions.

Governance and Leadership

This book focuses on governance and leadership, terms that encompass broad as well as specific ideas and behaviours. Each institution has different organs for the implementation of its programmes. These component organs relate to one another to ensure success, organisational coherence and accountability. ‘Governance can be defined as the process of providing policy leadership, oversight and strategic guidance on management of resources and delivery of services as well as the formulation and implementation of sound policies and regulations’ (Report of Task Force on Education 2012:173). As a complex process it deals with the guidance necessary for sound policy formulation and implementation. It covers relationships among those in authority towards the running of the organisation in terms of utilisation of resources and meeting of the organisation’s stated objectives, i.e. service provision.

Governance covers the structure of relationships, the interaction between the units or components of the organisation, and how they negotiate circumstances to give the organisation a sense of coherence, authorise policies and legitimise plans and decisions in an accountable, responsive and cost-effective way (Locke, Cummings and Fisher 2011). Governance is what accounts for the success of an academic system. The academic system is made up of interlinked units. These need to work closely and complementarily. Governance demands focus on structures and systems, and the qualities of the personnel in charge who give direction. Our focus is on governance of higher education as it relates to the development of the creative industry. The success of the academic system presumably reflects in the dynamics of the industry. If the academy provides the industry with skilled and knowledgeable personnel, then leadership and governance in higher education create an atmosphere conducive for this to happen. Governance and leadership in higher education must by necessity impact on the activities and structure of the industry.

But since higher education is a factor of society, various societal players contribute to its definition. These include state and civil organisations with a role in ‘securing the coherence, effective coordination and functioning of the system as a whole, the different sectors which comprise it and the institutions within each sector’ (Wolpe, Singh and Reddy 1995:113). The higher education sector in Kenya is multi-dimensional, with government and other stakeholders and culture bearers whose activities and opinions have a bearing on its activities. As a service provider to society, higher education matters are of concern to society. It is worth noting that matters of education come up in political discussions, especially with politicians aiming at scoring positively with the electorate in Kenya. Despite the multitude of rhetoric generated at such times, one often hears tangible issues raised that point to the belief that education gives direction and impetus for the growth of society. To this end, Kenya’s education task forces traditionally conduct stakeholder briefing and fact-finding sessions, so that views from as

wide a population as possible inform decisions and conclusions that should be representative of society's views and opinions.

Another significant factor in this higher education definition is academic freedom, autonomy and accountability. This contributes significantly to the governance and democratisation of the institutions of higher education (Wolpe, Singh and Reddy 1995:113). The university in Africa as a whole has been accused of inefficiency in many areas. This 'lack of efficiency is created in part and maintained by state control of top administrative organisation and management' (Assié-Lumumba 1996:7). This was even more so in Kenya before the year 2002, when the Chancellor of the public universities was the President of the Republic, and the Vice-chancellors were appointed by the Chancellor. In this scenario, merit was not the determinant of appointment to leadership, nor was ability or experience necessarily considered. When the appointee was inadequately prepared for the job, the activities and output of the institution suffered. The appointee was perceived, and in fact leaned more towards a political role, instead of efficient management of services in the institution (Assié-Lumumba 1996). There are still reports of 'undue political interference in institutional management' (Report of Task Force on Education 2012:173) despite new legislation that ensures a level of autonomy. This has led to tension at times, between top management and staff or top management and students, especially when there are disagreements between staff or students and the state. The university atmosphere was often marked by instability due to polarisation of students and staff against top management and government on matters that lead to mass action and unrest. Today, top management positions are filled through competitive selection, and it is expected that the appointee will bring in relevant academic and experiential qualifications. This mode of appointment reduces the alienation previously felt, where the chief executive was not perceived as a member of the institution, but an imposition of the dominant political establishment. The competitive selection is expected to tap into the nation's top academic administrators, a move that should ensure that governance and leadership of the university facilitate a healthy relationship with industry and society.

Universities have also reflected the social and political conflicts such as party affiliation (Assié-Lumumba 1996). It was recently observed during the student union campaign and election period in one of the universities in this study that candidates vying for student leadership posts prepared publicity posters in very clearly national political party colours. The red, yellow with green, blue and orange colours that are symbols of political parties went hand in hand with geographic and linguistic affiliations of the candidates, as discernible from their names. With Kenyan politics largely tribally demarcated, governance at the university at student level, when run on political party parameters, becomes tribal in demarcation. This is a step towards the marginalisation of sections of the population, and there is often evidence of segregation on account of linguistic heritage.

University governance becomes complex when matters of globalisation are considered. When there is significant support from external donors, as happened during the period of structural adjustment programmes, and other forms of international bodies' support, the challenge is how to sustain cooperation 'while decreasing intellectual dependence on former European colonial powers' (Assié-Lumumba 1996:8). When large amounts of aid come into an institution, 'chief academic officers of higher education institutions have limited power and accept decisions made in the centre through the technical advises from industrial countries and experts from international organisations' (Assié-Lumumba 2006:53). After all, he who pays the piper calls the tune. This leads to cultural colonisation, a phase that many institutions of higher education went through, and some still do.

One of the key elements in governance appears to be coordination, the bringing together of different players for a common goal. Not only is it crucial that valuable players are identified, but that the goal is clearly articulated, and the vision bought by the players. The challenge of good leadership often leads to the limitation of autonomy of sections being coordinated. These sections have mandates, and their thoughts, plans and activities must be herded together. When not appropriately harnessed, there is bound to be a limitation that is not necessarily the expected shepherding so that a common goal is achieved. Poor leadership will result in the strengths of the units not being recognised, captured or addressed. Such strengths and attempts to employ them may also be misunderstood, and so vital human resource goes to waste. Coordination is crucial in governance, for cohesion and coherence in an institution's programmes. It is worth noting that democratic governance alludes to decisions that will at some time or other constrain action and rights. Where two or more units come together, each must cede some ground in order to accommodate other units.

Another key element in governance is accountability, the process of respecting checks and balances towards providing evidence that the unit is fulfilling its designated function. Accountability is a perfect curtail on freedom, as it regulates thinking and action. Accountability becomes significant especially where there is cost-sharing, like in higher education in Kenya. The public higher education bill is borne heavily by tax-payers. Over and above this, parents and guardians must also chip in, because there is a component of tuition and subsistence fees that each student, whether privately or government-sponsored, has to pay. Governance is about negotiating these to ensure coherence and successful implementation of plans.

This requires appropriate leadership, defined as 'seeing opportunities and setting strategic directions, investing in and drawing on people's capabilities to develop organisational purposes and values' (Locke, Cummings and Fisher 2011: 2). Good leadership calls for skills and abilities that are focused on opportunities and people. It entails the knack of matching people and opportunities, resources and needs. It calls for an acute awareness of the context of operation, sensitivity to

dynamics, and openness to ideas from those in the organisation. Herbst, Maree and Sibanda (2006:592) indicate that leadership requires a strong personal ethic and compelling vision of the future. Such were not necessarily the attributes looked for, or seen, in the vice-chancellors appointed during the years of state-control. Yet, perhaps appointing authorities still focus more on academic achievement, which is necessary, without giving much thought to proven leadership ability or capacity: a 'shortage of skilled leadership and lack of management capacity... identified... as some of the major failings of... higher education' (*ibid.*). Though writing about South Africa, Herbst, Maree and Sibanda (2006) describe a situation that applies to Kenya. There seems to be a need for university leaders who are not only credible scholars, but also effective leaders, as seen in the wording of advertisements for university leadership positions.

There appears to be faith in the combined effect of intellectual achievement and academic leadership. These are perceived to be instrumental in guiding the institution to find its niche. Leadership entails matching an institution's strengths with the prevailing opportunities in the environment. The institution's academic strength is a reflection of the academic standing of its employees. An effective leader seeks to channel the institution's efforts towards finding significant ways in which it could impact on society, guided by the abilities of its personnel. The achievements and capacity of staff are harnessed to generate an institutional agenda. This demands a level of cognitive ability, a capacity to process complex information in order to make valid decisions (Herbst, Maree and Sibanda 2006). The leader appropriates analytical skills in order to successfully match the institution's strengths with societal challenges. These skills are usually developed through engagement with a lot of information, the development of the ability to categorise information and the capacity for discerning the various elements that make the whole, thereby matching like objects and identifying points of convergence and divergence. This studying and placing is a complex analytical skill akin to those developed through training in the creative arts. To date, however, no Kenyan university has employed a creative academic in a top management position, a situation that cannot be ignored in the interrogation of higher education's leadership and governance impact on the creative and cultural industries.

Educational leadership is needed today in Kenya because of the educational challenges of a changing political and economic environment. There are today a lot more highly qualified academics who believe they can do the job of the vice-chancellor better than the sitting administrator. This can provide an emotional challenge to those in leadership positions. The leader is expected to be capable of providing the requisite emotional stability for the institution to move forward. Such a role requires leadership that is people-building and that works towards higher levels of staff motivation and morality. An effective leader 'enhances

subordinates' satisfaction with, and trust in leadership, as well as employees' emotional commitment to (the) organisation' (Herbst, Maree and Sibanda 2006: 597). This is partly achieved through the free exchange of ideas, and the sharing of the organisation's inspiring vision, a vision that must first be developed. The process of sharing a vision with personnel who feel they are better placed to do what the leader is doing is a daunting task. It requires deep insight, stamina and patience to cultivate a good working academic team that will see the institution grow as a unit, despite the diverse outlooks and attitudes of its employees.

Higher education institutions in Kenya require leadership that will transform the education sector into a formidable contributor to the national good. 'The greatest want of the world is the want of men—men who will not be bought or sold, men who in their inmost souls are true and honest... men whose conscience is as true to duty as the needle to the pole' (White 1952 [1903]:57). However dated this quote, it remains true today. Governance and leadership are challenges of commitment, steadfastness, vision and courage to take charge in a manner that develops the total institution – its philosophy, activities and personnel. Effective governance demands courage because one is often travelling uncharted ground. Innovation and creativity are instruments with which the effective leader must be familiar in order to meet challenges and negotiate obstacles systematically.

Funding

The higher education environment in independent Kenya is characterised by limited funding for public programmes, increased enrolments in schools at lower levels, performance-based public policies and heightened expectations of academic relevance. The academic capacity of each institution is judged by the numbers of its academic staff and their levels of qualifications. This explains the move by universities to profile their staff by qualification and research performance. This move is often perceived as attractive for students, collaboration partners and investors through projects, who should be wooed by the implied capacity of the institution to deliver against the promises in its mission and objectives. The staff profiling, statement of mission and articulation of vision do not just provide a portrait of the institution; they also market the institution to multiple clients – students and partners.

There are several dimensions of funding that affect higher education in Kenya. 'Availability, scarcity and absence of financial resources for higher education determine the capacity of institutions to function and fulfil their educational and societal missions' (Assié-Lumumba 2006:9–10). The university today operates in a context of past and present economic crises, structural adjustments and instability of financial bases. All these lead to reduced government disbursement because it must rationalise distribution of the limited resources at its disposal. Yet quality is not cheap and quality education demands heavy investment. Higher

education of the type that produces human resources that do not need pre-work training demands the creation of a work-simulated learning environment. This, in the technical subjects such as are taught in some of the institutions under discussion, requires heavy investment in human and material resources.

Qualified staff at the highest level come at a cost. For the first years of independence, most doctoral degree holders in Kenyan universities held foreign qualifications. In 1994, one of these authors could not register for a Doctor of Philosophy degree study locally, due to the absence of both an accredited programme in the arts and qualified staff for supervision. It is with the expansion of university education that local institutions started to train and graduate doctoral candidates, yet not all disciplines are covered. Today, each of the twenty-two public universities has a number of doctoral degree holders in the ranks of lecturer to professor, and a doctoral degree is perceived as a minimum qualification for appointment as a lecturer.

Quality also demands material resources. The need to train workers for the industry demands ensuring learners are equipped with mastery and skill development in the use of relevant technology. Various projects have been undertaken by central government for the provision of resources, mostly in basic education, such as school equipment programmes. In the creative arts, not enough resources have been put in place for training. Currently all the departments of creative and performing arts courses in the public universities demonstrate poor equipment. The high cost of imported music instruments and equipment, for example, explains the poorly equipped music departments in the public universities where the subject is offered. In film and theatre, the cost of equipping theatres and studios is tied to the cost of purchasing the relevant equipment, costs that are high because of their special nature, and the fact that they are not normally produced locally. This leads to theoretical teaching, with little exposure to relevant technological devices that the trade employs. This compromises quality because:

- students are forced to learn only what is available, as opposed to what they may have had interest in or prior knowledge of;
- students' skill development is checked because of limited access to instruments for practice;
- students' proficiency is checked because their education is not complete on account of inadequate learning material.

These are funding challenges that call for heightened levels of governance and leadership for successful delivery of learning programmes that will lead to relevance of higher education. The need to make education relevant demands close links with society and industry. The higher education–society–industry link is crucial for educational relevance.

Industry

Industry is a part of the complex unit that depends on the academy and, in particular, on higher education, for its sustenance. In responding to the needs of society, industry generates goods that are consumed to meet a variety of needs. In order to be relevant, industry needs to be provided with information on the needs of society. It also requires indications of the nature or intervention that will meet society's needs. Industry therefore provides a major *raison d'être* or purpose for the academy, and especially for higher education.

Africa's industry comes in varying shapes and sizes, with the country's context shaping its type and size. Small and medium enterprise industries characterise much of what happens in Kenya. The informal industry, the *Jua Kali* sector, employs a vast number of workers. Many small industries are often indigenous, local people-owned, and small-scale operations. They have limited skills and financial resources, commanding low levels of managerial and technical skills (Ebong 2004:556). In Kenya, these include bakeries, tailoring, carpentry and grain milling, among others. Their production is at a basic level and of a basic nature, often labour intensive.

The modern industrial sector is described as a foreign-controlled enterprise (Ebong 2004). This has a larger financial base, a higher level of organisation, more skilled labour, a good deal of technical operation and a larger workforce than the former. In Kenya this would include car assemblies, the food processing and flower industries, and the export processing zone (EPZ) whose objective is to produce items for export.

There are 'market motivated industries' (Ebong 2004), which are large scale firms, with foreign ownership. Such companies that manufacture tobacco and cement in Kenya fall here. Some of these that have government collaboration, where government has shares, and are thus parastatal companies in Kenya. These include government-sponsored investment, such as happens with tea, coffee and the sugar industry.

Whatever the size, these industries require technology, technical and administrative labour-power. The role of the university, having been understood as providing human resource for envisaged national development, empowers higher education to provide skilled players for these industries, and to generate the requisite technology to ensure they fulfil their mandate of providing intervention for society's challenges.

Of significance to this discussion is the segment of industry that relies on practitioners of a creative nature. This is a segment that depends and relies on intellectual productivity more than the tangible products that other segments of industry rely on. Operating at a creative level and working with cultural products, the creative and cultural industries are fast occupying the place as an industry of choice for mostly young, untrained, talented post-secondary school Kenyans.

With an estimated contribution from music-based creative activities to the Gross Domestic Product (GDP) of 5.32 per cent in 2007, the industry absorbs young people from all walks of life. It comprises the creative activities of composing, performing/displaying, recording, disseminating and archiving creative material in sound and visual formats. It also comprises the fast moving elements of graphics, animation and other computer and information technology-based activities. These cover visual arts, crafts, fashion design, advertising, video games, cartoons and film production.

This industry is characterised by uncoordinated training. There are many and diverse institutions offering courses that may be more commercial than professional. The number of media and computer colleges in each urban area, for example, testifies to the popularity of some courses. The creative and performing arts are privileged owing to the number of respectable centres of skills development that exist. Several teachers also operate on a freelance basis and take pupils through a development programme, mostly through apprenticeships.

Society

Kenyan society is fast distinguishing itself as a consumer of quality products as well as an informed participant in global agenda. Kenyans are not only known for talent in the sports arena, but are also found in the faculty of well-established institutions of higher education, scholarly and research activities the world over. Over the years, Kenya has unwillingly or unwittingly, exported skilled and qualified labour-power to the West. The brain transfer has not neglected other African countries, with South Africa, Rwanda, Namibia and Botswana being hosts to many Kenyan scholars, doctors, engineers, planners, architects and economists.

This exposure makes Kenyan society as a whole knowledgeable about rights, expectations and possibilities. The demand for quality is therefore high, raising the stakes for higher education to deliver quality products in terms of human resources and technological advancements. Yet the converse is also true. There are a number of Kenyans whose way of life demands a different type of provision. The Kenyan whose cultural orientation requires modalities of succeeding in a world where long-held values are fast eroding needs answers to deeply philosophical concerns. The Kenyan whose world is falling apart due to the ravaging effects of prolonged drought or health-related challenges like HIV/AIDS needs intervention so that the cycle of poverty is broken and a semblance of normalcy is restored.

These are the extremes of society that the Kenyan higher education is developing in and for. It is the sum of Kenya's people who contribute to and hence make demands of higher education. It is for this society's challenges and dilemmas that industry endeavours to produce intervention. It is for the facilitation of this process by industry to satisfy society that higher education needs to find a place. It is by understanding society that higher education will inform industry, so that

the tripartite engagement produces a unity of purpose and achieves the much needed economic boost for Kenya.

This book is the output of CODESRIA-supported research that aims at encouraging a stronger academy–industry partnership. The authors are all performing artist–educators in institutions of higher education in Kenya, with diverse backgrounds in creative activities and academic administration. Observations and interaction with learners and practitioners have led the authors to interrogate the nature of our learning institutions with a view to seeking greater impact on the economy. The creative economy, and with it the creative and cultural industries, is now a mainstream economic sector worldwide, engaging thousands of youth in Kenya. Like other industrial sectors, its growth and stability can be enhanced by an enlightened workforce. The university in Kenya is tasked with producing knowledgeable workers to steer national development. An investigation into a component of higher education, its governance and leadership structures and styles sheds light on the past, current and expected performance of this industry.

In the chapters that follow, we investigate and present issues around the development of the cultural and expressive disciplines in higher education, seen generally as university education. Starting with an overview of how higher education has expanded to cover the arts, general and specific episodes in dynamics shaping the planning and implementation of learning are seen from a broader national development perspective, as this has an overarching effect on the provision of education. A total of five public universities were purposively sampled for the study, being public universities that taught one or more of the expressive arts-based courses. The story of how the arts came to school unfolds from desktop research and field notes. Issues of governance and academic leadership as they impact teaching and learning in the arts are tackled through analysis of responses to related questions from education administrators in selected public universities. Pupils' views are accommodated as the responses from leaders are triangulated in drawing a picture of Kenyan academic leadership's provisions for the creative and cultural industries, an industry that seems to thrive without higher education's support. Higher education boasts arts students and student artists. Through classes and by taking part in co-curricular cultural activities, university students develop skills and acquire technical knowledge that they hopefully apply in later life. The organisation of and provision for learner participation in the two avenues for development, core and co-curricular activities, reflect a university management's attitude to the disciplines. The governance structure and articulation of a university's key values demonstrate its commitment to training for the creative industries. Its provisions for core and co-curricular activities reveal academic leaders' understanding of the nature and value of the creative and cultural industries and their perception of the role and value of the expressive arts as activities and disciplines of study.

Higher Education in Kenya: Strides and Trends

If higher education is seen as society's endeavour to 'produce high-level teaching and research, and to do so in the context of national development, of nation building, of leadership, of rigorous disciplined thinking, creativity and service to the community' (Dubbey 1991:8), then an overview of higher education must be provided within the framework of Kenya and its development agenda, as well as the aspirations and world view of its people. Traditionally, universities 'had served the community mainly by educating the youth, by introducing them to current knowledge and by expanding the stock of such knowledge' (Meeham 1993:90). This general characteristic has been the same story of universities in Kenya, the main focus of higher education discourse in the country.

The history of Kenya's higher education is linked to the history of the nation of Kenya. From a region of multiple nations, each with its social systems in place, 'Kenya' was consolidated as an externally ruled country going through various phases of colonial and other administrative arrangements before independence. Each of these constituent nations that made up the forty-two communities of present-day Kenya maintained its ways of empowering its youth towards gainful occupation. Ssekamwa and Lugumba (2001) confirm that African indigenous education maintained forms of higher education long before Western civilisation's format of what is today practised in Kenya as higher education. Even within this conceptual framework that defines higher education in close connection to Western civilisation-based schooling, provisions for higher education preceded independence in Kenya and the whole of east Africa. Even though 'universities are not indigenous institutions... transplanted by colonial powers at end of formal colonialism' (Oanda, Chege and Wesonga 2008:77) they are prominent in the education all landscape of the continent, having great effects on Kenya's development agenda.

The central place that the university, occupies invites closer scrutiny of its mandate and success in meeting the same. Universities have the three closely related functions of teaching, researching and rendering public or community

service. They were seen as 'places for intellectual discovery and excitement, places for adventure and discovery of new ideas and theories' (Oanda, Chege and Wesonga 2008:76). Therefore, 'at their inception, the African universities were characterised by structures dependent on and [in] submission to the academic models and specific institutions of the former colonial powers' (Assié-Lumumba 2006:31). But the need for development and the cries for relevance have seen efforts to change these perspectives. A 'redefined mission of the university as a problem-solving research institution' (Oanda, Chege and Wesonga 2008:78) has subsequently brought challenges for African universities to focus their missions on community problem solving that cater for the communities where they are based. This has brought with it the challenge of relevance in the global arena, where the university must survive as a global entity. The regional-global relevance dichotomy remains a factor that impacts the dynamics of higher education practice.

It is within this culturally conflicting context that this chapter traces the growth of the university as a component of higher education in Kenya is traced in this chapter. The chapter follows the development of formal education in Kenya during and after colonial rule, noting the effects of missionary and colonial philosophies (politics) in the face of government decisions and convictions. This is enriched by Africans' growing awareness and expectations of the role of education in political and economic emancipation, hence their pronounced quest for higher education. A neo-colonial thrust in the form of the structural adjustment programmes with their effects and impact on the progress of higher education are visited before the current status of more open access, equity and accountability that are slowly characterising higher education in Kenya is presented.

Early Days

At the end of 1910, the missionaries in Kenya, with the support or collaboration of local leaders and chiefs and so on, had established a few schools. Local participation in the effort included providing land for the building of schools (Ssekamwa and Lugumba 2001:3), and encouraging (or sometimes permitting) children to attend. The colonial government's input followed the 1908 recommendation of Prof. J. Nelson Fraser to set up education departments and appoint directors for same. This led to the development of three racially distinct curricula in Kenya. The first one was for Europeans, the second for Asians, and the third for Africans. It was this third one that focused on industrial and agricultural education (Ssekamwa and Lugumba 2001:4).

By 1921, the colonial government opened a technical school on Makerere Hill in Kampala, Uganda, which became the seat of government in one of the three East African states under British rule at that time. A year later, it was renamed Makerere College, to be elevated in 1949 to University College status, and called the University College of East Africa (Otieno 2010:29). This regional centre for higher education

offered University of London degrees, a status maintained until 1956 when the Royal Technical College of East Africa was opened in Nairobi to offer diplomas in technical and commercial education (Otieno 2010). In 1963, the University of East Africa was inaugurated out of the Kampala-based institution, with Makerere being the core and offering qualifications in medicine and agriculture, while the Nairobi constituent College focused on engineering and veterinary medicine, and the Dar es Salaam College provided as scholarship in law. It was not until the independence of the three countries that, in 1970, the University of East Africa was dissolved to give way to three independent universities. And so, the University of Nairobi, Kenya's first university, was inaugurated on 25 March 1970 (Otieno 2010:30), with Kenyatta College, an institution offering a diploma in education becoming its first constituent College in 1972. In 1984, Moi University was established as Kenya's second public university, with Kenyatta University College becoming a fully-fledged, and Kenya's third public, university in 1985. Thereafter, the nation saw a rapid growth in the numbers of universities, both public and private.

This rapid expansion can be explained by historical facts. The British colonial policy authorised the different church missionaries to organise education in the colonies. However, due to some settler communities' recognition of the risks associated with granting Africans access to European education, risks identified as endangering the settler community's privileges, there was a fair amount of resistance to this move, resulting in limited expansion in some areas (Assié-Lumumba 2006:32–33). The British Advisory Committee on Education in the Colonies and the 1924 Phelps-Stokes Commission played key roles in defining the future and development of education for Africans under British colonial rule. Whereas the colonialist played to the tune that the African's capacity to learn was limited, it was not easy to deny the fact that 'higher education could become a tool for liberation in the hands of the Africans' (Assié-Lumumba 2006:33). The fear was real, and its effects would soon be manifest when educated Africans led the quest for independence.

And so came the 1950s and early 1960s with successive granting of independence to the colonies. First, it was Tanzania in 1961, then Uganda in 1962, and finally Kenya in 1963. Each country there after acquired the right to self-determination, and hence regulation of its development agenda. Given the presence a 'few formally educated Africans, especially those with higher education degrees before independence, Africa's first generation of post-colonial Western-educated elite genuinely expressed the need to reform the inherited education systems to adjust these systems to the needs of the African societies (Assié-Lumumba 2006:104–5). With the newly established governments yearning for development, and attaching this to education, they decided to promote higher education, making it a vital item in the social agenda and development planning. Higher education was made a vital part of the education system, and in Kenya, constantly linked with research.

Independence Days

Education has subsequently featured prominently in Kenya's development plans. Perceived as more of an economic than a social service, it is expected to relieve the shortage of skilled human resources needed for national development. It is also seen as the remedy for the equalisation of economic opportunities (Otiende, Wamahiu and Karugu 1992:131). Throughout the history of Kenya, the three constant themes in education planning have been access, quality and relevance, and cohesion and respect. They are briefly discussed as follows:

- a. Access – the expansion of opportunities for learning, opening up of space for the marginalised be it through gender, culture or geographic location. Nomadic communities had made it necessary for mobile schools to be initiated in Northern Kenya; the issue of education levies has been systematically reduced to enable the economically challenged to still access education etc.;
- b. Quality and relevance – the need to provide high-level labour-power for development. With the country's recognition that only Kenyans could develop Kenya, the desire to develop skills and competencies in crucial areas of national development has been reflected in successive development and education planning documents;
- c. Cohesion and respect – the need to promote national unity in a country of people differentiated by religion, language and culture as well as economic status. Education is seen as a catalyst that can institute a level of equality, thereby enabling people to see themselves and others differently.

These three objectives have elicited the articulation of several strategies. Three of these were salient in the early days of independence:

- a. Free Primary Education, as a component of Universal Primary Education targeted at dispersed, nomadic people, those who lacked funds, and the increase in the number of qualified teachers. The response to this saw a rise in school enrolment from 891,553 in 1963 to 1,676,000 in 1972 (Otiende, Wamahiu and Karugu 1992:131). The key obstacles reported remained access to facilities and parental attitudes;
- b. to increase the number of qualified teachers, the government expanded the training programmes for primary teachers. Both in-service and pre-service training were made available, with the former initiated to ensure that teachers in the classroom, employed as untrained teachers, but gradually acquired relevant skills for service. In terms of policy, the student–teacher ratio was fixed at 40:1 (Otiende, Wamahiu and Karugu 1992:131), but the rate of enrolment has continued to rise, and primary school education has continued to expand rapidly;
- c. the call for relevance has been in response to a growing number of unemployed and unemployable youth, whose training was perhaps seen to

be inadequate to fill existing job opportunities. It has also been an attempt to equip youths with skills for the technologically-oriented occupations, such as those of manufacturing and agricultural production. To this end, the number of polytechnics, technical institutes and institutes of technology has grown steadily, offering technical and vocational training to equip young school leavers with knowledge and skills for employment.

Educational Reforms

As government questioned the role of higher education in the national project of socio-economic development, questions about the type of learning required arose. This led to various education commissions and taskforces. The earliest focused on relevance, recommending a move away from the colonial structure that had a segregated curriculum in 1964. Another way of linking education to economic emancipation at the national level included changes made to technical education. These would see the extension of the duration of craft and trade courses, the starting of new trade and technical schools and expansion of existing programmes to stretch beyond their original coverage, for example at the Kenya Polytechnic where provision for expansion of accommodation was made (Otiende Wamahiu and Karugu 1992). In this regard, Otiende, Wamahiu and Karugu (1992:142) report that:

the third development plan noted the need to study and change the secondary school process in Kenya. It was observe that the education system had managed to turn out academically-oriente[d] school leavers for middle – and high-level occupations. However, the manpower needs of the country were still not being met. The importance of direct linking of secondary and tertiary education to the nation's manpower requirements was thus reiterated.

This led to calls for curriculum re-appraisal, an evaluation of teaching procedures and student selection. The government recognised the need for technical training for the modernisation of the country, and thus moved to increase opportunities at secondary school level. This saw a rise in the number of vocational schools and technical secondary schools in the 1980s (Otiende, Wamahiu and Karugu 1992: 143) and calls for the two polytechnics to develop their curricula in close liaison with employers and policies, and in 'consultation with the relevant ministries' (Otiende, Wamahiu and Karugu 1992:144). One of the institutions in this study was previously a national polytechnic and continues the tradition of requiring stakeholder input during curriculum development, a move that ensured relevance of courses taught to the needs of the industry. The stakeholders are usually the relevant professional registration body, the recognised employers' consortium, or practitioners' board, as the case may be. This gave the graduating students the assurance of programme recognition, and the chance to have fulfilled relevant pre-registration criteria by the end of their training.

Changes in education provision for relevance have not been easy to initiate or sustain. It is one thing to desire change, yet quite another to know how to go about it. In one of the subject areas under study, it was long indicated that the curriculum at the university needed to reflect the cultural situation on the ground.¹ Such a struggle would arise because of an entrenched practice that resulted from the orientation of educators in the early years of the programme's development. Curriculum content and delivery change would require educators versed in the body of knowledge considered relevant to the day's needs.

The university is also a social space, where matters of governance and leadership play significantly in ways that affect knowledge transfer. It is a reflection of the dynamics in society, aggravated by the number of intellectuals therein contained. 'The type of university that prevails in Africa has been struggling between the actualisation of its European medieval roots and colonial foundations, and the African history and contemporary social structures' (Assié-Lumumba 2006:31). It is no wonder then, that there have been conflicts in university-government relationships. The 1980s and 1990s higher education in Kenya prevailed in a context of political unrest and relative instability, counting the 1982 failed political coup. The numerous student's protests and staff strikes that led to prolonged closures, the formation of the various staff unions and their militant approach to problem-solving did not make for peaceful co-existence between government and higher institutions. Nor did they lead to much achievement in the development of a suitable atmosphere for the advancement of higher education. Limitations of academic freedom, for example, have come from leaders' continuing tendency to define education in its 'economic instrumental terms as a means to secure jobs only, thus aiming to create new generations of careerist Africans who would... not have the critical insight to connect their internal situations to the global system or to the nature of the regime in place' (Assié-Lumumba 2006:80). This simplistic view of the role of education fails to acknowledge that learners are exposed to knowledge and skills, but there is no way of controlling what they do with it. Higher education might, therefore, be considered a risky business.

Yet in all this, the demand for higher education keeps rising on account of increase in access and enrolment at lower levels. This has resulted in the growing numbers of students qualifying for higher education. Their acceptance at university means crowding in students accommodation, and rapid expansion of bed-space that included the sub-division of rooms in the halls of residence, the introduction of double-decker beds and the putting up of pre-fabricated buildings to house students in the 1990s. The crowded lecture rooms and extension of the timetable were inevitable. With the teaching timetable stretching into the weekend in some cases, and running from 7.00 am to 9.00 pm, learning was bound to be affected as lecturers had large teaching loads. Double intakes (admission of two cohorts of students at a time, or twice the declared capacity in some cases) soon came to

mean no 'summer holiday' as the staggered entry of students led to year-round teaching. The extended timetable was not matched with staff recruitment, and so part-time lecturing became necessary. One would be employed at one university, and hold part-time contracts in another or others. Today, a number of personnel are 'permanent part-time staff' because they provide part-time services to a number of institutions, and hold no full-time position at all. These conditions have taken their toll on governance and leadership in the affected institutions, affecting the practice of higher education.

The volatile political atmosphere of the 1980s and 1990s saw the harassment of academics and students. Many were detained, and a large number forced to flee. The 'stock of human resources (got) depleted by the massive departure among the most highly educated segment of the population as a result of... political strife and severe downward economic trends...' (Assié-Lumumba 2006:155). The rapid expansion of higher education institutions, their numbers, their programmes and intake have subsequently faced the challenge of human resources. The brain drain of yesteryears is yet to be adequately reverted. Today, with the expanded number of higher education institutions, there is competition for qualified staff, one of the requirements of evaluation and award of licence to operate.

Relevance

Changes in the national environment have included effects of funding where, for example, World Bank conditions led to minimal funding for higher education. Since the 1990s, many educational changes 'have been framed in reaction to the crises and as a response to recommendations and prescriptions of the regional and international organisations and industrial countries that provide grants or support the awarding of various forms of loans' (Assié-Lumumba 2006:105). This is a reflection of the perennial call for relevance in education. Dubbey (1991) commented on concerns about cultural development in the institution of higher education even while celebrating high achievements in university education. In Kenya, the question of relevance has been raised mostly in relation to national development, resulting in the already stated move towards technical education. The conflict raised by this redirection is because it is seen as a return to colonialism, when education for Africans was 'more technical or vocational, and the concern for relevance focused on adaptation to the local milieu for immediate use and benefit' (Assié-Lumumba 2006:42). Did independent Kenya eventually find the colonial government to be right, after years of faulting the institution?

The cultural relevance of education to Kenyans as a people, does not however appear to attract the kind of attention that this study would be comfortable handling. In the face of structural adjustment programmes from donors and government's response to the same, the question of who defines relevance in education is important. Whereas the goal of education at independence was for

achieving socio-economic independence (everything then was understandably tied to independence), formal education has since continued to be seen as an investment in development. The more years one spends in education, the better the imagined capacity to participate in the economy, as reflected in salary expectations of graduates. The notion of relevance is not shared between government and consumers of education, or its sponsors either. Whereas government wants technical ability to drive development, learners and their sponsors (parents) want high qualifications to earn well-paying white-collar jobs. At another level, 'what is taught at school should be of use locally but when dealing with the rest of the world it should equally be useful' (Ssekamwa and Lugumba 2001:138–9). There may not be a consensus on the meaning of relevance, but there is an agreement that something is amiss.

Kenya has tackled this through various education commissions with diverse effects. From a racially segregated curriculum at independence, the Ominde Report (1964) led to a unified curriculum in the interest of national unity, and recognition of the African's ability to excel in academics too. 'Between 1964 and 1985, the 7-4-2-3 system was adopted, leading to seven years of primary education, another four years at the lower secondary (forms 1–4), two years in the upper secondary (forms 5–6), and three years of university' (Wanjohi 2011:2), clearly reflecting the practice in the UK at the time. This was later faulted with encouraging elitism and individualism, and being too academic to lead to direct employment. Thus,

education, which Kenyans regarded as a medium for social mobility and national economic development failed to deliver as the number of unemployed school leavers continued to grow in the first years of independence. ILO also called for a change in the educational system in order to help reduce unemployment. The change consisted of increasing the technical and vocational aspects of the curriculum. The move by ILO towards vocationalising the education system won support from the World Bank (Wanjohi 2011: 4).

This call for relevance led to the change in the education system, following the Gachathi and Mackay reports of 1976 and 1981 respectively, to the 8-4-4 system in 1985. Now, Eight years of primary school education leads to four in secondary school, and a final four years for the basic bachelor's degree course at university. With this came the establishment of the second public university, whose emphasis was to be science and technology, appropriately located in a rural setting. Other government policy papers on education, including higher education, have led to the establishment of monitoring and regulatory mechanisms in a bid to ensure quality and relevance in education, as well as attempts to ensure access for all.

On the latter, affirmative action, including policies for under-represented groups have led to the adoption of lower university entry cut-off points. This started with women and extended to hardship areas of the country, where lower

qualifying grades are allowed for admission onto government sponsored courses. The latter is in recognition of the underdeveloped infrastructure in these areas, and the long history of poor provision for education that makes these learners unable to compete with others elsewhere in better equipped schools. Recent issues on equity have focused on female representation in science and maths, with their low numbers being questioned and measures sought to increase the number of women taking up science and technology-based courses in higher education. Whereas measures are put in place to correct effects in relation to the numbers, the question of quality as it relates to resources is a separate hurdle that government and other education providers interrogate.

Funding

One of the key challenges to access, equity and relevance in Kenya's higher education, that is equally a challenge to higher education leadership and governance has been a matter of funding. Without adequate funding, resource mobilisation becomes an insurmountable hurdle, leading to poorly equipped institutions and inadequate numbers and cadres of personnel. The influence of donor agencies on Kenya's educational policies are reported to have been substantial at times (ColClough and Webb 2010; Assié-Lumumba 2006). Funding not only affects what is offered in the curriculum but also how it is offered, a factor of who teaches and the resources they utilise for teaching, as well as the teaching related support-activities that they engage in. Tasked with teaching and research, the university, for example, requires academic staff to engage in both activities, so that newly generated information, the outcome of research, can impact on teaching and the assimilation of that information.

With an increase in the number of learners, staff time is stretched, thus compromising their availability to conduct research. The same expansion stretches resources, limiting the funds available in universities to sponsor research. Besides, the large number of learners demands recruitment of more staff, stretching the budget of government such that most funding allocations go to staff remuneration. In teaching, the more technical subjects have often been targets for government and donor sponsorship, this being largely targeted at science and technology. The arts-based subjects, the main concern of this project, have not received the support that would have facilitated high levels of knowledge and skill development, and that would in return have led to high yield industry. In music, for examples, learners at university are often forced to study the available instruments, as opposed to what they may have the inclination to choose, or sometimes what they may have started learning at lower levels of education. This restricts the quality of learning, and the breadth of disciplinary coverage in higher education. It is known that most private secondary schools are better equipped than public universities in this regard. It is, therefore not foreseeable that a graduate

of such a school would find much motivation and satisfaction studying in a local public university. This limited access to resources limits students' development, and forces them to negotiate how to practice. In 2006, for example, one of the authors recalls hearing the one good piano at the music department in one institution being played at odd hours. It was later revealed that the more senior piano students divided the night-time into blocks of three hours, so that successive students used the room through the night. This is one more situation where the lights never go off, but students come and go as and when they have work to do, with day and night passing in a blur of constant creativity. The limited available resources are stretched to the limit.

The government has traditionally included education in its annual budget. This amount has grown annually as shown below:

Table 1.1: Government expenditure on education in Kenya – 1971 to 2010

Year	1971	1975	1980	1985	2000	2001	2003	2004	2010
% Expenditure	17.59	21.17	17.54	14.84	25.77	22.59	22.11	29.19	17.21
% of GDP	4.82	6.02	5.88	5.32	5.19	5.21	6.49	6.80	6.67

The highest public spending on education (as a total percentage of government expenditure) was 29.19 in 2004, while its lowest value was 14.84 in 1985. As a percentage of GDP, its highest value over the past thirty-nine years was 7.34 (in 2005), while its lowest value was 4.82 (in 1971). This consists of current and capital public expenditure on education, including government spending on educational institutions (both public and private), education administration as well as subsidies for private entities (students/households and other private entities). Of this, the higher education allocation includes staff remuneration, physical development and provision for research. There is often stiff competition for the latter, as it is spread among postgraduate students and staff research grants as well as allocations towards conference attendance once it reaches the university. Centrally, it is the same pool from which the government supported research institutions tap. Such high expenditures on education betray the country's continuing belief in the role of education in economic development, a theme that remains current in all government plans and projections for development.

For years, the government bore the burden of providing higher education. In the 1980s and 1990s, donor agency pressures based on concerns over accountability and integrity led to a reduction in aid to Kenya, adversely affecting what Kenya could invest in education. This is reflected in the low expenditures in Table 1.1. In Table 1.2, the trend is maintained, with education still taking a large share of government funding.

Table 1.2: Sector allocations and shares for 2013/14 and 2014/15

(Amount in Billions)	2013/2014			2014/2015			
Sectors	Total Gross Estimates	Sector Share of the Total Gross Estimates	Cumulative Share	Total Gross Estimates	Sector Share of the Total Gross Estimates	Cumulative Share	Difference in Sector Allocation Shares
Education	276	26.1%	308	26.1%		26.1%	0.1
Infrastructure + Energy	217	20.5%	46.6%	257	21.7%	47.8%	1.2
Security	182	17.2%	63.8%	191	16.1%	63.9%	1.1
State Administration	79	7.5%	71.3%	100	8.5%	72.4%	1.0
Planning and Devolution	78	7.4%	78.7%	76	6.4%	78.8%	-1.0
Water and Regional Development	56	5.3%	84.0%	49	4.1%	82.9%	-1.2
Parliament, AG, Judiciary and Constitutional Commission	53	5.0%	88.9%	61	5.2%	88.1%	0.2
Agriculture	37	3.5%	92.5%	37	3.1%	91.2%	-0.4
Health	36	3.4%	95.9%	47	4.0%	95.2%	0.6
International Relations and Commerce	24	2.3%	98.2%	31	2.6%	97.8%	0.3
Lands and Housing	16	1.5%	99.7%	22	1.8%	99.7%	0.3
Gender, Youth and Culture	3	0.3%	100%	4	0.3%	100%	0.0
Total	1,057	100%		1,182	100%		

Source: Controller of Budget Implementation Reports.

Cost Sharing

At independence, higher education was highly subsidised, with government sending law students to Dar es Salaam and medical students to Makerere. In 1974, the government introduced a student loan programme. It was, however, characterised by 'high subsidies, poor administration, lack of legal framework and, consequently, low repayments' (Otieno 2010:32). In 1988, following the launch of the 8-4-4 system of education as a consequence of the Mackay report, the government introduced the cost sharing policy through Sessional Paper No. 6. In 1992 there was the introduction of direct tuition fees and the abolition of free meals, with the famous 'Pay-As-You-Eat' being implemented in places, alongside encouragement to universities to generate income to supplement public funding (Otieno 2010). With this came stringent rules on loan disbursement due to competition for the limited resources. This competition for resources led to the government raising the entry requirements for admission into the available courses at public university. In 1998, the Higher Education Loans Board, HELB, introduced loans to students in private universities (Thaver 2004:78). In 2009, this provision was extended to self-sponsored students in public universities, and in 2011 to students in other higher education institutions.

The university funding challenges came as a result of multiple factors including the effects of the World Bank's Educational Sector Lending for Policy Reform (ESLPR), when the World Bank really stood between Kenya's receipt, alongside other African countries, of nearly 75 per cent of their total capital flows and debt relief in 1995 (Assié-Lumumba 2006). At this time, donors were more amenable to investing in basic education, a move that resulted in drastic reductions in higher education funding. The severe limitations of resources affected teaching, research and learning conditions led to learner and lecturer apathy and demotivation. Lecturers and the art of university education underwent a period of decay, where teaching depended on old notes, as opposed to newly researched information, and if there was any innovation, it was limited and must have come at great costs to the innovator. This was a direct result of reduction of donor funding, a donor response to a national tendency to evade accountability and integrity.

In one way or another, the government still remains the chief financer of education, whether through direct support, bursaries or loans. For infrastructural development, government capitation traditionally and understandably favours new institutions. Kenyatta University has since established the Kenyatta University Foundation, to help sustain its physical development programme by soliciting support from friends and alumni abroad.

Universities have found it difficult to sustain programmes with diminishing government funding, because, for example, the amount set for tuition in 1995 is yet to be revised, despite the escalating cost in education delivery. Led by the University of Nairobi in the 1990s, public universities embarked on providing

higher education to self-sponsoring students, on Module II, Self-Sponsored Programmes, or Parallel Degree Programme, as it got to be named by different institutions. In this way, each institution makes fuller use of the facilities, such as the physical space that would otherwise lie idle in the evenings and at weekends when the regular programmes close, and over the holidays. This has helped to raise capital for support of learning programmes, including staff remuneration. Other income generation activities have been devised, some capitalising on the universities' niche areas of expertise. Egerton University, for example, has augmented its dairy facilities, aggressively generating products such as yoghurt.

Universities also attract funds through research grants from local, regional and international bodies. CODESRIA, OSSREA, the Ford Foundation, Rockefeller and others are among the institutions that support short- and long-term research projects, through competitive calls for proposals. Though this money would be directed to the universities for the said research, more and more calls for researcher accountability emerges through the instructions to awardees, where they take full responsibility for use and accounting for the funds allocated. The benefit of these funds is the expansion of the research capacity of the institutions, and development of the lecturers as researchers, with the added benefit of generating literature in the relevant disciplines.

Inter-governmental linkages, exchanges and agreements result in government procurement of resources that boost the resource capital in institutions of higher learning. The Technical University of Kenya, TUK, for example, has recently benefited as one of the institutions receiving equipment through a Kenya–China technical cooperation initiative. This has brought in large quantities of state-of-the-art equipment for its mechanical engineering workshops that will not only make learning possible, but will enable the unit to offer services to the industry in product design and fabrication. Other funding for higher education comes in the form of scholarships, mostly from philanthropists. The Rattansi Trust is a long standing supporter of higher education through the award of scholarships. The Aga Khan Foundation and Rotary Club are among the most consistent of the organisations offering tuition to learners in institutions of higher education, where selection is based on merit and need.

It is vital to note that universities spend little few resources on programmes and courses that reflect their missions and visions, which normally will not articulate the role of creative and cultural disciplines of the institutions.

Note

1. See Denyer (1979) commenting on the music programme at Kenyatta College.

Contextualising the Creative and Cultural Industries and the Creative Economy

Introduction

This chapter outlines the evolving concepts and contexts of the creative industries, cultural industries and the creative economy as well as the definitions and terminologies used in this discourse. According to the Creative Economy Report (CER) (UN 2013), ‘numerous scholars have taken different analytical positions and ideological stakes while reflecting and studying the creative industries, cultural industries and the creative economy. Each set of terms, together with its antecedents and its interpretations, has become a terrain of lively expert debate.’ This chapter aims, not at providing a final consensus of the concepts, but rather at leading to an understanding of the pertinent nuances, functions and potentialities as captured by the UN, United Nations Development Programme (UNDP) and UNESCO. It therefore, offers an interrogation of the context and contours of the creative economy as it relates to the social and economic growth of the creative and cultural industries internationally. This serves to contextualise the creative and cultural industries, while highlighting the actors alongside their effects in Kenya. The chapter will lay the foundation for a meaningful discourse on the implications of the creative and cultural industries for education and related disciplines and how these continue to modernise the traditional creative disciplines and the interrelated trans-disciplinary space.

The UNCTAD 2013 report shows that the global trade in creative and cultural industries in 2011 reached a record US\$624 billion, twice the figure for 2002 (UN 2013:10). Furthermore, apart from the economic value that the creative and cultural industries generate, they also contribute to the ‘social development, dialogue, wellbeing of communities, self-esteem, quality of life, cohesion and understanding between people’ (UN 2013:10). It is through creative and cultural industries, and

all the material and non-material artefacts of other people within the global realm at their places. Creative and cultural industries have also been the key media for the spread of cultural practices between different people globally. Thus, they constitute the transformation platform upon which global players are able to share knowledge and domesticate international cultural practices within the local communities.

According to Irina Bokova (Director-General, UNESCO) and Helen Clark (UNDP), when the Millennium Development Goals (MDGs) were adopted in 2000 by the General Assembly resolution 55/2, sixteen years ago, the importance of culture for development was not explicitly acknowledged then. Subsequently, however, the potential of culture as a driver of development has been proven through the concerted effort by experts and practitioners around the world with evidence that there exists a sizeable, strong and valuable productive sector comprising creative and cultural resources and activities. One key contribution was the publication of the 2008 and 2010 editions of the Creative Economy Report, which was prepared by the United Nations Conference on Trade and Development (UNCTAD), UNDP the United Nations Office for South-South Cooperation (UNOSSC), UNESCO, the World Intellectual Property Organisation (WIPO) and the International Trade Centre (ITC). Three years later, evidence indicates that the creative economy is an even stronger driver of development (UN 2013:9–11).

Both Bokova and Clark acknowledge that this is:

a time when countries are striving to reach the Millennium Development Goals and the world is shaping a new post-2015 global development agenda, the United Nations system and its leaders are working to ensure that the importance of culture is reflected as both a driver and enabler of sustainable human development in future development goals and targets. Culture is a driver of development, led by the growth of the creative economy in general and the creative and cultural industries in particular, recognised not only for their economic value, but also increasingly for the role in producing new creative ideas or technologies, and their non-monetised social benefits. Culture also enables development. It empowers people with capacities to take ownership of their own development processes. When a people-centred and place-based approach is integrated into development programmes and peace-building initiatives, when interventions in fields ranging from health to education, gender empowerment to youth engagement, take the cultural context into account, including diverse local values, conditions, resources, skills and limitations, transformative and sustainable change can occur. (UN 2013: 9)

As a result, the Creative Economy Report 2013 affirms that unlocking the potential of the creative economy involves promoting the overall creativity of societies, holding up the distinctive identity of the topographic points where it flourishes and clusters, improving the tone of life where it exists, enhancing the local image and prestige and strengthening the resources for imagining diverse new futures. The ethnic and creative industries, while not offering a speedy fix to the achievement of sustainable development, are still among the most potent sources for 'new

development pathways that promote creativity and innovation in the pursuit of inclusive equitable and sustainable growth and development’ that the United Nations Task Team on the Post-2015 United Nations Development Agenda has exhorted encouraged the international community to implement (UN 2013).

Creative Economy

According to UNCTAD (UN 2008; 2010), the creative economy is an evolving concept based on creative assets embracing economic, cultural, social and technological aspects. It has linkages at the macro-and micro-levels with the overall economy, hence representing an important development dimension for a country. The creative economy can foster economic growth, job creation and export earnings while promoting social inclusion, cultural diversity and human development. It is a feasible policy option to diversify economies and improve trade and development gains in developing countries. Figure 1 illustrates the development dimensions envisioned by UNCTAD for the creative economy (UN 2008).

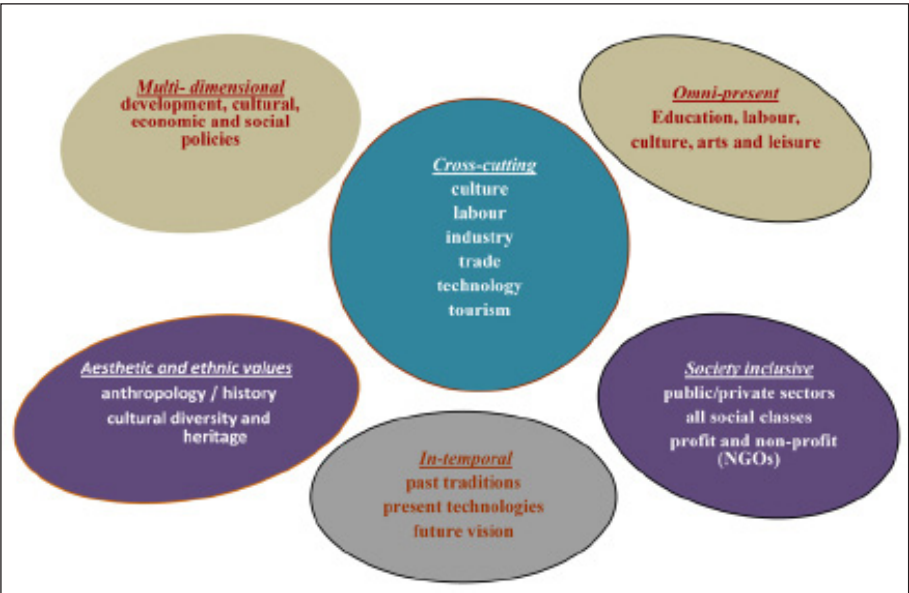


Figure 2.1: UNCTAD development dimensions of the creative economy

Source: UN (2008: 35; 2010: 37).

The UN (2013) report on the creative economy gives an updated and very concise definition of the creative economy, creative industries and the cultural industries as further elaborated and appropriated in this study. These definitions borrow heavily from the UNCATD (UN 2008; 2010) reports.

The Creative Economy Report 2013 said the term ‘creative economy’, was popularised in 2001 by the British writer and media manager John Howkins, who applied it to fifteen industries extending from the arts to science and technology. This notion is and remains a very broad one as it embraces not only cultural goods and services, but also toys and games and the entire domain of ‘research and development’. Therefore, while recognizing cultural activities and processes as the core of a powerful new economy, it is also concerned with manifestations of creativity in domains that would not be understood as ‘cultural’, thus bringing the ‘cultural’ and ‘creative’ terminologies into the discourse (UN 2013:19–20).

The creative and cultural industries have been defined by UNCTAD (UN 2008; 2010) as a set of knowledge-based economic activities, making intensive use of creativity as the primary input to produce marketable value-added creative products and services. These creative products and services are centred but not restricted to arts and culture. They are tangible products or intangible services with creative content, economic value and market objectives. These products are able to generate income from trade and property rights. The creative and cultural industries are a new dynamic sector in world trade.

Creative and Cultural Industries

The 2013 Creative Economy Report traces the term cultural industries and its genealogy back to an earlier work in the Frankfurt School in the 1930s and 1940s, which scathingly decried the commodification of art as providing an ideological legitimization of capitalist societies and the emergence of a popular culture industry. The report further highlights that some people still hold such pessimistic views of the relation between culture and capitalist enterprise. By the early 1960s, however, many analysts had begun to recognise that the process of commodification does not always or necessarily result in the degeneration of cultural expression. Hence, by the 1980s, the term ‘cultural industries’ no longer carried pejorative connotations and began to be used in academic and policy-making circles as a positive label. This referred to forms of cultural production and consumption that have at their core a symbolic or expressive element. The report further expounds that the cultural industry:

also propagated worldwide by UNESCO in the 1980s and has come to encompass a wide range of fields, such as music, art, writing, fashion and design, and media industries, e.g. radio, publishing, film and television production. Its scope is not limited to technology-intensive production as a great deal of cultural production in developing countries is crafts-intensive. Investment in the traditional rural crafts, for example, can benefit female artisans by empowering them [to] take charge of their lives and generate income for their families, particularly in areas where other income opportunities are limited. All of these productive domains have significant economic value, yet also are vectors of profound social and cultural meanings. (UN 2013:20)

The report also indicates that the term creative industries is applied to a much wider productive set, including goods and services produced by the cultural industries and those that depend on innovation, including many types of research and software development. The phrase began to enter policy-making, e.g. with the national cultural policy of Australia in the early 1990s, followed by the transition made by the influential Department for Culture, Media and Sport of the United Kingdom from cultural to creative industries at the end of the decade. This usage also stemmed from the linking of creativity to urban economic development and city planning. It was given a first significant boost by the important work carried out by the British consultant Charles Landry on the 'creative city'. A second and highly influential force internationally was the work of Richard Florida, an American urban studies theorist, on the 'creative class' that cities needed to attract in order to ensure their successful development. In this perspective, cultural activities were seen primarily as amenities in the urban infrastructure that would serve to attract a mobile, professional labour force and provide an outlet for their highly focused and purposeful leisure time. Scholars found that Florida's thesis was not supported by empirical evidence and did not provide sufficient guidance on the necessary and sufficiently durable conditions under which such skilled and creative individuals would congregate and remain in any given place to become key agents in local and regional development. In addition, Florida himself recently admitted that even in the United States, the rewards of his strategy 'flow disproportionately to more highly-skilled knowledge, professional and creative workers', and added that 'on close inspection, talent clustering provides little in the way of trickle-down benefits'. (UN 2013; Florida 2013). In Kenya, HE institutions are yet to fully recognise and appreciate the benefits of the creative and cultural industries. Thus the issues noted above are even more pronounced.

Critics of the creative industries agenda, and *a fortiori* of creative economy thinking, as captured in the Creative Economy Report 2013, find that the terms tend to blur the boundaries between 'creativity' in a very general sense and the expressive qualities that characterise cultural goods and services. They also find that the term 'creativity' is used far too broadly. In a recent variant of creative economy thinking, some argue that the cultural and creative industries not only drive growth through the creation of value, but have also become key elements of the innovation system of the entire economy. According to this viewpoint, their primary significance stems not only from the contribution of creative industries to economic value, but also from the ways in which they stimulate the emergence of new ideas or technologies and the processes of transformative change.

The creative economy should be seen, therefore, 'as a complex system that derives its "economic value" from the facilitation of economic evolution – a system that manufactures attention, complexity, identity and adaptation through the primary resource of creativity'. (Cunningham, Banks and Potts 2008:17). In this view,

the cultural and creative industries are trailblazers, nurturing overarching societal dispositions which stimulate creativity and innovation, working to the benefit of all. Recent analyses of input-output tables find only weak evidence that firms with supply chain links to firms in the creative industries are more innovative than those with no such links, but say nothing about what takes place in these engagements, and hence offer no clues as to causality (Oakley 2009). The Report notes that it is difficult to argue, therefore, that all aspects of economic, social or political creativity are generated uniquely – or even principally – by cultural and creative industry processes themselves. For this reason, the Report adopts the term ‘creative economy’ to privilege activities involving cultural creativity and/ innovation. Figure 2 illustrates the scope of the creative and cultural industries as defined by the UNCTAD Report (UN 2008).

The illustration brings into discussion the classification of the creative and cultural industries and the number of different models that have been developed as a means of providing a systematic understanding of the structural characteristics of the cultural and creative industries (UN 2013). This model was among others that those initially highlighted in the UN (2008) report. The UN (2013) notes that the use of the terms ‘creative and cultural industries’ can vary significantly from one context to the next. Communities often challenge and seek to reshape prevailing models to suit the reality of their local context, culture and markets. The terms are therefore constantly evolving as new dialogues develop, and lead to questions, for example, whether and where to classify fashion shows, carnivals and video games in the cultural and creative industry models (UN 2013:21).

In recognition of this fluid context, the previous two editions of the Creative Economy Report, 2008 and 2010, reviewed a selection of models and highlighted the different classification systems and their implication for the creative economy. An overview of these models is presented in Figure 2.2, as captured in the 2013 report, which encompasses both ‘cultural’ and ‘creative’ industry usages and therefore captures the breadth and diversity discussed in this publication.

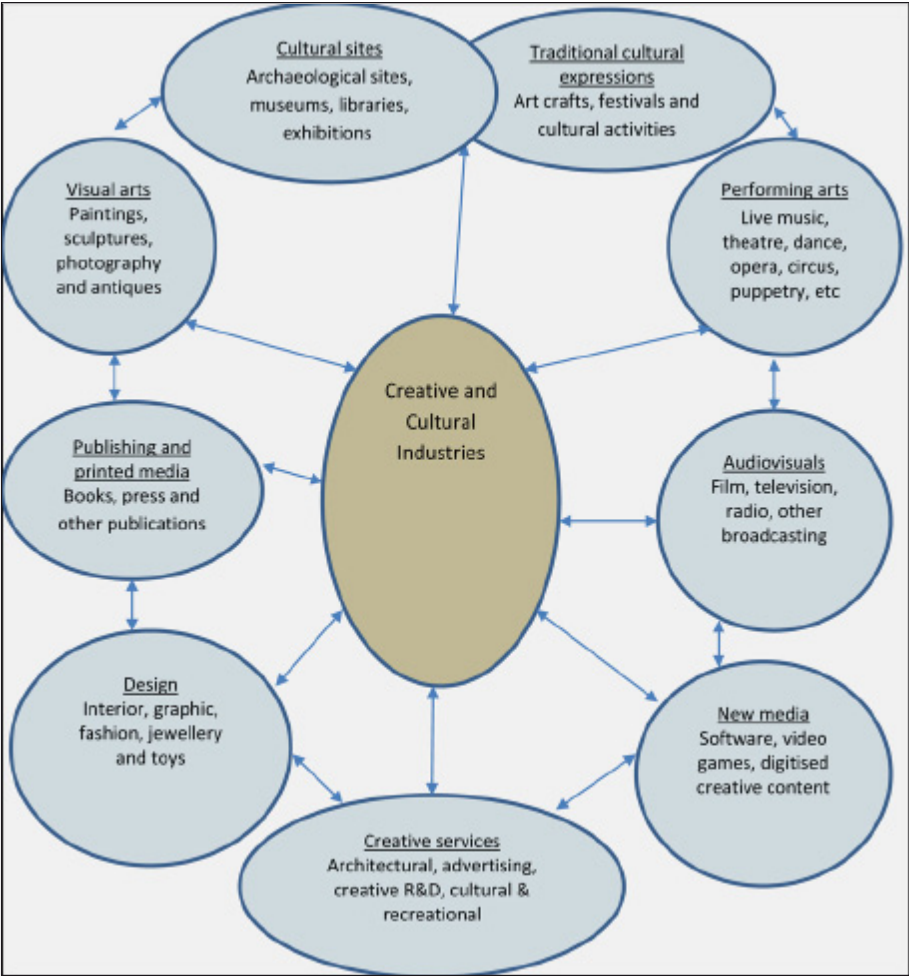


Figure 2.2: The scope of the creative and cultural industries

Source: UN (2008:14; 2010:8).

Classification systems of the creative and cultural industries as captured in the 2008, 2010 and 2013 Creative Economy Reports are as indicated in Table 2.3.

Table 2.1: Classification systems of the creative and cultural industries

1. DCMS Model	2. Symbolic Texts Model	3. Concentric Circles Model	
Advertising Architecture Art and antiques market Crafts Design Fashion Film and video Music Performing arts Publishing Software Television and radio Video and computer games	Core cultural industries Advertising Film Internet Music Publishing Television and radio Video and computer games Peripheral cultural industries Creative arts Borderline cultural industries Consumer electronics Fashion Software Sport	Core creative Arts Literature Music Performing Arts Visual arts Other core cultural industries Museums and libraries	Wider cultural industries Heritage services Publishing Sound recording Television and radio Video and computer games Related industries Advertising Architecture Design Fashion
4. WIPO Copyright Model		5. UNESCO Institute for Statistics Model	6. Americans for the Arts Model
Core copyright Industries Advertising Collecting societies Film and video Music Performing arts Publishing Software Television and radio Visual and graphic art Partial copyright Industries Architecture Clothing, footwear Design Fashion	Interdependent copyright industries Blank recording material Consumer electronics Musical instruments Paper Photocopiers, photographic equipment	Industries in core cultural domains Museums, galleries, libraries Performing arts Festivals Visual arts, crafts Design Publishing Television, radio Film and video Photography Interactive media Industries in expanded cultural domains Musical instruments Sound equipment Architecture Advertising	Advertising Architecture Arts schools and services Design Film Museums, zoos Music Performing arts Publishing Television and radio Visual arts
Household goods Toys		Printing equipment Software Audiovisual hardware	

Source: (UN 2008; 2010; 2013).

In recent years, there has been an interest in the creative and cultural industries as leading sectors in post-industrial transformation and their role in contributing to economic growth are becoming more clearly recognised (Throsby 2002). The paradox of creative and cultural industries is sometimes presented as a contradiction of creativity versus commercialism, the muse versus the market, culture versus economics – where the two forces most inevitably pull in opposite directions (Throsby 2002). These tensions could be harmonised to be complementary as opposed to competitive in generating both economic and cultural value.

The Kenyan Context

The creative output of the creative and cultural industries exists in both tangible and intangible forms, but it is the intangible form that carries the rights to the creative works that is the heart of the industry through both economic and legal processes. The challenge in collecting data about the industry, therefore, lies in the statistics on the flow of funds in respect of copyright payments being the main contributor, coupled with the statistics on trends in production. Consequently, one of the major challenges facing the analysis of the creative and cultural industries in Kenya in particular is the absence of hard facts and figures to substantiate the size and scope of the economic impact of the entire industry. This absence of facts clearly points towards the disconnect between HE in Kenya and the creative and cultural industries that has created a vacuum in knowledge. This vacuum is occasioned by the lack of research that would have encouraged academic discourse, consequently leading to better understanding of the nature of creative and cultural industries and their implications within the local context of the socio-economic agenda. With the gap caused by HE institutions not developing knowledge for improving the economic output of the creative and cultural industries in Kenya, then the HE institutions provide clear proof that the research they undertake is not always industry based. Thus, this signifies that leadership strategies have not recognised the importance of creative and cultural industries.

In 2012, The Ministry of Information and Communications (MoIC 2012), with donor support, initiated a road map project to position the local creative industries as a catalyst for Kenyan knowledge society. In their final presentation, on 20 September 2012, after a four-week assignment, the task force only recognised the employment contribution of the creative industry in relation to the Kenya Vision 2030. Having missed out all the other economic contributions, as discussed above. Their focus on employment is illustrated in Figure 2.3.

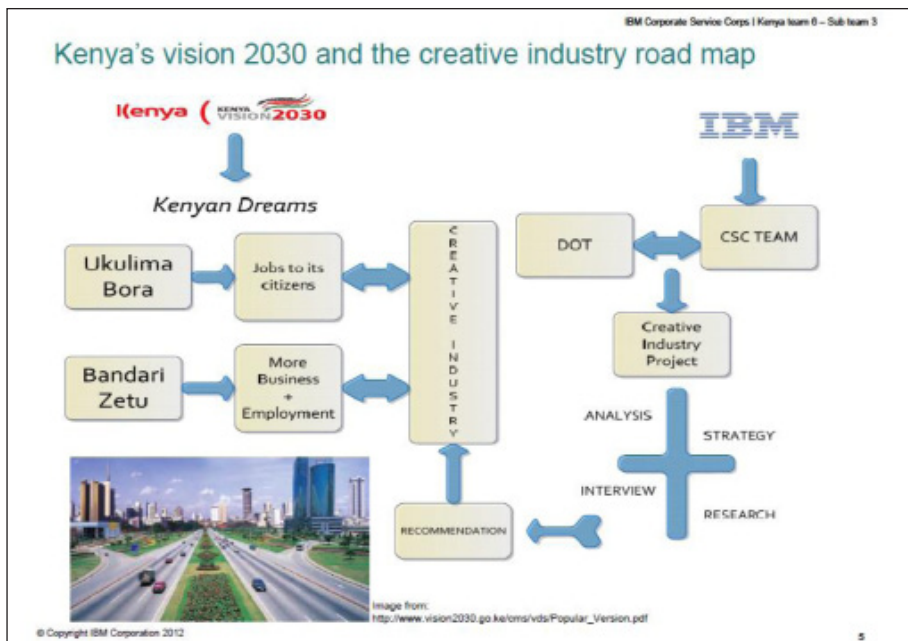


Figure 2.3: The Kenya creative industry road map 2012

Source: MoIC and IBM CSC (2012).

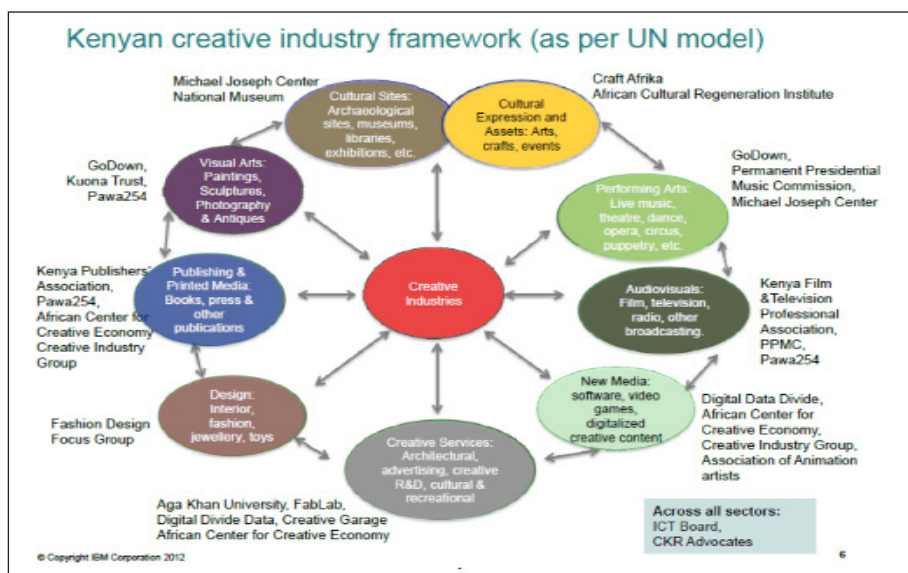


Figure 2.4.: The Kenya creative industry framework

Source: MoIC and IBM CSC (2012).

The road map also provided a Kenyan interpretation of the UN (2010) creative industry framework, as highlighted in Figure 2.4. An attempt was made to allocate local representations of the various sectors as seen in Figure 2.4. This interpretation was not always representative of the entire nation and did not capture the national creative economy aspect of the framework. The report also highlighted the proposed areas of attention which were to: raise the profile and increase recognition of the creative industries; implement policies that support creative industry growth and its measurement; reinstate arts in the education system and increase creative industry training opportunities to raise quality standards; implement programmes and policies to enhance general business and marketing skills of creative practitioners to promote brand Kenya; and, gain further leverage through new technologies to facilitate growth. Figure 2.5 presents a summary of the proposed road in line with Vision 2030.

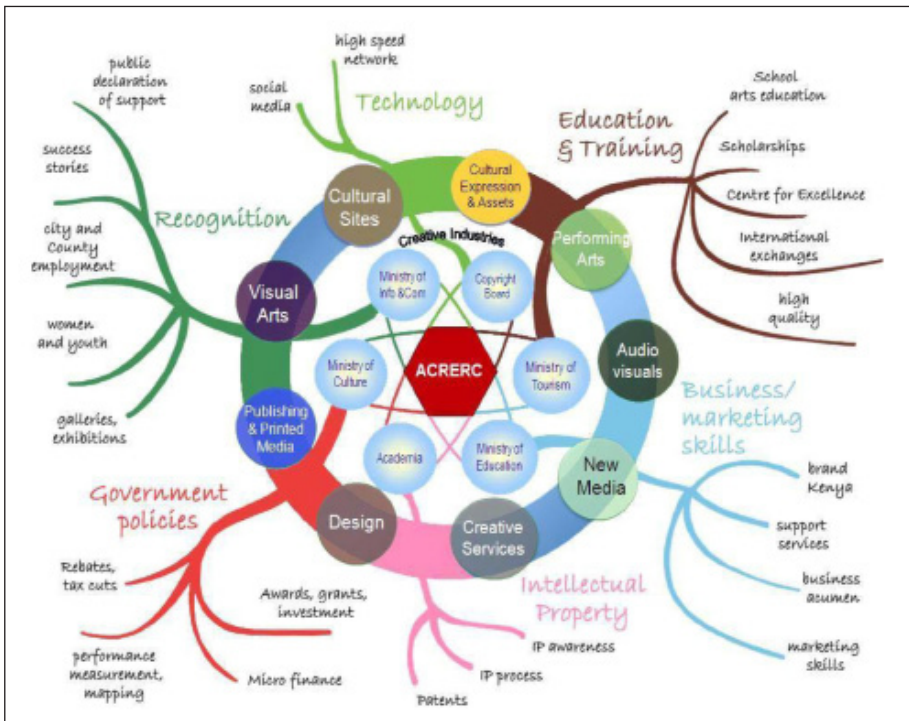


Figure 2.5: Double GDP and employment growth rate to 10 per cent by 2017
Source: MoIC and IBM CSC (2012).

The report seemed only to focus on the potential the creative industry has towards providing for employment and fails to address other economic contributions the industry has made directly to the Kenyan economy through tangible and intangible products. This clearly shows that the task force did not capture all

aspects of the industry in their road map exercise, thus pointing to the need for the contextualisation of the creative and cultural industries and the creative economy from the international perspective to the Kenyan perspective. This will adequately inform the government and policy making bodies as well as guide them to informed decision-making practices.

Some of the supporting information for this book was drawn from the Economic Contribution of Copyright-Based Industries in Kenya Report by Nyariki *et al.* (2009). This report indicates that the total value-added of the copyright-based industries in 2007 amounted to about KSHs 85.21 billion, which represented 5.32 per cent of Kenya's GDP. The contribution to the country's total value-added by the core industries was KSHs 36.94 billion (2.3 per cent), the interdependent industries KSHs 34.78 billion (2.17 per cent) the partial industries KSHs 6.56 billion (0.41 per cent), and the non-dedicated support industries KSHs 6.92 billion (0.43 per cent). The entire copyright-based industries contributed KSHs 114.23 billion out of the national gross output representing 3.76 per cent of the gross output. The report lists some of the core copyright-based industries as press and literature; music, theatrical productions and opera; motion pictures and video; radio and television; photography and visual and graphic arts, among others. These industries form part of the creative industries that are not featured on any of the Government of Kenya policy documents reviewed. The contribution of the copyright-based industries to the national economy on the basis of GDP in 2007 was higher than that of the agricultural sector (2.3 per cent), education (2.5 per cent), and healthcare (3.9 per cent); and compared favourably with the contributions of the other main sectors of the Kenyan economy such as fisheries (5.4 per cent) and manufacturing (6.2 per cent). This illustrates the potential the creative industries have to offer, and yet they are only considered as a side sector in government policies. Although there is strong evidence of the contribution of the creative and cultural industries to the national economy, the industries face a number of challenges that require attention. Despite the evidence demonstrating the economic value and justification of the creative and cultural industries to the Kenyan economy, the sector still needs recognition and support in policies, research and development. The HE leadership and governance can no longer ignore the contribution of these industries. This also calls for new strategies that will make HE dynamic in the development of the creative economy in Kenya.

A casual glimpse indicates that a large number of youths in Kenya engage in creative and cultural industries with the hope of gaining an access to financial and economic empowerment. In the recent past, the creative and cultural industries have been parading an array of young icons in the industries who have given the youth a new form of economic empowerment that transcends such limitations as the availability of white-collar jobs and educational background amongst other critical issues. The creative economy scene in Kenya is therefore one that is characterised

by mainstream youth involvement. An overview of the music industry indicates that more and more youths continue to enrol into these industries and some do so even before they complete their secondary education.¹ Their involvement in the creative and cultural industries represents a new form of youth development and empowerment in a country where youth restiveness and graduate unemployment have reached alarming proportions similar to those Emielu observed in Nigeria (2008). This chapter explores how professionalised and institutionalised creative and cultural industries can contribute to the national economy.

One observation of the creative and cultural industries in Kenya brings to fore the need for professionalism. This need is further compounded by the minimal opportunities for specialised training (both formal and informal) that could lead to professionalism and career sustainability within the industries. The fact that HE institutions that train in the creative and cultural industries are few also amplifies the problem of professionalism. Consequently, the need for institutionalisation, which in this case will refer to the breaking down of the industry into specialised sectors, with a well-equipped human resource base, becomes the next challenge. Another challenge is that most of the key subject areas of the creative and cultural industries are not part of the curriculum at the secondary school level, nor do they occupy any significant position at the tertiary level of education. This is further compounded by the fact that these creative and cultural subjects, though provided for in the primary school syllabus, are not examinable; hence little preference is given to them (Akuno 2005). This need for HE training and consequent professionalism, therefore, presents itself as one of the major challenges for youth empowerment.

Although the social content and context of performance, as well as the mode of expression keep changing from one historical period to another, the creative and cultural practice has shown great potentials for youth empowerment (Emielu 2008). The creative and cultural industries are a great income earner and a catalyst for job and wealth creation. The music industry, for example, presents an array of opportunities ranging from song writers or lyricists, to music publishers, composers, arrangers, producers, music recording and marketing companies, printing companies, cassette, CD, VCD, DVD manufacturers, wholesalers and retailers of musical recordings, dealers in musical instruments, studio and stage sound engineers. Others are musicians, singers, dancers, promoters, talent scouts, entertainment writers and showbiz consultants, stage designers, lighting crews, structural engineers, advertising practitioners, media houses and many more professionals. Income generation and distribution in the popular music industry is broad-based and far-reaching. Regarding tourism, well-developed, professionalised and institutionalised creative and cultural industries will boost tourism potentials in Kenya. For example, the Osun Oshogbo Festival and the Arungungu Festival, amongst others which feature music prominently, have also been a major attraction for tourists in Nigeria (Emielu 2008). The Kenya Music Festivals and the Kenya

Drama and Film Festivals, among others similar events, could be easily turned into tourist attractions to generate even more revenue. Therefore, the creative and cultural industries have enormous potential for a sustainable youth development and empowerment strategy.

Some of the key challenges facing the creative and cultural industries in Kenya are over-saturation of poorly produced music product in the local scene; the lack of talent innovation and development; intellectual property theft; inadequate professional management; and, minimal corporate sponsorship. What is currently taught in HE does not focus on talent innovation and development, and strategies for financing new innovations in the creative arts are not offered. A further challenge is that the most talented individuals may not necessarily make it to HE because of the cut-off points which cumulatively grade students for entry into these institutions. These are juxtaposed with the opportunities and key assets of the creative and cultural industries. The best opportunities that Kenya possesses with respect to the development of this sector are an abundance of natural talent; a rich history of creative expression and diffusion; a significant diaspora that reside in many countries throughout the world; a resilience of the industry despite little corporate support; and, relatively low internal operating costs regarding further development of the industry. Some of the main constraints and threats to development include international competition where music industry practitioners face very stiff competition from the main creative and cultural industries exporters; trade barriers arising from difficulties in securing distribution deals within Kenya and abroad; visa challenges for live performances and exhibitions outside of the country; finance and marketing where the sheer cost of breaking into new markets is prohibitive; the need to access global alliances with large multinational distribution firms that dominate the industries; weak management systems and inexperience innavigating the ever-changing marketing and distribution models; and, inadequacy in technology and production facilities that hinders growth.

The government has a mediating role to play in the campaign for the creative economy. Therefore, the government should assist institutions by enhancing their capacity to undertake research and development with a view to improving of the creative economy by collecting data of both the tangible and intangible creative and cultural products, and forming a systematic way of refining the industry within the context of economic development for sustainable growth. Therefore, the most important responsibility of the Kenyan government is to act as a facilitator for the development of the creative and cultural industries. Unfortunately, most developing countries are strapped for cash and thus unable to finance most of the facilities required for sustainable industry development. Therefore, the government should enforce the extant laws aimed at eliminating piracy, streamlining the industry providing tax incentives for investors to invest in the local creative and cultural industries; ensuring that the necessary systems are put in place to make investors feel

comfortable and safe in the local operating environment; eliminate the incidence of corruption and other practices of extortion. The government should also focus its efforts on bilateral trade agreements with other countries to ensure greater and easier access to these markets for the proponents of the local creative and cultural industries; and finally, include creative and cultural subjects in the education curriculum to provide for talent development right from an early age.

The new county government agencies should ensure proper execution of the education component of the development of the creative and cultural industries. The curriculum of this education should include not just traditional forms of creative and cultural subject, but also the technical, business, and marketing and management aspects of the music industry development as well. County governments should also focus on the training and development of the vocational aspects of the creative and cultural industries and, focus on the production and staging of talent contests or other mechanisms aimed at discovering and nurturing new and emerging talents. It should also be possible to focus on the integration and exchange of the cultural assets of the region through the sub-regional organisations. Information sharing especially on comprehensive development through education, technological innovation, marketing, management and other aspects of the business of the creative and cultural industries, should be standardised across the regions. Sub-regional organisations can also play a significant role by breaking into the international markets and lobbying their governments for bilateral trade agreements and easier access for music products from Kenya.

The role of educational systems in the development of the creative and cultural industries is threefold: technical training; preparation for professionalisation; and, preservation of heritage. On technical training, the curriculum is more traditional and teacher-education-biased. That is to say, prospective students will *not* be taught the mechanics of their specific instruments, with vocal styling, stage presence and all the other parts of the music and performing process. Regarding preparation for professionalisation, most creative and cultural practitioners in Kenya appear to fall short here. It is important for these practitioners to understand that while creative talent may be in abundance, professionalism is often in short supply. Therefore, it is important for students to be taught the particulars of the business side of the creative and cultural industries. Will include contracts, performance rights, scheduling and punctuality, marketing and general administration. Whereas the intent is not to create artists who are more business-minded than professional, it is important for creative industries practitioners to understand the critical link between professionalism and their ultimate success as artists.

This is one of the ways HE can contribute to the creative economy. Over time tertiary education is slowly responding to the market dynamics emanating from the economic needs of a country's development. For this agenda to be meaningful, the entire value that creative and cultural industries contribute to the Kenyan economy

needs to be contextualised within the GDP, and in so doing HE institutions can design programmes and develop a curriculum that will help the development of knowledge in relation to the creative and cultural industries. This should not just be within the confinements of pedagogy, but should focus also on the business and management aspects of the creative and cultural industries. Tertiary education must contextualise creative and cultural industries as a strategic tool for social interaction, social development and cultural emancipation. By invoking cultural emancipation, the term here implies the ability to make people tolerant and appreciative of diverse cultural aspects of different people from different communities. This promotes effective governance and political tolerance which in turn creates a feasible environment for creative endeavours.

The preservation of heritage is an often-overlooked aspect of the development of the creative and cultural industries. As noted above, local artists often tend to adapt to the creative style of artists that originate in larger markets, thus stifling and in some cases eliminating the creative output of indigenous populations. Again, this is a precarious trend since it places the artists in a difficult competitive environment. Additionally, apart from the commercial and economic importance of preserving the indigenous creative heritage, a clear link has been demonstrated between societies that possess a strong sense of national pride and a reduction in other social ills, such as crime.

Conclusion

This chapter has observed that the creative and cultural industries are not generally regarded as a form of economic empowerment in Kenya. Consequently, attention is drawn to the enormous potential of the creative and cultural industries, and the fact that these industries represent economic empowerment in Kenya. The chapter concludes that the process of empowerment should begin with training, which will lead to professionalism and career sustainability. A professionalised creative and cultural industry will midwife the institutionalisation of specialised sectors, which will become the engine for growth, development and economic empowerment for the industrial players (Emielu 2008).

In tandem with Schultz and Gelder (2008a; 2008b), this chapter contends that the Kenyan government can best support creative and cultural sectors primarily by providing a stable legal foundation and business environment. This role in fostering an enabling environment is crucial, but creators and creative industries can and must do most of the work. Ultimately, success will come from unleashing the genius and initiative of individuals. Based on the talent that already flourishes in difficult conditions – think of Nashville in the 1920s – there is every reason to believe that it can help transform local economies if properly encouraged. The implication of this is that the visionary leadership of tertiary institutions, which are centres of higher learning, must design institutional frameworks within their academic discourse

and governance systems that will become an enabling environment of exploiting creative and cultural industries. The focus on grassroots solutions is in keeping with much recent thinking on development, which calls for more context-specific, results-oriented, entrepreneurial projects that empower locals. Removing many of the obstacles to building local creative industries: would involve prioritising the creative industries; fostering private capabilities; enacting copyright laws that benefit local creators; implement and enforce intellectual property laws effectively; privatising and enhancing royalty collection; and reducing taxes and regulatory burdens on the music industry

Note

1. A well-known case is that of the musician Willy Paul who, with Gloria Muliro, produced a number of successful Gospel hits while still in high school.

Creative and Cultural Disciplines in Higher Education and Industry in Kenya

This chapter is an analysis of the creative and cultural industries activities or courses in the target universities, the creative and cultural disciplines at two levels in the institutions of higher learning: as a subject and as an activity which gives rise to, for example, music students and student musicians, as much as art students and student artists. Where the two thrive side by side, it is thanks to an enabling environment created through policy and practice, the former covering curricular provisions, and the latter recognising the role of the (mostly) performing arts in the life of the institution. The chapter then explores case studies of the selected institutions of higher learning in order to establish a clearer understanding of the practice(s) therein.

The Creative and Cultural Disciplines

The rapid growth of university education has opened access to higher education for Kenyan youths. With the start of self-sponsored programmes, the delinking of university admission from bed-space and the high output of high school graduates ready to take up space in higher education, there has been scope for expansion of the disciplines on offer. Whereas the arts were first introduced in higher education as components of teacher education curriculum, they have today grown to take their space as stand-alone areas of qualification. The public universities have sustained music and theatre as elements of student cultural activities, so that even universities that do not teach either of the subjects present students at both national music and drama festivals. Yet, there are institutions that teach music, drama (theatre), film, fine art, graphics, design etc., producing practitioners and administrators for the industry. The experience of educators and learners in these programmes is worth interrogating in order to note the relevance and impact of this higher education provision for the development of the industry.

Theatre and Film

In 1902 Kenya was declared a British protectorate and the institution of a colonialist government marked a significant change in its traditional performance. With the missionaries on the one hand, condemning it as pagan, and the administrators on the other creating a new social structure, an unfavourable condition was created for traditional performance. Mwangi Gichora (1996:131) states that the colonialists enlarged villages to get cheap labour and this created a lack of communal land, which led to the decline of many of the major celebratory and ritual occasions. This social change may have disrupted the life patterns of the people, but it did not kill traditional performance. Wherever it could thrive, the artistic performance began to take on a new dimension, that of resistance. Ingrid Bjorkman (1989:30) identifies a Kikuyu cultural festival that was alive during the colonial period:

The traditional Iregi theatre... was active at the turn of the century. The Intuika festivals, held by the Kikuyu once [in] a generation and probably the most important occasion for manifesting their longing for freedom, were prohibited by the British in the early 1930s. The theatre was becoming increasingly militant and anti-British. In [the] 1930s, resistance was more culturally than politically motivated. Many songs, some still sung today, were composed then.

That some of the songs are still sung today shows how deeply rooted the traditional performance was in the lives of the people as the creative elements were preserved and passed on. This further demonstrates the capacity of the song to survive even without the written word, with memory playing a vital role. Because it does not necessarily require a special occasion and can be sung anywhere, the song was a vehicle for relaying important messages across generations.

In the late 1930s the colonialists introduced Western theatre. David Kerr (1995: 134) states that the Donovan Maule Theatre, founded in 1948, was the focus for white expatriate drama, offering skillfully produced versions of London West End hits, intermingled with a judicious selection of such European classics as Shakespeare, Goldsmith, Wilde, and Gilbert and Sullivan. While the education system and the missionaries tried to alienate them from their traditional performance, Kenyans were also kept out of the newly built theatre clubs reserved exclusively for whites. The objective of these clubs was to entertain the colonialist and give him a sense of home and togetherness. At this point, white men did not see that the Western theatre could be useful to their purposes of colonisation in Kenya.

Within the drama allowed by the colonialists, the Kenyan was featured as a clown.¹ This drama was permitted because it made the Kenyan look foolish in the face of western ideals. The view glorified the West, and those Kenyans who were alienated from their cultural roots saw themselves as being backward if they followed their traditional ways. To stress this negative image of the Kenyan, Ngugi wa Thiong'o (1992:38) notes that:

The social halls encouraged the concert, a kind of play-let, with simple plots often depicting the naïve peasant who comes to the big town and is completely perplexed by the complexities of modern life, the stupid peasant who goes to speak to telephone wires asking them to send money to his relatives and leaving a bundle of notes under the telephone pole....

Apart from concerts in social halls, this drama was also broadcast because the radio had the capability to reach more people than stage performances. This made it an ideal mechanism to spread Western culture countrywide to wealthy Kenyans who could afford a radio at the time. The concert or play-let that wa Thiong'o talks about was created because the play as a form was still new to Kenyans. The satirical concert was very common in youth theatres in churches as a supplement to play-lets on biblical stories. Coupled with an education system that treated Western culture as the ideal, the vision of the typical villager as ignorant, backward and primitive has persisted to this day, especially among urban youths. In the *Cambridge Guide to Theatre*, Kimani Gecau and Ngugi wa Mirii (1995:598) trace this attitude to Athumani Suleiman who created a character of slapstick drama called *Mzee Tamaa* (Greedy Old Man) at the Kenya National Theatre (KNT) in the 1940s. He was named 'greedy' because of his craving for Western ideals and property that existed in the city. A replica of this character is still viewed on Kenya Broadcasting Corporation television and his greed for various good things in the city is still as fresh as ever. Suleiman also satirised the settlers' Kiswahili, and made fun of the colonialists' clumsy attempts to speak the language. The humour gave Kenyans a ground on which they discovered that there were things they could do better than the colonialists. It also gave them the space to provide an answer to the drama that satirised Kenyans as ignorant of Western norms. A negative aspect of the humour is that it made Kenyans accept the state of being under colonial rule as they began to see the colonialist as being part of their society. This is because they laughed out their frustrations in the theatre which made them forget the view that the colonialist was an unwelcome alien. One informant says that after the performances the people would be keener to listen to the whites speak Swahili.² This gave the colonialist a new face as an entertainer rather than an oppressor. In accepting the colonialist, the process of alienation had begun as some Kenyans admired the 'superiority' of their colonisers. To this day, the youths, especially in the city, view popular Western media culture as being better than their own.

The drama of Suleiman cleared the way for other satirical performances on television like *Vitimbi*, a television comedy popular with youth that relies largely on satire. *Vitimbi* portrays Ojwang, a stereotype Luo ignoramus who is out of touch with 'modernity' and cannot speak English or Kiswahili well.³ From Suleiman's satire of the colonialists, the satire was now turned on the rural Kenyan in the television programme. The rural people are still viewed as backward and ignorant in relation to the modern city. Much later satires include *Redikyulass* (a corruption of Ridiculous), *Trukalass* (True Colours) and *Red Korna* (Red Corner), which were

aired on Nation Television (NTV) and Citizen Television respectively.⁴ Today we have several television comedy shows like Churchill Live, Laugh Corner, Comedy Club, and Kenya Corner among others, here are also competitive reality shows based on comedy. These performances satirise politicians exposing their ignorance but largely dwelling on the ignorant rural folk who cannot measure up to the city standard of seeing and doing things.⁵ They ironically expose the success of the colonialists in alienating Kenyans from their tradition on the one hand but also the ability of the performers to interrogate the Kenyan social scene. It is also noteworthy that the titles of the new television satires are in English. Speaking good English and behaving like a Westerner is still viewed as an ideal, mostly among the youth, because of their admiration for Western movies, music and lifestyle that they access through television and videos.

Soon after Suleiman's slapstick drama, Kenyan groups producing full-length plays began to emerge. Gecau and Mirii (1995) note that the first Kenyan African drama group was formed in 1940 and was called the Nairobi African Dramatic Society (NADS). The group took the initiative to take drama to the people as they performed plays in different parts of the country. Although it is not clear what type of plays this group performed because of lack of documentation, this marked an important stage in the development of theatre because the Kenyans themselves had taken hold of the play form and were using it for their own entertainment. This is what was to inspire the emergence of indigenous theatre which Gecau and Mirii (1995) state was characterised either by an acceptance of 'the junior partner' tag or the struggle to find its own voice and direction. The implication here is that Kenyans viewed themselves as inferior to the professional productions staged by expatriate companies. Coming at a time when the colonialists had established Western-style theatres, the establishment of the group was a bold move towards a new form of expression. Later on we see a theatre by the youth emerging, which embodies resistance to colonial rule. Wa Thiong'o (1992: 39) notes that:

The revolt of the petty-bourgeoisie in the area of theatre had roots in the fifties with Alliance High School, Thika, Mangu, Kagumo and other prominent schools producing a counter-Shakespeare and G.B Shaw tradition with their own scripts in Kiswahili. At Alliance High School there were *Nakupenda Lakini* by Henry Kuria... (1954); *Maisha ni Nini* by Kimani Nyoike (1955); *Nimelogwa nisiwe na mpenzi* [sic] by Gerishon Ngugi (1956); *Atakiwa na Polisi* by B.M Kurutu (1957) which all ended with performances at Menengai Social Hall in Nakuru, the heartland of settlerdom.

The revolt against Western theatre and drama here was just the beginning of what was later to develop more powerfully in the Schools' Drama Festival and alternative theatre spaces like bars spearheaded by Wahome Mutahi. It is worth noting that wa Thiong'o documents this revolt before the inception of the schools' festival in 1959.

The introduction of theatre in to the schools had more to do with proficiency in language than any other objective. With the introduction of modern schools at the turn of the twentieth century, an important stage for the development of drama and performance in the country had begun. To promote the English language as a basic means of communication, the colonialists introduced Western drama in to the curriculum. Mbughuni (1984: 249) states that what the colonialists first found to be important was to introduce English as an official language and then teach it from nursery to university level. In addition, students in East Africa preparing for the school certificate examination were expected to have read at least twenty-five books from a selected list of works in English literature. To give the development of English language better grounding, drama was introduced in to the schools to help students master the language as they enacted the published plays. This was the birth of the competitive schools drama festival. Although it began as a colonial initiative to establish English language more firmly in schools, the festival has turned out to be very effective in encouraging and developing performance in Kenya.

The present plight of theatre outside the school festival however, presents a poor picture. It is best captured by one director and playwright, Andrew Mwaura, who observed that Kenyan theatre is on its deathbed and is in serious need of revival. In September 2012, Mwaura staged a play about Kenya's 2010 constitution and citizen participation. Despite working on it for five months, hiring professional actors and a director, and advertising on local radio stations, the play failed to attract an audience. In a personal interview with this producer, he decries that theatre does not bring in money and that it is very difficult to break even. In his case, the play only attracted an audience of twelve on the opening night and the ticket proceeds for the entire period was US\$115 as opposed to his expectation to raise US\$2,300. He now works in film and documentary production for television and DVDs.

This is the scenario in the theatre scene. An interview with several directors who run theatre groups and companies reveals that, to survive, some of the groups have resorted to performing school set-books.⁶ That way they are assured of an audience because many teachers are interested in exposing their students to theatre as an aid in teaching the texts. The only theatre space that is assured of an audience is within schools, colleges and university drama festivals. The competitions draws thousands of participants across the country as the learners challenge each other in plays, dances, poetry and narratives.

The current status of the universities is such that only Moi University, Kenyatta University and the University of Nairobi teach theatre as a subject. In Kenyatta University it is offered to students who also take film studies. Here are also on its website that the objectives of the department of Theatre and Film Technology is:

to produce dramatists and film directors to actors and bring out personnel that will be used to man cultural centres and teach drama in Kenyan schools. It will train film directors, actors and film technicians.⁷

This is a noble objective but the Teachers Services Commission does not employ graduates of theatre or film. The graduates, therefore, have a hard task looking for relevant employment and the only obvious way of survival is to join the numerous theatre groups already mentioned above. One other means of survival has been to get contracts from schools during the first term of the year (January to April) to help script and train students for the annual drama festival. This however has its challenges: many of the youths graduating from high school after attending the drama festival now return to help direct school plays because they have no avenues to continue their talent elsewhere. There is a large number of such youths across the country. In 2013, their role in the festival was questioned by the Ministry of Education officials after one of them wrote and directed a controversial play that was deemed an incitement of one community. The Ministry then issued a decree that schools should not contract anyone who is not a teacher to work with the learners in the theatre. This makes the situation difficult for the graduates of theatre from the universities.

The Rise of Film and its Present Status

In 1909 Cherry Keaton, a wildlife photographer filmed the American President Theodore Roosevelt when he came on a wildlife safari to Kenya. This was arguably the first 'film' to be made in Kenya. Since then the film industry has developed rather slowly. Part of the reason for the slow development was the cost of production. Barasa (2013) notes that in the colonial era, films consisted mainly of hunting expeditions, travelogues and fictional films like *Mogambo*, *The Snows of Kilimanjaro*, *Trader Horn* and others which showcased the conflict of Europeans battling with dangerous elements of nature and a new culture in Africa while at the same time loving the breath-taking scenery and warm people. He further notes that Africans were not involved in shooting the films, except perhaps to serve as extras and porters.

After independence, however, there was a liberalisation of the arts that swept across the country. At the University of Nairobi, Ngugi wa Thiong'o led the change by first changing the name of his department – the English department to the Department of Literature. The introduction of Oral Literature to define Kenyan indigenous performances was mooted and was soon included in the curriculum. The Kenya Institute of Mass Communication was inaugurated to train Africans in film-making and replace the Europeans who had been working at the Kenya Broadcasting Corporation.

Barasa also observes that the first Swahili film *Mlevi* was made by Ragbir Singh in 1968 and inspired Kenyan film-making. Alan Root, a wildlife filmmaker who was born in London and moved to Kenya, produced several acclaimed films including *Mysterious Castles of Clay* that won an Oscar nomination in 1978.⁸ International filmmakers began paying more attention to Kenya and this resulted in films such

as the seven-Oscar success, *Out of Africa*. Other films that tickled the interest of Kenyans in movie production included Sharad Patel's *The Rise and Fall of Idi Amin* (1981), *Saikati* (1993) and *Kolormask* (1986).

A newer a however dawned, after 2000, when it became possible to shoot films using an affordable video camera and edit on a computer. This led to an influx of more players who came to try their hand at video/film production. Since 2000, therefore, feature films on DV technology production have increased significantly in Kenya. They included *Dangerous Affair*, *Project Daddy*, and *Money & the Cross* by Njeri Karago, *Babu's Babies* by Christine Bala, *Naliaka is Going* by Albert Wandago, *The Price of a Daughter* and *Behind Closed Doors* by Jane Murago-Munene, *The Green Card* by Brutus Sirucha, *Malooned* by Bob Nyanja, *All Girls Together* by Cajetan Boy among others.⁹ With more of the local producers trying their hands at film-making, theyouths have shown more than a passing interest in the endeavour.

At the moment, many such films have come through and the rate at which the industry is growing indicates a promising momentum that will propel the success story further. The Cinema of Kenya website notes that the film *Nairobi Half Life* was nominated in 2012 for the 'Best Foreign Language Film' at the 85th Academy Awards. This was the first time a Kenyan film has been nominated in the category. It is further noted that the film was received with critical acclaim, and has won five awards to date: 'Best Picture' at the Kenyan 2012 Kalasha Film Awards, 'Best Actor' at the Durban International Film Festival, 'Breakthrough Audience Award' at the AFI Fest and 'Audience Awards' at two different film awards; the Film Africa Festival, London and the Festival di Cinema Africano.¹⁰ In a CNN commentary Jim Stenman said of the film:

A hard-hitting Kenyan movie about gang culture has become the country's first-ever film to be considered for an Oscar. "Nairobi Half Life" has just been shown at Film Africa 2012, which is currently taking place in London – having already made history as the most successful theatrical release for a local film in Kenya, according to its producers.¹¹

Nairobi Half Life is only a small peek at the potential of film production in Kenya.

With a new constitution that demands that all the broadcasters in Kenya include 40 per cent local content, the stage seems set to motivate local filmmakers to help fulfil this requirement. However, the situation is still far from the ideal. Craig Rix captures the situation accurately when he says that our broadcasters are not helpful, and communication between independent producers and commissioners is often fraught with tensions because commissioners can access cheap content from South America and Korea and cannot understand why originally produced local content costs more than the globally syndicated old content they serve up on our screens.¹² To further aggravate this situation many of the media houses have resorted to in-house productions that allow them more control over the content of the programmes but also cut down on costs.¹³ This has created 'hegemonies' of

sorts that lock out fresh ideas and new content. First, because the budgets allocated to these projects are fixed and, second, because the people involved do not want to lose their 'employment' or source of livelihood. The result of such a situation is that a small group of people are tasked with producing seasonal programmes to sustain the many hours of airtime. It goes without saying that it also denies the local filmmaker revenue to develop and share their ideas. A filmmaker who invests in a production will not make any money if they go the television way.

Rix captures a very fundamental aspect in the film industry stating that, film has been considered a way to beam propaganda to the masses in Kenya, and has never been central to the philosophy of nationhood and art, nor used by leadership to build identity. He goes on to note that as a medium, it was officially filed under the Ministry of Information rather than the Ministry of Culture.¹⁴ Its perceived role is to inform rather than reflect our culture.¹⁵

Developments in the universities are also illustrative. Moi University has taught film now for eight years and Kenyatta University only had its first graduates of film in 2012. The University of Nairobi is only just establishing an independent discipline in Theatre and Film studies to augment the School of Journalism courses that it has offered for more than ten years now. The graduates from these universities are yet to make comprehensive headways in the industry because of lack of opportunities.

A new development in 2012 and 2013 has provided a way forward that may be beneficial not only to the graduates of film courses but also the film industry in the country. The Ministry of Education in collaboration with the University of Nairobi, has introduced the Kenya Schools, Colleges and Universities Film Festival. This means essentially that the skills of film production will be required in the learning institutions which will not only boost countrywide interest in film but also open spaces for comprehensive capacity building among teachers. It will also introduce children to elements of film production at a younger age and thus give them an early opportunity to choose careers in the industry.

The Kenyan film industry exhibited its potential from soon after independence in the 1960s. But the response of HE did not come until 2008, almost fifty years later, when Kenyatta University opened its doors as the first public institution to offer film education in the country. Prior to this, there were a few private film institutions that offered courses in film, though they were very expensive, thus out of reach for the common citizen. A few NGOs based in the slum areas offered basic film education to the residents there. The entry of Kenyatta University with a Bachelor of Theatre Arts and Film Technology programme, therefore, aroused excitement within the film sector. Since then, two other public universities have entered the scene. The Multimedia University of Kenya introduced a Bachelor of Film and Animation programme and the University of Nairobi, in partnership with the Kenya School of Mass Communications are rolling out new programmes. This has given hope for a more affordable film education in Kenya. The expectations of the industry

are that a graduate from this programme should be able to write, shoot, direct and edit a film. It should give them the opportunity they need to gain competence in playwriting, stagecraft and design, acting for theatre, directing a play, theatrical make-ups, stage props design, and so on. These areas require in-depth training with the right equipment, mentorship and guidance from the lecturers assigned. The greatest challenge between the industry and HE is the fact that the best personnel to train students in these fields are practitioners, most of whom do not have masters or doctoral degrees in the relevant fields; so they are technically unqualified to teach in the university. Hence the need to work with master practitioners in the programmes and the call for the Commission for University Education to recognise master artists as specialists and ‘doctors’ in their art and trade. This will provide an avenue for HE to interact more closely with the industry and provide more relevant, or practical, education to the students. The other challenge these institutions grapple with is the acquisition of expensive equipment that keeps changing with the fast evolving technological advancements.

Drama and Performance

Whereas film studies and activities are relatively new in the education sector, their predecessors, drama and theatre, have been significant elements in the Kenyan school programme. Their presence in primary and secondary schools contributes to learners’ educational experience, where they are effectively employed in co-curricular situations. This trend is carried on to higher levels of education where university and college leadership play a role in providing students with opportunities to perform and practice.

The most popular manifestation of drama and performance in the Kenyan education environment is the Kenya Schools and Colleges’ Drama festival. While theatre and film are either perceived as disciplines for the university or as entertainment activities that people engage in for income generation and employment, the Kenya Drama Festival is an annual extravaganza that brings young artists together. As a countrywide event, it accommodates learners from kindergarten to institutions of higher learning to show-case talent on a competitive platform. The national level competitions take place over a period of ten days.

Higher education participation in the drama festival involves a variety of post-secondary institutions, also referred to as tertiary institutions. The institutions offering tertiary education form separate categories of performance, and do not compete against the nursery, primary and secondary schools. The current format of the festival organisation started in 1980 when the festival committee, under the auspices of the Ministry of Education, launched the Kenya Primary Schools Festival. It was amalgamated with the Colleges Drama Festival. During this period, the only higher institutions that participated in the event were Teachers Training Colleges. By putting them together with primary schools, the organisers tried to

link the Teachers Colleges to primary schools where the student teachers would eventually end up practising.

It is important to observe that Graham Hyslop played an important role as signposting the development of drama and music in Kenya. Early dramatists and musicians like Henry Kuria and Arthur Kemoli were students of Hyslop. The actual participation in the festival by colleges goes back to 1977 when drama lecturers from the University of Nairobi produced two plays *The Trial of Dedan Kimathi* by Ngugi wa Thiong'o and Micere Mugo, and Francis Imbuga's *Betrayal in the City*. Ngugi wa Thiong'o and Micere Mugo were disenchanted with Kenneth Watene's version of *Dedan Kimathi: A Play* and composed *The Trial of Dedan Kimathi* to portray their corrected account of history. Besides taking these performances to FESTAC in Lagos, Nigeria, the university also presented them at the drama festival that was held at the Kenya National Theatre in November 1977. This separate festival ran in this mode until 1982. Thereafter, the colleges, primary and secondary schools festivals were amalgamated.

Today HE institutions participating in the drama festival fall under two categories – E and F:

- *Category E: Colleges* (Technical Colleges, Polytechnics, Institutes of Technology and Teacher Training Colleges). Within this broad tertiary education category, they are allowed to enter items as plays, cultural creative dance, modern creative dance, dramatised verse (solo), dramatised verse (choral), narrative, film and stand-up comedy. There are additional classes for special needs learners catering for plays in Kenyan Sign Language (for the hearing impaired) and dramatised dance for the same group of learners.
- *Category F: Universities*. Where they are allowed to enter items as plays, cultural creative dance, modern creative dance, dramatised verse (solo), dramatised verse (choral), narrative, film, mime and stand-up comedy.

These festivals are the spaces that have nurtured talent during the time the students are in college and after college. While in college a student could have two to four years to learn and participate from the festival; some students and new lecturers learn the art of script writing, acting, story-telling, miming, dramatisation of poetry, dancing and dance choreography, and attempts at comedy and film making. Over and above this and depending on the roles the Principals and Vice-chancellors decide to play, students are sponsored to participate in the various levels of the festival, culminating in the ten-day national event.

The leadership in some of higher institutions have taken up the challenge of supporting drama and theatre disciplines by creating a space for learners' to interrogate the theory of art and by participating in the Schools and Colleges festivals. This approach is very instrumental in talent and skills development in performing and creative arts. It is, therefore, a positive approach that contribute to the development of personnel for the industry.

It is important to observe that not all post-secondary institutions offer drama/theatre as a discipline. In fact as indicated elsewhere in this text, only specific universities such as University of Nairobi, Moi University, Kenyatta University, and Maseno University do. The festival committee, KNDF, provides an excellent alternative source of training or skills development in drama/theatre through workshops and seminars carried out at the regional and national levels. Of particular interest is the composition of those who facilitate these learning opportunities that KNDF organises for teachers, tutors and lecturers from the universities and colleges. The facilitators are mainly drawn from among the universities, especially those with academic qualifications in these or cognate disciplines and also from a sprinkling of practitioners who have honed their skills and expertise either as script writers, directors, performers or producers.

These workshops cover virtually all aspects of drama/theatre taught at the university. They include scripting and characterisation play, dance, verse and narrative, and the film; story-telling; acting and stage management; the role of the director; dance choreography; adjudication, the art and pitfalls. Research is yet to establish the level and types of knowledge transferred from these practical sessions that are conducted year in year out, but casual observation reveals a positive impact on practitioners' skills.

Several people who have taught drama and theatre in the institutions earlier mentioned in this chapter. They include the late Prof. Francis Imbuga, the late Opiyo Mumma, Prof. Austin Bukonya, Dr David Mulwa, Dr Wasambo Were, Prof. C. J. Odhiambo, Prof. Oluoch Obura, Evans Mugarizi, Prof. Peter Barasa, Dr Simon Otieno, Dr Basil Okongo, Prof. Emmanuel Mbogo and Mr Otumba Ouko among others. These pedagogues also served as facilitators at the festival workshops. They certainly must have brought a lot from their lecture halls to enrich the workshops just as they would have brought back into the teaching of drama/theatre much of what they had propagated at the workshops..

How does the university administration get involved in this whole scenario? Their first level of involvement is that they allow the lecturers, who are their employees, time off to attend or facilitate the workshops and festivals. In addition, where the festival organisers are notable to pay for faculty members who are producers, performers and facilitators, the institutions and their leadership provide the funding to send them to these workshops. In this and many other ways the university leadership and management find avenues for supporting the growth and development of the arts both in their theoretical expression and impractical performance or demonstration.

Art and Design

Art and design are taught and learned at various institutions of higher learning in Kenya. Some of the programmes initially started off as teacher education

programme, notably at Kenyatta University, before, diversifying into professional training with time. There are, however, institutions that have worked towards the preparation of arts practitioners. These include the University of Nairobi, through the department and later school of Design, and the Kenya Polytechnic, the precursor of the Technical University of Kenya. These two institutions have continued to churn out professional artists and designers in the industry. In other institutions, such as Kenyatta University, the focus has been more on producing art and design teachers given the high number of Bachelor of Education students in the department of Fine Arts. This scenario has propelled the growth of both the industry and the education sector. This has also seen students who wanted to be practitioners gaining access to institutions that permitted them to specialise, thereby catering for the growth of the student artists as well as the art students.

At Kenyatta University, the Bachelor of Arts (Fine Art) programme focuses on studies in what is commonly referred to as Art and Design. The four-year programme, following a 3:2:1:1 structure, requires learners, as is common with BA programmes, to study Art and Design alongside two other disciplines in the first year. In the second year, they add another discipline to this, so that the last two years are focused totally on Art and Design. The specific areas of study in the introductory year include an introduction to drawing as well as two- and three-dimensional design. These bloom into Art and Design Appreciation, Drawing, Painting, Graphic Design, Printmaking, Fabric Design, Sculpture, Ceramics and Multimedia Crafts from the second year. These courses grouped into fours to give learners two groups of electives, distinguished as Two-Dimensional areas of study for Group I and Three-Dimensional for Group II. This arrangement, from so early in the student's career, recognises the artists' strengths and other inclinations, thus affording learners the opportunity to focus on their areas of strength or interest.

The Bachelor of Education programme provides a specialisation in art as a teaching subject. Following the 3:2:2:2 structure it caters for education courses in all the four years of learning. This is merged with one other subject/discipline in first year, after which learners focus on education and Art and Design for the rest of the programme. Within this large cluster of art is found the various forms of visual arts, as are in the Bachelor of Arts programme, here also divided into the two groups of electives. Learners are exposed to all areas of the discipline during their first year, but focus on one of two groups during the remaining three years of the programme. This course is to train arts educators for the secondary level of education.

The programmes in both courses include traditional techniques of clay extraction, basic jewellery, familiarisation with materials and tools, design fundamentals, and under multimedia crafts, leatherwork, mosaic and collage. Graphic design progresses to advertising design, book layout and design as well as illustration. The courses take learners from conceptualisation, through design

and into the production/generation of the resultant work of art, with studies highlighting both materials and technique. Learners are exposed to knowledge and skills in the various media of art and design, with the art students and teachers receiving similar treatment. At the end of the course, graduates can go into design, illustration, production, etc., and to fit comfortably in to small or big enterprises where they perform as creative and cultural industrialists.

Part of the training involves long stretches of times pent in studio which result in the finished works displayed in art exhibitions. Learners start early in their training to be have professionally, learning to participate in the various activities that characterise the profession. This includes analysis of materials of the trade, interrogation of techniques, development of design acumen, development of design and fabrication skills, as well as interpretation of developed works, following the various trends that characterise various art forms. Through analysis, one gets to develop an understanding of the art forms, how they come together and how various artists use/employ resources. This provides a framework in which learners can develop their own styles and activities, leading to creative designs and application of resources.

The institution relies on educators who are both practitioners and instructors in the discipline. They are called upon, both within and without the institution, to provide designs and materials that require the use of their skills, knowledge and experience. This provides appropriate examples for learners, who also take part in related activities at their own levels. For example, the statue of Dedan Kimathi located outside the Hilton Hotel on Kimathi Street within the Central Business District of Nairobi City, was produced by a team from the university.

As the initial teacher education institution in the visual arts, Kenyatta University's Fine Art/Art and Design programme graduates teach all over the country, with some mixing professional practice with teaching. In this way, the institution exerts a lot of influence on what the country perceives as Art and Design, as well as arts education, simply from the number of graduates who have gone out having been inducted into a philosophy espoused by their alma mater.

Music and Dance

Music and dance are usually practised as one artistic expression in Kenya. In a country whose word for 'music' frequently translates to 'song', singing is the most common expression of music. This is often done to the accompaniment of melodic, harmonic and rhythmic instruments and body percussion.

Part of the indigenous knowledge and education was conveyed through songs in early childhood, testified to by the themes of children's songs (Akuno 2005). The place of song and dance in the socialisation of the young rests on the special place that music has in people's social activities and functions. With appropriate music for every occasion of life, and every significant cultural activity

carried on the wings of music, each individual to take part in music making. This meant a measure of music learning for all, to enable meaningful participation in cultural activities. Colonisation and missionary activities did not change the role of music, but the type of music 'allowed' and practised reflected the culture of the colonisers. This led to a significant amount of negligence in the practice of indigenous music, and its value as instructional material and learning resource.

The growth of formal education, with a heavily Western content, meant that the study of music, as led by missionary or expatriate teachers, was bound to follow a Western cultural orientation in both content and mode of delivery. The learning of music took on elements of music literacy and choral performance, With the piano or organ being taught in the hope of producing church-based musicians and music educators.

Although the Kenyan culture draws no demarcation between song and dance, it is not so in the teaching of music which has somehow laid emphasis on the sound as opposed to the movement element of the expressive art. The music curriculum is heavily Western in content. Denyer (1979) has observed this trend at Kenyatta University College where teachers are trained. The practice has gone on to influence many generations and define the nature of knowledge imparted in music and dance, and how these are taught in the higher institutions. In recent times, however, efforts are targeted at making the content reflective of the locale of teaching and learning. Research projects by students in music classes have led to an appreciation of the aesthetics of Kenyan music. This research has included investigating the musical sounds, instruments of music, performance occasions, teams, and in some instances, the significance of music in the studied society.

One of the authors of this book remembers visiting a village close to the Kenya–Tanzania border with his students, a whole class. They spent a week there interacting with musicians and music administrators. The opportunity to observe musicians performing, to learn from them their musical practices, how they came up created the music and the instruments, what they called the specific activities, steps, and instruments, taught them a lot on how music worked in the indigenous economy. They observed first-hand the significant place that music held in social life, its place in cementing relationships, and could therefore later relate to some of the processes that were observed in these performances as significant to social cohesion and negotiation of relationships.

While the content of music education was predominantly Western in cultural orientation and theoretical in delivery for a long time, the experiences described above opened learners' eyes to the similarities and differences in the practice of indigenous music and its application to learning. And as educators were still grappling with this reality, the African Renaissance movement began to take root, and the desire for the understanding and practice of indigenous music led to various ways of engaging with the indigenous art form.

Over the years indigenous music has been complemented by contemporary music, resulting in substantial technological changes in the way music is produced, distributed and consumed. In particular, the developments of new formats such as the long-playing record, the audio-cassette, the compact disc, and so on, have led to significant structural changes throughout the music industry's value chain. But the effects of these developments have been relatively minor in comparison to the potentially far-reaching impacts on the music industry by the revolution in communications technologies which began a decade or so ago and which is still unfolding. The digital revolution in music – the capacity to store musical sounds as computer files, to copy and reproduce them on personal computers, and to transmit them over the internet – is having profound effects on all participants in the music business, from the songwriter and recording artist through to the ultimate consumer (Throsby 2002). The growth and development of the music industry in Kenya has been closely associated with both the recording and broadcasting industries. The recording industry has evolved from the big multinational companies that controlled most recording franchises in the country since the inception of the industry in the 1940s to new technology that enabled musicians to establish small home-based studios. This has enabled most musicians to record their music cheaply and thus venture into the enterprising creative industries.

Ondieki (2010) identified Jambo Records, which was established around 1930 but was first documented in 1946 as the first recording studio in Kenya. Similarly, the dissemination of Makwaya style began in 1954/55, when the African Inland Church (AIC) mission at Kijabe established a recording studio (Kidula 2000). Kenya has since been the centre of the music and media industry in East Africa, attracting international music industry players in a number of projects to Nairobi: such as the East African Records Limited (EAR) with its record pressing plant; the Columbia Broadcasting System (CBS) with its modern recording studio; the South African Gallo Records; as well as the Electric Musical Industries' (EMI). Since the mid-1980s, cassettes have gradually replaced vinyl discs to become the main medium of recorded music. The development of computer based recording technologies in Kenya in the 1990s saw the mushrooming of recording studios owned by the musicians themselves and not the record companies. This has been evolving and, at the moment, musicians can easily record their music without being controlled by the record company markets. This has led to the present revolution in the music industry in Kenya. It is important to note that despite these facilities being available, they are not affordable to all musicians, especially those from the lower and lower-middle classes.

The 1990s marked a new era of democratisation that resulted in a new generation of urban Kenyan musicians, particularly Hardstone and Kalamashaka who nurtured and pioneered the emergence of Kenyan hip-hop. This culture

officially set off with the recording of *Uhiki* by Hardstone, a song sung in a mixture of Kikuyu, English and Kiswahili, and other local languages, opening up a new music space in Kenya (Mugambi 2001; Samper 2004; Nyairo and Ogude 2005; Wetaba 2009). The enthusiasm that resulted allowed room for the otherwise marginalised youth to emerge into the public entertainment sphere. According to Samper (2004:37), 'Kenyan rap is a hybrid cultural form that is deeply implicated in the definition and negotiation of youth identity'. He observes that Kenyans have taken a Western art form and made it their own by using Sheng,¹⁶ drums and African-inspired beats, and addressing local realities as their theme. Samper (2004), Mungai (2004; 2007), Ogechi (2005), Nyairo and Ogude (2005) and Wetaba (2009) have been instrumental in giving insights into the popular music culture. Nyairo and Ogude (2005), for example, offer an interesting analysis of the song 'Unbwogable' by Gidi Gidi and Maji Maji, and the employment of its text for a political cause. Samper (2004) gives a captivating analysis of the use of Sheng by Kenyan youth rappers. He notes that the hip-hop culture in Kenya is fairly strong and growing, particularly with regard to the youth's use of street language (Wetaba 2009). Through the music industry in Kenya, many artists are able to earn a livelihood. They not only get to be famous, but also make money from it.

This book is will not the first to draw from a compelling historical example of how, under the right conditions, a few entrepreneurs can jump-start a music industry to the great benefit of an underdeveloped economy, such as happened in the US city of Nashville (Throsby 2002; Schultz and Gelder 2008a; 2008b; Penna and Finger 2004). The usefulness of an example drawn from one of the world's wealthiest countries may not be immediately obvious, but Nashville's history provides surprisingly relevant lessons. Like much of sub-Saharan Africa today, early twentieth-century policymakers pinned Nashville's economic hopes on industrial development founded on access to raw materials and large, government-funded public works projects. These hopes were never fully realised, but Nashville found success anyway – from its creative industries. Today, Nashville enjoys enviable economic success as the 'Music City, USA'. It is home to a multi-billion-dollar country music industry and a thriving, diversified economy. Music creates billions of dollars of wealth for Nashville's economy, employing tens of thousands of people in the music business and even more in related businesses (Schultz and Gelder 2008a).

According to Schultz and Gelder (2008a), a recent study estimates that music contributes over US\$ 6 billion a year to Nashville's economy. About 20,000 jobs in the Nashville area are directly related to music production, accounting for over US\$ 700 million in annual wages. Nashville is home to '80 record labels, 130 music publishers, more than 180 recording studios, 40 national producers of ad jingles, 27 entertainment publications and some 5000 working union musicians'.

The study estimates that 35,000 additional local spill-over jobs exist because of the music industry in fields such as music-related tourism.

Some lessons from the Nashville experience yield several specific suggestions of how to emulate the growth model for Kenya. A few essential reforms could provide a more stable and reliable environment for creativity in Kenya. These include a political commitment to prioritise creative clusters, combating piracy and provision for remedies, training of judges and copyright lawyers, a hands-off approach in the private organisations supporting the creative industries such as the collective agencies and associations, but most importantly restructuring the education curriculum towards professional training and development. According to Schultz and Gelder (2008a), a virtue of this bottom-up approach is that resource-constrained policymakers need not embrace broad, expensive solutions. The focus on grass-roots solutions is in keeping with much recent thinking on development, which calls for more context-specific, results-oriented, entrepreneurial projects that empower locals, and, in this case, the Kenyan youth. This is only feasible with proper training and higher education that is industry-responsive.

Since Nashville is a relatively small city with a population of 1.2 million people, the music industry's benefits to the local economy are particularly substantial. The Nashville model offers many useful insights and makes the case that creative industries are a significant, but thus far largely unfulfilled, opportunity for less developed regions and countries. In Kenya, where abundant creative talent exists, but local circumstances are otherwise trying, the creative industries, and in particular music, may be one of the best stakes for economic development. The music industry, in particular tends to rely less on sophisticated infrastructure or capital-intensive investment. This book can not at give all the answers to the challenges of the music industry in Kenya, but it can provide a detailed examination of obstacles faced by the Kenyan creative and cultural industries, yielding several specific suggestions on how Kenya might emulate the grass-roots growth model that made Nashville what it is today. A few essential reforms could provide Kenyan musicians with a more stable and reliable environment to harness their creativity.

Music has emerged as a significant economic industry with foundations that provide avenues for individuals to move into the cash economy (Throsby 2002). In the country today, small-scale recording studios and companies have sprung up, serving the fast expanding local broadcasting networks and retail outlets. Some of the musicians involved either begin with live performances for payment and if successful and motivated they move into broadcasting or recording for local market, and others that start with recording and then go into live performances. Since the copyright enforcement regime is not effective, the costs to the users are small; so the returns to the composers and performers are similarly constrained.

This scenario compounds the over-saturation of the local market with poorly produced products since a majority of these are produced by individuals who lack training in the industry.

The reality at the moment is that most popular musicians in the country struggle through harsh economic hardships to reach the limelight, despite obvious musical endowment. Some musicians are lucky to be associated with local record labels, but majority not only have to worry about copyrighting their works, but must also work out the means of production, promotion and marketing by themselves to penetrate the market. Those who can manage through these hurdles, combining artistry with entrepreneurship, are usually not able to sustain their careers for long (Emielu 2008). In the live performance scene, the high cost of musical instruments still remains a major challenge to the industry. Consequently, there is a need for professionalism and institutionalisation of the music industry, as the much-needed engine that will power development through music in Kenya.

Since the music industry is a multi-sector enterprise, there is an overriding need for training and specialisation along well-defined lines of creativity. The starting point for this will be professional and systematic training in HE institutions. The current situation where anybody can walk into a recording studio and become a 'star' does not represent a sustainable form of empowerment. If the industry is institutionalised, then musicians can be trained to specialise in specific areas like song writing, arrangement and production, music marketing and promotion, management of artists, studio engineering, band management, film music/jingles, performance, music journalism, festival and event management, dance and choreography among other branches of specialisation. In this case, involvement in the music industry will not necessarily be in the area of performance or making records, to which it is currently confined today. The emphasis will be on training and acquisition of relevant skills for empowerment along specific lines of interest and capabilities. These trained personnel will constitute a solid human resource base which will be self-sustaining through a network of 'masters' or specialists who are already empowered, and 'masters or specialists in training' who are going through the process of empowerment. Coupled with the above is the need to evolve professional bodies that will standardise and regulate practice while serving as agents for re-tooling and upgrading of skills in the industry.

Regarding music education, there is a need to seriously revise and 'decolonise' the music curriculum at all levels of education while ensuring that the content of education reflects the immediate needs of the society. The need for a socio-cultural and industry-relevant music education is of utmost importance, and make music studies an integral part of the school and HE curriculum. The first higher education institution in independent Kenya to provide instruction in music was Kenyatta University, with a department of music established in 1965. Since the

primary focus of the institution then was to train teachers, the content of the music programme was geared towards sufficient command of concepts and skills to facilitate knowledge transfer. Today, music is taught in four public universities, and two church-based private universities in Kenya, leading to qualifications in teacher education and music practice.

Kenyatta University was initiated as a teacher training institution in 1965 on a former colonial army barracks, whereupon landing at the end of incarceration during the Mau Mau political emergency, the first president of Kenya, the late Mzee Jomo Kenyatta, stated that he wished the place became a place where people worked not with the gun, but with the pen (KU 2010). As a teacher training college, the mandate of Kenyatta College was to provide the much needed manpower for the secondary schools, becoming the first tertiary institution to train people in the arts. Music was particularly favoured by the presence of George Ssenoga-Zake and George Kakoma, the two Uganda nationals who, along with Washington Omondi, Peter Kibukosya and Gershom Manane were the five who created the Kenya National Anthem. Through the transfer of the Faculty of Education from the University of Nairobi in 1978, the institution became the Kenyatta University College (KUC), a constituent college of the University of Nairobi, offering degree and diploma qualifications in education as well as the sciences and humanities. The department of fine art was among the departments that were transferred in 1978 from Nairobi University to KUC. In 1985, KUC became Kenyatta University, a fully-fledged university, having been granted a charter.

Kenyatta University thus became the first university offering music education in this country. The music training was offered under the Bachelor of Education degree where one could either specialise in music and another teaching subject or take double major in music and be classified as a specialised teacher. Today, Kenyatta University's Department of Music and Dance offers not only the Bachelor of Education degree (music and another teaching subject option) but also Bachelor of Music, Bachelor of Arts, and Bachelor of Music Technology. This development of professional music courses, though neither adequate nor timely, is noted as representing significant growth towards responding to the industry and market demands. These changes have only happened in the twenty-first century, notwithstanding the fact that Nairobi was the East and Central African hub for the recording industry and the music industry in general. People travelled from as far as the Congo Zaire, Tanganyika, Zambia, Uganda, Malawi and other countries to record in Nairobi. It is inconceivable that no university thought of offering music related courses, such as music business, music production, music technology, artist and repertoire training, and other related courses. Instead, when the second university offering studies in music, Maseno University, established a music department, the direction they took was towards the same field of music education that Kenyatta University was already specialising in.

These steps towards the development of the creative disciplines at the university level can be seen to have a direct impact on, or to be directly impacted by, activities in the industry. It does appear that there is a close link between what and how universities teach, and who does what in the industry. It is critical to follow this link if higher education is going to contribute to the growth and health of the creative and cultural industries in Kenya.

Notes

1. This was the same throughout East Africa.
2. We gathered this from an informal conversation with Henry Indangasi, in April 1999.
3. A television programme on the Kenya Broadcasting Corporation that has been on for more than thirty years.
4. *Redikyulass* was aired on Nation TV between 1998 and 2001 when the three university students who performed on it broke away from the station to form a private company. It is still aired periodically today. *Trukalass* was an attempt to replace *Redikyulass* and is still on Citizen TV.
5. Ethnic accents spice up comedy in Kenya, <http://www.artmatters.info>, accessed 18 July 2006.
6. Interview carried out at the Kenya National Theatre, 3 December 2012.
7. Kenyatta University Theatre Arts And Film Technology Department, <http://www.ku.ac.ke>, accessed 17 June 2013.
8. Alan Root, <http://www.wildfilmhistory.org>, accessed 17 May 2013.
9. Cinema of Kenya, <http://en.wikipedia.org>, accessed 21 June 2013.
10. *ibid.*
11. Jim Stenman, 'Gangster movie Kenya's first Oscar contender', <http://wildfilmhistory.org>, accessed 8 February 2013.
12. Craig Rix, 'Film special: back to the future', <http://kenyayetu.net>, accessed 27 March 2013.
13. These are productions that are sponsored directly by the media houses and include their equipment and personnel as crew members with selected actors and actresses.
14. In the new Kenyatta government it has been placed under the Ministry of Sports, Culture and Arts.
15. Craig Rix, *op. cit.*
16. Sheng is a fast growing language among the youth in Kenya where they formulate new words, de-contextualise the meanings of existing words, or simply cut and mix sections of words from English, Kiswahili or indigenous languages, thus developing a new language.

Higher Education Leadership and Governance Issues: Their Effect on the Creative and Cultural Industries

Background

The creative and cultural industries' slow development in Kenya may be understood by examining a number of factors. One of these is the country's provision for education and training for the sector in general, and specifically how this is organised. This chapter examines leadership styles and governance issues that emanate from the same in the Kenyan higher education scenario, from the notion that governance matters affect the process and outcome of teaching and learning. The chapter subsequently relates these issues to their effect on education and training for the creative and cultural industries, finally demonstrating that leadership styles and governance issues impact on the success of the creative and cultural industries.

After 2003, the Chancellor of all the public universities ceased to be the person of the Head of State, preferring instead the appointment of an individual to fulfil that role. Shortly after that, the vice-chancellor, the chief executive officer of the university, also ceased to be appointed by the president, but was instead selected through an open competitive procedure. Within the university, there are, therefore cadres of leaders that are selected (VC/top management), elected or appointed (deans/middle management) and appointed (heads of departments/lower management). Such a melange of leaders provides an opportunity for diverse and creative ways of planning and executing programmes in the institution. The governors are not bound to follow political diktats, but engage professionally in the act of education provision. This chapter will interrogate the implication of leadership for the creative and cultural industries.

Higher education is expected to provide leadership in the context of national development (Dubbey 1991), a development that increasingly recognises the role of the creative economy. It is common, in developed countries, to find highly qualified persons recruited to fill high-profile decision-making posts in government and industry. Similarly, in terms of need, senior researchers are sought after to provide knowledge and insight to deal with social issues. It was only after fifty years of independence that Kenya, propelled by the dictates of the 2010 constitution began to move in this direction. The appointment of professionals into high positions of decision-making was a fresh breath, however differently received and viewed by interested parties. Seen hitherto as critics of government, academics were suspected, and treated as a threat. For a long period, the radical views of academics led to politically motivated detention and much-publicised university student unrests that hardly received any state sympathy, but further portrayed higher education as a resource-guzzling, non-benefit institution.

Recent observations and realities on leadership and governance have generated a perception of a transforming discipline. Whereas discourse on leadership and governance could address strengths and weaknesses in politics, economics, organisations, institutions and even religion, the term becomes more inclusive outside of the political arena. Undoubtedly, discussions on leadership (good or bad) eventually revolve around the leader and leadership strategy or approach applied at a particular historical time. In the context of higher education, it is key to understanding the impact of institutions on industry and the society.

Zechlin (2011:1) discusses the departure of leaders from what he terms the sociological model that binds leaders to 'expectations' and 'generalized action patterns'. Zechlin faults this leadership design as an irony in what the leader might hold as their own concrete positions of action. The argument is extended further to propose a leadership situation that develops leadership paradigms based on the individual's understanding of situational contexts rather than impositions engendered by systems. This chapter discusses leadership and governance, pointing out their focal points of convergence as applied to numerous administrative contexts including higher education, and further articulating their effect on training for the creative and cultural industries.

Contextualising transformative leadership in areas that require organisational stewardship sheds light on the performance of the organisation. This entails understanding the continuum that defines the direction of change in the transformation, providing a vital view of the leadership processes in relation to leadership approaches, personalities and leaders' characteristic behaviours under different cultural settings. It is important to position the subject of transformation all leadership within the confinement of organisational culture and its outcome.

Winston and Patterson (2006:7) proposed, while exposing research flaws in a social sciences approach of understanding leadership through reductionism, an integrated model of defining a leader. In their argument,

a leader is someone who selects, equips, trains and influences one or more follower(s) with diverse gifts, abilities and skills and focuses the follower(s) to the missions and objectives of willingly and enthusiastically expending spiritual, emotional, and physical energy in a concerted coordinated effort to achieve the organisational mission and objectives. The leader achieves this influence by humbly conveying a prophetic vision of the future in clear terms that resonate with the follower(s) ['] beliefs and values in such a way that the follower(s) can understand and interpret the future into present-time action steps. In this process, the leader presents the prophetic vision in contrast to the present status of the organisation and through the use of critical thinking skills, insight, intuition, and the use of both persuasive rhetoric and interpersonal communication including both active listening and positive discourse, facilitates and draws forth the opinions and beliefs of the followers such that the followers move through ambiguity toward clarity of understanding and shared insight that results in influencing the follower(s) to see and accept the future state of the organisation as a desirable condition worth committing personal and corporate resources toward its achievement [sic]. The leader achieves this using ethical means and seeks the greater good of the follower(s) in the process of action steps such that the follower(s) is/are better off (including the personal development of the follower as well as emotional and physical healing of the follower) as a result of the interaction with the leader. The leader achieves this same state for his/her own self as a leader, as he/she seeks personal growth, renewal, regeneration, and increased stamina—mental, physical, emotional, and spiritual—through the leader-follower interactions.

The persuasion by the authors for the case of departing from reductionist thinking was informed by the weakness in understanding leadership as 'parts' and not as a 'whole'. The integrated model proposed analyses the leader vis-à-vis the led. It establishes an inseparable chain of organisational relationships that synergises mission, vision, communication, emotional development, ethics, spirituality, critical thinking, values and achievement, not as attributes of an individual effort but as a leadership strategy that draws success from collective ideological and implementation enterprise. It does not relieve the one at the top of the leadership. It only collates a participatory approach to realising collective missions and objectives. Further more, there is an insistence on the leader's sensitivity to enable training, support and protection with a view to encouraging achievement of organisational goals.

Bennis and Nanus (1985) argue that decades of academic analysis have given us more than 350 definitions of leadership, but that no clear and unequivocal understanding exists on what distinguishes leaders from non-leaders. Perhaps more importantly, what distinguishes effective leaders from ineffective ones is the most studied and least understood topic of any of the social sciences. On the other hand, Northouse (2007) avers that leadership is a process whereby an individual influences a group of individuals to achieve a common goal. This therefore suggests that even though the definition of leadership can be approached from myriad points of view, the common denominator remains that leadership is not a one-person affair. It involves collaboration between and among individuals

towards a common cause. One person influences and directs the others towards a defined direction and within certain agreed rules and regulations.

Petrie (2014) provides four transitions to leadership development as shown in Table 4.1. This validates the definition given by Winston and Patterson (2006) of the integrated leadership model. Petrie (2014) suggests more of a collective developmental approach as opposed to an individualised approach where one person controls operations and development. Notably, the proponent advocates for ‘collective leadership’ spread throughout the ‘networks’.

Table 4.1: Focus of leadership for higher education

Current focus	Future focus
The ‘what’ of leadership	The ‘what’ and ‘how’ of development
Horizontal development	Horizontal and vertical development
HR/Training companies, own development	Each person owns development
Leadership resides in individual managers	Collective leadership is spread throughout the network

Source: Petrie (2014).

There is a point of concurrence with the integrated model where leadership is a collective ownership. In support of proposing changing leadership approaches, the author cites, among others things, the new values and expectations of generations entering the workplace, new technologies that have disrupted old work practices, increased globalisation leading to the need to lead across cultures and interconnectedness of systems and business communities.

Effective leadership, therefore, reposes on the approach where the leader seeks viable networks useful to the organisation, respects the lives and ideas of the followers, is humble enough to be able to interact and listen to ideas outside their own and realises that leadership and the growth of an organisation relies on many actors. However, beyond these concepts and proposals on ethical, accommodative and inclusive leadership, questions of their applicability in real eclectic contexts emerge.

Aseka (2011) speaks of a ‘new philosophy of leadership’. The author decries past leadership paradigms that rested entire leadership responsibilities on an individual expected to inspire individuals to achieve organisational objectives:

It was an approach that was based on assumptions of people’s powerlessness, their lack of personal vision and inability to master the forces of change, deficits which can be remedied only by a few so-called great leaders... There must be a post-heroic leadership based on bottom-up transformation fuelled by the quest to shared power and responsibilities of community building. (Aseka 2011:1)

Certain fundamental tenets emerge from this argument: collaborative leadership where followers are not only considered as followers, but people who also possess talents of great leadership; proposals for transformative leadership in states to engender a servant leadership style and the reversal of dictatorships and exclusionist politics so far experienced, especially in Africa, to be replaced with inclusivity and attendant growth and sustainability of populations and resources. These are situations pre-colonial mind-sets considered inescapable.

Forje (2007), discussing politics in Cameroon, singles out 'predatorialism' as a disease that has affected leadership strategies in African states in terms of the exercise of power. It is a complex that marginalises citizens causing socio-economic debility. The works cited so far provide an empirical platform of understanding leadership strategies. The works converge on the compromise that the time has come for leadership approaches to shift from provisions of singularity to the accommodation of plurality and collectivism towards the realisation of organisational objectives.

Ethics and Leadership

Souba (2011), in discussing leadership, positions the questioning and re-examination of deeply held beliefs and convictions of leaders as integral facilitators to good, effective and constantly transformative leadership. Fundamentally, the author singles out 'commitment, awareness, and authentic joy' as factors that shape ethical leadership. Skovira and Harmon (2006) argue for the concept of ethical ecology within organisations. The authors see in this concept the creation or facilitation of a moral landscape or ethical environment within which leaders operate. Among the factors singled out to qualify these environments are codes of conduct, corporate policy, financial affairs, human resources, organisational reputation and the leader's moral frame. This does suggest that a leader's ethical judgement is a sum-total of actions morally and strategically taken in wide-ranging managerial and leadership responsibilities whose consequence is the success of the organisation.

This study sought to establish leadership status in higher education in Kenya with a view to determining how this influences growth and development in the industry. An understanding of the models of leadership applied paved the way for the articulation of a way forward that should see a strong higher education–industry partnership for a robust industry. In this analysis of leadership approaches in HE, it is useful to engage Martinez-Saenz (2009) whose thoughts on constructs of ethical leadership name: altruistic (leader acting out of selfless motives) and egoistic (right thing considered by leaders because of a selfish motive) forms. The other types are autonomous (allowing followers to determine direction of ethics), legalistic (leaders following set rules and regulations) and communitarian (bettering society and communities within which organisation resides). A study of the trends in our higher education institutions would reveal tendencies towards these types of approaches to leadership.

Governance

Governance as a concept was foregrounded in development discussions in the last Millennium Development Goals (MDGs). Having evolved from a strict analysis of the application of the concept to the rule of law, it assumed an even wider role in re-configuring public administration to meet developmental challenges of globalisation.

Brankovic (2011) draws a direct nexus between governance and implementation of institutional policies and decisions. Taylor and Machado (2006) observe that governance, as opposed to management and leadership, incorporates governing functions such as strategic direction, resource planning and accountability, extending to strategic implementation. Scholars have propounded various other points of view. Peters (2001) agrees with Pierre (2000) that 'governance' refer to a set of relations among various social actors between and within various levels of social action and whose contexts change over time. Pollitt and Bouckaert (2004) discuss governance as a process of institutions that guides and restrains collective actions of a group.

It therefore, emerges that governance is a catalyst and principal facilitator of development regarding reforms, wealth creation, equitability and equity, eradication of poverty and democratisation. As a process it is subject to change anchored on changing times, needs and organisational goals. It also emerges that governance is an institutional exercise that not only factors in missions and visions of organisations and institutions but the social groups that comprise those institutions. Such an environment is the type that higher education institutions exhibit. This multifaceted character of governance engenders a need to discuss some forms/models of governance that give the concept wide scopes of interpretation, and how it impacts on higher education procedures and policies.

General Models of Governance

As a dynamic concept, various players have tended to transform procedures of governance in the context of rapidly changing environments within which they operate. This process follows certain strategies to conform to the challenges at hand. There are three significant models of governance in various fields that appear to be the foundations of other existing models. Some models appear to have direct influence on higher education.

Community Governance

Totikidis, Armstrong and Francis (2005) advocate for what they term a new mode of governance that is increasingly becoming popular. They term it 'community governance'. In attempts to unpack it the authors state that this mode of governance entails community participation, engagement and decision-

making in public matters and is related to terms such as local governance, network governance and participatory governance. They further state that the distinguishing feature with other forms of governance is the emphasis on the community rather than corporations and organisations. Figure 6 validates why we chose this to be a foundational model towards discussing others. The model vividly explains different broad categories of models within which other sub-models can be discussed.

The reason for including this model in this study is to attempt to establish whether as models evolve and as the world changes there could be any role the corporate environment plays in community issues or whether largely autonomous gaps still exist. Do these broad descriptions of models exist in a state of autonomy or do they interact, each supporting the other in operational schemes? Of what benefit would be such an interaction in institutions, businesses, organisations in relation to ‘community’? Derived from Figure 4.1, this study presents two other models for discussion. This approach will be useful when discussing higher education and how emerging challenges/operational reconfigurations influence the choice of governance model to apply.

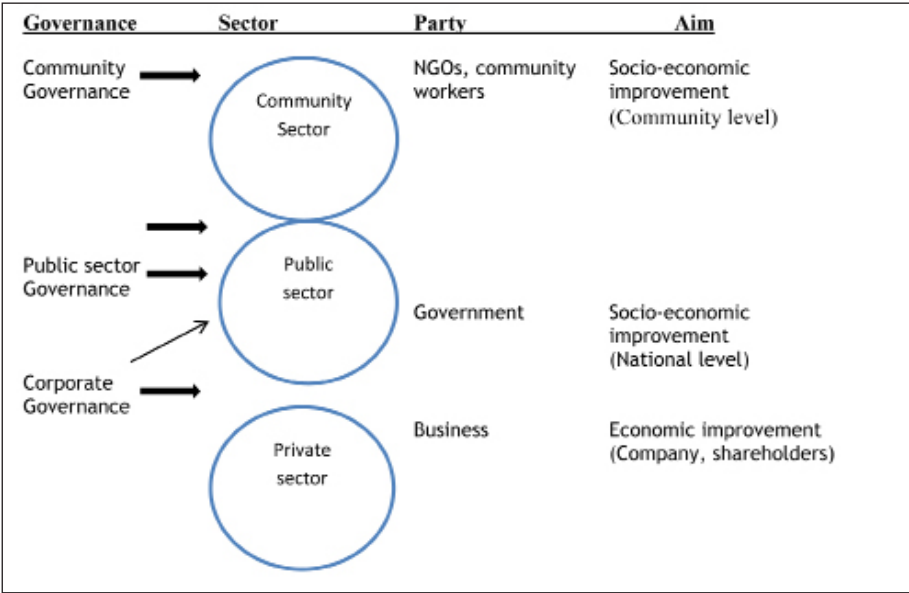


Figure 4.1: Community governance model

Corporate Governance Model

Argüden (2010) discusses a Corporate Governance Model as part of other emerging models of governance. The author lists several attributes that define this model that make up the acronym ‘CRAFTED’. These include a culture and

climate of consistency, responsibility, accountability, fairness, transparency and effectiveness that is deployed throughout the organisation. The author argues that governance should transcend mere compliance, but achieve meaning from paying attention to all the components of the model. Further more, the author emphasises not just the role of the board, but critically, how it is selected, its composition, priority issues of focus and ability to learn to continuously improve performance of corporations through the quality of decisions and management strategies.

Emphasis has also been directed to the character(s) at the top of management and how they influence the choice of the right people, decisions and processes to achieve the desired productive results. The corporate governance model is anchored on information, culture, guidance and oversight to yield the desired business results.

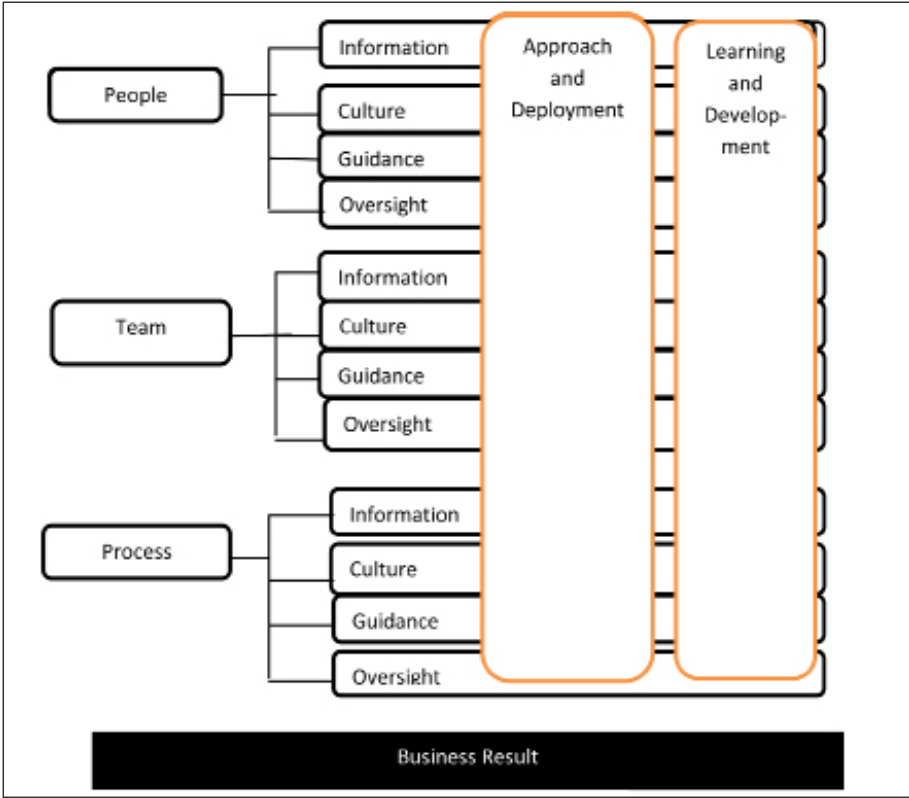


Figure 4.2: Pillars of the corporate governance model

Figure 4.2 identifies three pillars of corporate governance necessary for optimum business results. These are people, teams and processes. At each level, four factors are consistently active and these are information, culture, guidance and oversight.

Therefore right from the people at the top, the decisions they pass to teams and the processes initiated, the determination of benefits to the organisation will be made. Adjudicating all these process and networks are the factors of approach, deployment, learning and development. This model has significant information to contribute to the management of creative and cultural disciplines in higher education institutions, which would have great impact on the overall running of the institutions.

Integrated Governance Model

The United Nations Environmental Programme (UNEP 2014) proposes an Integrated Governance Model (IGM) as part of reforms in ensuring sound financial systems and sustainability of organisations. It is ‘a system by which companies are directed and controlled, in which sustainability issues are integrated in a way that ensures value creation for the company and beneficial results for all stakeholders in the long-term’ (*ibid.*:35). To achieve this, three phases are outlined. Phase 1 depicts sustainability outside the board’s agenda. The board holds no responsibility for sustainability projects as this lies with other teams. Phase 2 has a sustainability committee. It is in this phase that progress and performance of sustainability projects take place through special committees and measurement indices. Phase 3 entails oversight of sustainability projects by the board. These phases are illustrated in Figure 4.3.

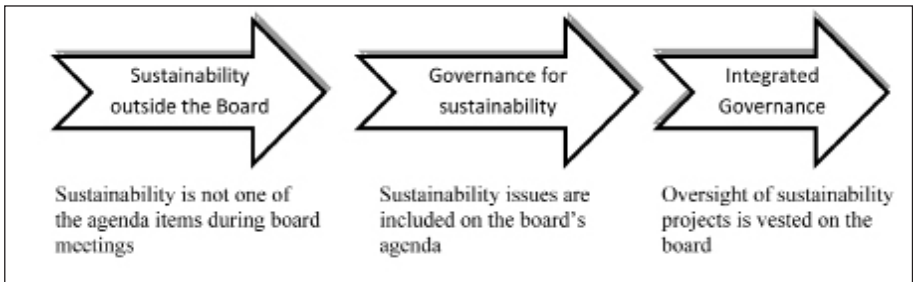


Figure 4.3: The board and sustainability agenda – 3 phases

Ideally, the integrated governance model recognises the significant role of the board while implementing mechanisms of role distribution, strategic planning, oversight and implementation. The board is not responsible for every action taken in the organisation. Most significantly, the board does not initiate the initial stages of projects but plays an oversight role in the span of the sustainability project. This is a very significant model, with much responsibility laid on processes as opposed to organisational structures, yet there are checks and balances to ensure adherence to the organisation’s objectives.

Governance and Higher Education

Leadership and governance in higher education are multi-dimensional and involve individuals in directing human behaviours towards the objectives of the institution. This act of directing human behaviour is normally undertaken within a structured system of authority a governance structure. From this perspective, where leadership provides the direction, governance establishes the powers that are used to direct human behaviour.

Governance is representative of norms, values and rules for administrating and managing public affairs in a transparent, responsive and inclusive manner. It is further about culture and institutional environment under which the subjects of a government have their public affairs managed through organs of the government (UNESCO 2014). Governance is the key and essential framework in which the activities of an institution of higher learning can be undertaken. Without governance as a framework for management of institutional affairs, the activities the organisation undertakes will fail to realise the desired outcomes.

Governance enables the staff of an organisation to discharge their duties and exercise their powers according to the organisation's mandate. Proper governance structures and practices allow employees to have a relationship with all the relevant stakeholders which results in improving work processes and practices, increases accountability and develops the institution's capability to achieve its objectives. The Australian National Audit Office (2003) sums up its view on governance by saying that it should account for the relationship with stakeholders in a formal way through a structure that effectively yields to efficient communication flows and minimises the chances and occurrence of conflicts of interest between government (in this case the institution) and stakeholders.

Governance in the context of higher education is therefore construed to have multiple elements. Significantly, it confers powers on different offices within the governing structure of an organisation. Institutions of higher learning have different offices and departments which must function in unison to yield results that are in line with their vision and mission statements. It is from this that the different office bearers derive their powers to influence others within their jurisdiction. In universities, the office of the Vice-chancellor is deemed to have the ultimate administrative powers in the institution, which implies that the person of the Vice-chancellor (VC), the office bearer, derives his or her powers to administer the university in accordance with the powers conferred on that office. From this, the VC directs and influences the actions and behaviour of his or her deputies and either directly or implicitly delegates authority to them. This creates an organisational structure in which powers are distributed to the different offices to the level unto which they can execute their mandates. Where the office bearer acts or makes a decision in excess of their powers, they seek permission, which is a way of requesting to be delegated authority to act or make that decision.

Tertiary institutions are corporate entities with defined processes and protocols to which the engagements of individuals in the institution's context must subscribe. The rules, regulations, norms, organisational culture and values are integrated towards the visions of the organisations. To achieve that aligning of individual strategies towards the vision of an organisation, the governance system confers powers on different offices in a structured manner, normally hierarchically, so that the actions outlined in the mission statement can be undertaken. In this case the expected output of the individual is strategically designed in advance by an effective leadership to move in sync with organisational strategies.

The hierarchical structuring of power leads to a clear differentiation of functions within institutions of higher learning. The clear determination and differentiating of functions provide a platform upon which the leadership can oversee the functions of their subordinates and be accountable for those departmental or individual outcomes (Esmark 2009). The functional differentiation allows tertiary institutions to adapt to the new trend of a reflexive, adaptive network-based governance approach that is distinct from the traditional tools of governance. This incorporates new governance instruments to the conventional approaches based on order and command structure, coercion and legalities (Esmark 2009; Marcussen and Torfing 2007; Kettl 2002). In this way the governance of tertiary institutions can react spontaneously to new challenges based on the fact that delegation of powers and effective leadership within a democratic environment, where accountability and responsibility are paramount, allows the institutions to be more flexible than in the past. Regarding leadership, governance can be used to imply the structure of administering an organisation. In this, governance underscores the importance in which leadership is used to make the structures proactive in leading people towards a common purpose.

UNESCO (2014) posits that governance compels the leadership of an institution to ensure that the activities of an organisation are undertaken within accepted legal considerations. Furthermore, it imposes the element of making the leadership act in moral and ethical ways in providing oversight authority on the work processes and activities of employees. The ethical challenges confronting leadership in HE is a question of reconciling their personal world views and values with those of their followers. This, in itself, is a dilemma. Furthermore, the moral challenge in the concern of the leadership arises from the demand to work with diverse groups in the same institutional setting arising from the need to have 'reflection and critical yet respectful thinking about themselves, the organisation and others'. All these must happen in a multicultural setting within an accommodative organisational culture that allows the leadership to nurture an environment where everyone feels valued, finds meaning and fulfilment in their contribution, activities and role in the organisation and earns respect within the institution (Pless and Schneider 2006; Pless and Maak 2009; Dorasamy 2010). Sound governance is a response to the need for inclusivity in the administration of institutions of HE.

With good governance conferring enough powers on leaders, an effective leadership network within an institution can motivate staff, clients and relevant stakeholders to greater productivity and satisfaction. The leadership must align productivity to the objectives of the institution, and different system and organisation linkages are created which bridge the different functions into a unified whole for the entire institution (Leder 2012). This creates a leadership structure in which personnel report to their functional heads at every level. Ultimately, the CEO of the institution, be it Principals or Vice-chancellors, have a means of exerting control over their juniors, and providing the visionary leadership that complements governance efforts to bear the expected results.

In exercising the powers conferred on them, the leaders must first motivate their subordinates. Exercising the powers without due regard for the situational context of their juniors may create a perception of dictatorship. Tertiary institutions must use a leadership approach that permits diverging views of subordinates to be included in decision-making processes. This should not be implied as a benevolent dictatorship, which restricts the inclusiveness and level of participation in the decision-making processes of an institution. In the context of governance, leadership must entail legitimacy that is acceptable to the followers. Leadership is not about leading; it is about the followers and the leader working in harmony. Leadership must be able to use legitimacy to mobilise resources, create networks and rally for the proper use of assets in creating support for all stakeholders, both internal and external, to realise the corporate goals within the frame of effective governance.

In the Kenyan context, higher education is an all-encompassing term that includes post-secondary institutions even though the dominating sector in the conversation of higher education is universities. They exist to play a fundamental role in the socio-economic, cultural and even political outline of the nation. The ideas generated as well as expected innovations are aimed at uplifting the status of the nation in terms of discoveries, problem solving and opening up opportunities through which meaningful interaction and knowledge sharing with the international community can be realised. It is in this context that studies need to seriously interrogate modes and approaches that characterise governance and how this influences the realisation of the initial mission of how universities can serve society. Very significantly, it is to establish how governance structures assist in mobilising technology, science, arts, religion, etc. in the service of humanity, empowering populations and creating opportunities for economic growth.

Put differently, the twenty-first century and beyond presents an opportunity to reverse years of neglect of the higher education sector, especially in a supposedly independent Africa that selectively served neo-colonial interests. Discussions on governance are therefore aimed at locating this particular history of colonialism, how the politics of the post-colonial states served higher education and how

contemporary African higher education governance is shaping productive and positive growth and expansion of a meaningful higher education sector as an imperative to development. Current governance structures face challenges. While the immediate post-independence decades for most states had few numbers enrolling, universities are now faced with a high and diverse student demographic profile. Resources have inevitably been strained. Demands for internationalisation or globalisation as it is often called, have also become a haunting refrain in higher education management. Governments are systematically withdrawing full financial support for institutions while demanding that universities respond directly to the market through the formulation and implementation of 'relevant' academic programmes. These are among the challenges that validate the interrogation of governance in institutions of higher learning, and its impact on industry.

Globally, higher education has become a site for radical and accelerated changes on various fronts. These include academic and financial independence and dependence almost on equal levels, higher enrolment rates and an urgent demand to align teaching and learning to the market/industry. This situation has engendered serious re-thinking and re-evaluation of higher education management approaches that can practically assist institutions in re-positioning relevantly. Hirsch and Weber (2001) draw a distinction between *governance* and *management* as far as higher education is concerned. According to them, governance focuses on the rules and mechanisms by which various stakeholders influence decisions, as well as how they are held accountable, and to whom. The authors further argue that in the context of higher education, governance refers to the formal and informal exercise of authority under laws, policies and rules that articulate the rights and responsibilities of various actors, including the rules by which they interact. The authors acknowledge that in institutions of higher education governance embraces both formal and informal processes. However, on whichever platform the two processes operate, they operate within a framework of policies and rules set by the institutions and, by extension, the regulatory and supervisory frameworks overseen by government agencies. These observations validate the need for studies to re-focus scrutiny on how contemporary governance and leadership approaches in higher education formulate, implement and, most importantly, oversee compliance to these policies and rules, whether informally or formally. The authors raise a most pertinent question, despite these complexities, with regard to the formulation and implementation of visions. Are those put in charge legitimate, and how legitimate is the executive decision-making by these and other actors in higher education? An understanding of this matter will provide insight into the role of HEIs in shaping Kenya's creative and cultural industry, and the nature of what constitutes the creative economy today.

A significant factor in the success of higher education is to clearly articulate processes and see to it that they are aligned with other events and structures. Fried

(2005) states that management refers to the implementation of a set of objectives pursued by an institution of higher education on the basis of established rules. In this regard, management addresses how the rules are applied, which implies concern for the efficiency, effectiveness and quality of the role of internal and external stakeholders. Significant mention is made on two frontiers, (1) the 'how' of the application of rules and policies; and (2) the involvement of stakeholders in the organic composition of institutions of higher education. These are two fundamental elements to consider in any model of governance and leadership when applied to higher education.

De Groof, Neave and Svec (1998) emphasise new management approaches that include the introduction of strategic planning, the setting in place of mechanisms and procedures for institutional self-assessment and the elaboration of more sophisticated indicators of cost control, performance evaluation, the paraphernalia of estimating academic productivity and institutional efficiency. Bleiklie (1998) observes that the realisation inspired the idea of new approaches in public management and administration since the 1980s that higher education, and universities in particular became potential centres for national economic growth. It is this observed potential that makes it crucial for the interrogation of how its structures and processes impact on the industry, traditionally vested with economic development in the country.

Within the context of the development of higher education globally, there was a noticeable need to align teaching and learning to the emerging challenges of post-industrial economies. This forced university to adopt management strategies that could accommodate emerging requirements for economic growth and relevance. One fundamental example the world-over was the need to vest more autonomy and self-control in the university management structures as opposed to the large external control by the state. As Enders (2004) observes, a new management approach in higher education largely meant that the state was shifting from being the control centre to more supervisory and regulatory roles. This effectively created a governance conversation that the author calls as 'multi-level' governance between the state and institutions. The regulatory mandate has, however, implied the indication of what can and cannot be taught in school, thereby influencing the higher education curriculum and its implication. When government's focus is on the sciences and technological subjects, as has been the case in Kenya, the art subjects, the backbone of the creative and cultural industries, are often neglected.

Although there have been deliberate interventions and compromises aimed at de-politicising higher education, there are practically indications that, governments still wield unprecedented power over institutions through the regulatory bodies. Lewin (2011) reports that public universities are getting less funding from state coffers. This has created a shift in leadership approach towards financial

independence, and implicitly calls for a structuring of the governance systems in public universities. From a feminist context, autonomy is construed as 'self-government or self-direction: being autonomous is acting on motives, reasons, or values that are one's own' (Stoljar 2014). Using this as a guide to understanding autonomy within the milieu of tertiary education (while eliminating the feminist dimension in the context of the study), autonomy should be the capacity and competence of tertiary institutions to act on their own without any form of control from the state. The question that begs itself is whether it is really possible to achieve this. If it is to be achieved, do the institutions have the moral and ethical grounding to stick to their original mandate without altering the playing field to the detriment of the key stakeholders? With increased movement towards institutional autonomy, governments are establishing intermediary institutions to supervise and oversee the functioning of the university through policy formulations without interfering with actual leadership and governance systems. Fielden (2008) elaborates this matter by observing that governments have created organs such as Ministries of Education to facilitate mediation between government and institutions. In addition, quality assurance departments and other monitoring organs such as commissions of higher education have been established to serve supervisory and regulatory roles. Kenya's undertaking is explicit in this regard. This means that although allusions to 'autonomy' of institutions of higher learning keep being the subject of discussion, the overall strategy and shape of higher education is still a government responsibility. One case in point is the effect of the legal and engineering bodies' position on the accreditation of programmes in selected universities, which results in institutions being considered as viable or unviable centres of learning in specified disciplines.

As a wider network of funding sources are needed, it is a matter of concern that new stakeholders will come with new expectations and demands on the nature of leadership and governance systems in tertiary institutions. It is for this reason that many people who are sceptical of the autonomy of tertiary institutions voice concerns such as the possibility of state universities getting into a situation where their mandate may be distorted, consequently limiting the broader government's goals of increasing access to higher learning (Wang 2013). The resultant message from this criticism exposes the actuality that the total autonomy of tertiary institutions, whether public or private, will not be fully realised due to questions of having to adhere to government policies and legislation and to undertake their activities with some extent of limitation emanating from the state. Government policies and regulations ultimately influence the changes in leadership directions and governance approaches that tertiary institutions follow.

However, whether or not governments influence the leadership and governance of public universities or tertiary institutions in general, they should grant the institutions the legal statute that allows them some degree of independence to

easily reflect and adjust to changes in the education sector and market demands. It should also be noted that pursuing such neoliberal policies that increase the autonomy of tertiary institutions to the point of making them to be self-sustaining resource generation and gaining their independence from state control is not always objected to by the government. Though the policy and legislation formulated by the state may be an impediment, sometimes the forces of opposition to such overtures originate entirely from other sources other than the government (Kabir 2010).

The continued conversation touching on governance of higher education and the government's role does not exist in a vacuum. It is engendered by persistent calls for 'reforms' in the proper definition of the role of higher education towards national development and the efficacy of strategies employed to ensure that this role is played effectively. In the last three decades or so, universities have been accused of being the mouthpieces of the state. To many, especially the civil society, universities appeared to have abdicated their role a repository of knowledge and centre for innovation. Instead they are seen as shallow extensions of the political class. No meaningful grounds for intellectual cultivation could exist in this kind of setting. Someone had to take the responsibility and calls for reform were directed not at the faculty or students, but to the respective management organs.

Significant mention has to be made regarding to higher education and the inevitable sustainability of systems from the top leadership downwards. Attention is drawn to how governance structures accommodate diversity, de-politicisation, equity and enhancement of a culture of equality among students and staff populations. In short, focus is directed at the adaptability of governing structures to changing situations of organisational operations as well as the demands from increasingly diverse stakeholder demographics (Provan and Kenis 2008). It should be taken into consideration that tertiary institutions are usually formed with social, economic and cultural components of diverse people who have been brought together to achieve a common goal. In this, there are different networks that need to be coordinated and related to each other in a sustainable way that focuses on the overall strategic objectives of the institutions. In this multiplicity of networks within the social and organisational systems and structures of an institution, Provan and Kenis (2008:3) argue that there is an important form of multi-organisational governance. One can deduce from their argument that where leadership undertakes an inclusive approach towards management of people and resources, the governance approach leads to 'enhanced learning, more efficient use of resources, increased capacity to plan for and address complex problems, greater competitiveness, and better services for clients and customers'. Considering the arguments advanced by Provan and Kenis (2008), it should be observed that although governments have continued to be the supervisors of higher education, the institutions are allowed to make decisions on programmes

and growth strategies that are in alignment with the market they serve. Brankovic (2011) states that the way universities are organised and run is affected by the ideologies and policies to which they are exposed and which can penetrate their structures and affect internal dynamics to a varying extent. While Brankovic (2011) addresses the concept of ideology and policy differences in the management of the affairs of tertiary institutions, one should be able to appreciate Provan and Kenis's (2008) ideas about the sustainable use of resources and ability to deal with ever rising complex issues which can only be well grounded in the leadership ideologies to which tertiary institutions' leaders subscribe. Provan and Kenis include the element of pragmatic ideologies in generating efficiency and capacities to address problems in formulating good management policies from the ideologies that shape leadership.

Kohler (2011) introduces the challenge of the relationship between higher education and politics. The author highlights two factors:

1. The insistence of the political class in managing access to higher education. In this regard, the author argues that there has been a tendency for the political requirement of what is termed the 'massification' of higher education through open access to higher education while still expecting good quality. It has further been observed that the political project of 'social inclusion' and 'open access' to education (Kohler 2011) was motivated largely by the need for governments to create human capital for industrialising economies and the attendant need for labour-power that would significantly contribute to national development. Despite this intention, concerns were raised on funding. With inadequate funding the requirement for generating sufficient human capital could and might still not be achievable. Besides, the quality of graduates and their relevance to the market has continued to be a question. Consequently, this book finds relevance in locating the role of good leadership and governance in the realisation of certain historical missions that inspired relevance of higher education as an investment for governments. How for instance, are universities revising their approaches to management to make critical and objective self-evaluations and audits of academic programmes, well-guided enrolment strategies, quality assurance in all areas of operation and networking and aligning with the industry?
2. The author identifies and discusses what he terms the 'increasing complexity in steering higher education and research' (Kohler 2011: 4) as yet another political factor that appears to influence changes in governance and leadership in higher education. In particular, the author points out such factors as: increase in transnational stratification in higher education; an increase in participatory demands from within higher education institutions and by external stakeholders and interest groups; and the call for international attractiveness and compatibility as well as quality

assurance. Figure 4.4 provides a summary of two modes, one representing the old order (Mode 1) and the other (Mode 2) representing the new order that has spurred discussions on the urgent need to review governance approaches in higher education.

Mode 1	Mode 2
Emphasis on the individual	Emphasis on teams
Academic control and authority	Research direction shaped by interaction between researchers and users over research direction
Disciplined-based	Problem-and-issue based trans-disciplinarity
Local organisational knowledge base	Organisational diversity, network connectivity draws together knowledge from diverse sources
Quality judged by peer review	Broadly-based quality controlling incorporation academic peer review and judgement of users (e.g. economic and social impact)

Figure 4.4: Impetus for review of governance approaches

Source: Coaldrake and Steadman (1999); Gibbons (1998)

Figure 4.4, clearly outlines fundamental shifts in the operation of higher education. While on the one hand previous operational modes emphasised singularity, individuality, localisation and institutional control over their own academic programmes, emerging modes have changed this. Gibbons *et al.* (1994) state that the new governance systems of organisations and institutions are in contrast with the so called Mode 1 paradigm of scientific discovery, which is characterised by the hegemony of theoretical and experimental science, a divisionary taxonomy of disciplines and by the autonomy of scientists and their host institutions from societal pressures. Implicitly, Mode 1 seeks to individualise operations without necessarily being responsible for community or any other stakeholder demands. Proponents of this mode avoid ‘teams’ as proposed in Mode 2 and, instead, set goals that insulate its practitioners from what Gibbs has termed ‘external pressure’.

This might call for a reflection of the two modules of ‘autonomy’ suggested by Berdahl (1971). The author divides the concept of autonomy into ‘substantive’ and ‘procedural’. To improve operational efficiency, the former gives institutions full mandate to set goals and procedures and implement them fully without

interference from external players. On the contrary, the latter form implies independence to make decisions. However, external regulatory bodies ensure that institutions have less authority in taking decisions but are given more authority to implement them. They are directed on what kind of courses to offer, review, level of human resource capacity and financial prudence among other operational issues. In areas where the institutions are seen to have the autonomy to make decisions without the influence of external relevant others such as the government, the rules and regulations, legislation and other statutory requirements influence the extent of that decision regarding scope and depth. For private institutions, the ideologies of the sponsoring organisation or persons many limit the extent of autonomy for the leadership of the organisation to make decisions independently and implement them.

Nowotny, Scott and Gibbons (2003) observe a fundamental change in knowledge production in the last fifty years. The authors' description of Mode 2 knowledge entails a socially distributed, application-oriented, trans-disciplinary phenomenon that is subject to multiple accountabilities. They also allude to its flexibility in aligning with the changing times and therefore that it is not restrictive to particular disciplines. It is probably in this context that Etzkowitz, Ranga and Dzisah (2012) speak of a 'tectonic shift' in the operations of higher education institutions in terms of revising governance structures, academic programmes, diffusion of new technologies and relationship with the markets among other things, despite challenges that come with that 'shift'.

There is more tilting now towards internationalisation, university–university interactions and collaborations, higher education and external stakeholder beneficial and reciprocal associations, academic quality audits, and a more transnational mandate as opposed to individual institutions' sole mandate. Internationalisation and globalisation in education are different issues dealing with different content matters even though they are related in the scope of trans-border contemplation and the way they encompass many countries in the world. Altbach and Knight (2007) relate the term globalisation to the context of economic and academic trends that are part of the reality in the twenty-first century. Thus, internationalisation includes the policies and practices undertaken by the academic systems and institutions – even individuals – to cope with the global academic environment. In this case, the parameters used to gauge the quality of output of tertiary institutions are increasingly taking on an international style of measurement that needs to reflect the output and performance of these tertiary institutions objectively. Therefore, the global trends in leadership and governance of tertiary institutions become applicable to any entity that wants to have a global recognition, and this increases the need to adopt those policies and practices established by the international education systems in terms of commercial advantage, knowledge and language acquisition, and enhancing curriculum with

international content (Altbach and Knight 2007). The resultant scenario is an extant force emitted from a drive towards globalisation and internationalisation by educational stakeholders who seek to impart changes in the systems and organisational functioning of tertiary institutions. This is achieved by shaping the leadership ideologies and governance approaches, which ultimately describe the governance models that leadership uses in actualising institutional vision and mission statement. For example, Kenyatta University reshaped its vision statement in the post-1999 era to read 'To be a dynamic, inclusive and competitive centre of excellence in teaching, learning, and service to humanity' (Kenyatta University 2014). This clearly shows that the university has situated itself within the perceived global relevance of being helpful to everyone internationally and to serving humanity as its key client. Humanity, in this specific case is contextualised to mean the entire human race on earth. In this way, humanity serves as a global and international phenomenon that brought the need to institute changes to the leadership ideologies governing the university.

All these changes, in their drastic nature, facilitate objective conversations on whether leadership and governance models are also changing in synchronisation. This lends credence to arrival of 'borderless education' one of the results of the revolution in global information technology and communication that has been a key enabler for the paradigm shift in knowledge creation. No single university or indeed the higher education sector as a whole, can claim to be the paramount repository of, and discovery agent for, knowledge any longer (Kwiek 2012). Advancement in information technology has greatly increased the generation and dissemination of knowledge, and the ability of a wider audience of information users access and apply that knowledge to resolve challenges, that ultimately leads to a new quest to build on it and improve the depth of existing knowledge through research. Thus, ICT has made borderless leadership and governance in education a reality that can be achieved through effective communication. While physical communication and travel boundaries have been broken down and altered between countries and continents, the global expansion of the sources of information and knowledge has greatly surpassed this. This 'borderless' communication allows the leadership to build a steering mechanism that uses communication to achieve the objectives of tertiary institutions. Following that, it will yield rich information of the different coping strategies that leaders use to re-align their leadership approaches to the established objectives and inherent changes in them, the market forces, and how leadership re-structures the governance systems and institutional and individual capacities to build new management approaches that would lead to increased autonomy from the state. This must be done while guaranteeing sustainability in resource acquisition and efficient utilisation to cater for their activities adequately. The challenge is for leaders to focus on the original mandate (or justify changes, if any) or the main reason for establishing the institution. In the end, and owing to changing environmental needs in the international

community, the leadership must be able to demonstrate the capacity of their institutions to successfully navigate through the challenging global educational turf in times of change and turbulence.

An analysis of this scenario spurs a re-reflection on the discussions regarding Mode 2 of higher education status currently in practice globally, particularly the issue of focusing on 'teams' rather than the 'individual', as well as universities tending to break boundaries to share knowledge outside its jurisdictions. Consequently, there have been calls for an investigation of how prepared the leadership of higher institutions are to facilitate this 'borderless' interaction and networking. Since universities have their policies and statutes, studies should establish to what extent these internal regulations support or impede internationalisation in terms of research sharing, financing, exchange programmes, student enrolment and sharing of databases on a wide range of issues.

Krabel, Siegel and Slavtchev (2009) observe that internationalisation is now a common practice by the majority of higher institutions worldwide. They speak further of the existence of a general perception that internationalisation can offer valuable benefits to students, faculty and the institution as whole when part of a broader strategy. It can spur strategic thinking leading to innovation in modernising pedagogy, stimulate greater student and faculty collaboration, and open up new avenues for research collaboration. International mobility of scientists and students can also enhance academic entrepreneurship through exposure to new research environments and application opportunities. Therefore, as the evidence of benefits of internationalisation keeps becoming a reality, separating them from governance and leadership is imprudent. It might ultimately hold that collaborating international institutions converge over certain shared beliefs, values and visions so as to facilitate practical internationalisation strategies. This will ensure harmonisation of programmes and sharing of resources and facilities. How such a link serves to entwine amicably the different governance approaches (if any) pursued by the leadership of two different institutions working in collaboration remains a subject for further investigation and is not within the scope of this work. It follows, therefore, that there is a link on how the leadership of one institution can agree to collaborate with another in pushing through a global agenda of sustainability in education, more so at the global level, by using international norms, values and practices to advance such joint ventures.

According to the OECD, a widely practised approach to internationalisation is to partner with higher institutions abroad and there by facilitate staff and student exchanges, collaboration in research and development, international joint degree programmes and the opening of campuses abroad. Opening up wider links through distance learning, globalisation of curriculum, building stronger linkages with local international businesses and closer engagement with the alumni abroad are also growing practices.

Another development in the governance of higher education institutions that has drawn the attention of scholars is the shift from 'steering by law to steering by performance contract' (Barzelay 2001; Pollitt and Bouckaert, 2004; McLaughlin, Osborne and Ferlie 2002). In this scheme, leadership envisages departure from the traditional top-down approach that characterised older governance practices. Instead, institutions are governed by more of a consensus-based approach where consultations across the board are encouraged in order to achieve collective goals and fulfil mandates. In addition, despite the financial implications, institutions enjoy a measure of freedom to set their own targets and anchor them on contractual timelines through strategic plans. Each member of the institution has set targets and must take responsibility for non-compliance through comprehensive accountability, documentation and procedures. A performance contract is monitored through a performance evaluation whose payoff is improved performance of the job by leaders and followers. Performance contract evaluation is a means of verifying that leaders have effectively utilised the governance systems in an organisation to achieve the results that were set for them. It involves the leaders working in collaboration with others and using the powers conferred to them in a manner conducive to, and productive of, the organisation, and pay dividends to the institution's stakeholders. It is a means of checking the leadership quality of an individual or group of persons in harnessing the assets, as well as the financial and human resources of the organisation productively. In other words, they produce results that (i) are within the capacity of an institution to produce; and (ii) fall within the contemplation of the contract between the leader(s) and the institution.

Closely tied to this is quality assurance and the mechanisms available to make the leaders take responsibility for the existence or lack of quality in programmes offered and any other administrative procedures that might be in place. Schedler and Proeller (2009) allude to matters of identification and implementation of sound internal strategies of quality assurance. Although studies report on this kind of governance, the emphasis is on transparency. How transparent are the systems that adjudicate these internal audits? How are individual members of staff and those that are in charge of appraisals transparent in the reports they provide? What mechanisms are in place to achieve this transparency? These are issues which studies can only address in the context of the nature of governance, leadership structures and ethics that institutions put in place and which can be subject to external audit and appraisal. However, where these systems are insulated against external audit or effective independent audit systems, they become mere axioms which end up being exercises in futility.

A re-focus on the issues of governance and leadership so far raised establishes a trajectory that defines organisational cultures that influence the direction higher education institutions take and what they ultimately do or do not achieve. Organisational culture permits the analysis of an organisation from various dimensions either in determining how it establishes competitive advantages or

its resultant effects on the organisation's performance (Dauber, Fink and Yolles 2012; Cameron and Quinn 2005). Pascale and Athos (1981) define organisational culture in terms of the ingredient that holds organisations together. It resonates with the cares and concerns of management and what they wish to achieve. It is the base upon which all else rely for direction and operation. At the centre of this process, the authors emphasise an imperative need to cultivate and develop an 'organisational culture'. Within this culture, employees are schooled in certain agreed upon principles and how to fit within their requirements. Employees are told what to do and when to do it. Corporations with weak cultures lack a sense of purpose and direction and are often less successful.

Clark (1983) identifies four types of cultures that directly converse with higher education. They are: (1) the cultures of specific disciplines; (2) the culture of academic professions; (3) institutional cultures; and (4) the cultures of national systems of higher education. In any organisation, especially institutions of HE which have a large student and staff population and involve diverse stakeholders, the governance system must be able to create an organisational culture within which the organisation configures the different background orientation of players to their common cause. Within the established organisational culture created either intentionally or inadvertently by the leadership, each individual can situate their different cultural contexts elucidated by Clark (*ibid.*) in a manner that systematically provides for the operationalisation or materialisation of human intellectual attainment of strategies from the standardised norms and practices which apply to all the people subscribing to the specific institution of HE (Dauber, Fink and Yolles 2012). The consequence of this is that the leadership provides a cultural parameter for the followers to operate in and ensure that their behaviours are consistent with the overall organisational culture. Thus, productivity and a culture that determines how productivity will be achieved, as well as the controlling relations between different people, play a big role in building a strategically realistic movement in the continuum towards efficiency and feeling of belonging. It further propels the standardisation and defining procedures within the organisation.

Scanning through Clark's (*ibid.*) dichotomy of cultures it emerges that higher education leadership and management strategies do not exist in isolation. For leadership and management to be effective and meaningful, they have to be cognizant of other players in existence. These include the disciplines taught in the respective institutions, the various academic professions of members of the faculty, the culture of the institution as outlined in the mission and vision statement and, inevitably, the national design within which the university exists. These are multiple players which require creative and strategic leadership and management approaches to be able to navigate and reconcile a unique diversity of interests and specialisations.

Higher Education as an Enterprise

There are historical documentations of a higher education regime that was solely funded by the state. There are examples also in Africa where students not only received non-refundable loans from the government but also full-board catering and other requirements while in college. This situation seems to have had an endemic institutional association with it, which created a systematic and consistent enrolment pattern in universities. It was a direct incentive to have the best performers getting adequate and professional guidance towards careers that could transform the state and ensure competitiveness. Barber, Donnelly and Rizvi (2013) term it a response to the need to build organisational capacity, become entrepreneurial by involving external stakeholders in their leadership and governance structures and creating and nurturing synergies between teaching, research and their involvement with society. In addition, there were situations where higher education institutions exploited existing platforms in established business enterprises to create entrepreneurship avenues for students and faculty and facilitation of knowledge exchange, innovations and capacity building between institutions and industry.

It is prudent therefore to investigate whether higher education continues to commit to its ideals of research and teaching or whether it has made a deliberate extension and expansion to entrepreneurial affiliations. According to Gibb (2013), entrepreneurial higher education institutions are designed to empower staff and students to demonstrate enterprise, innovation and creativity in research, teaching and the pursuit and use of knowledge across boundaries. They contribute effectively to the enhancement of learning in a societal environment characterised by high levels of uncertainty and complexity and they are dedicated to creating public value via a process of open engagement, mutual learning, discovery and exchange with all stakeholders in society – local, national and international. Though it may be prudent to reflect on Gibb's (2013) position, however, this definition fails to capture the element of institutional capacity building towards self-sufficiency and sustainability. Institutions of higher learning globally are trying to emancipate themselves from dependency on government and sponsoring institutions in terms of getting resources. While they seek to empower staff and students, the institutions of HE must, in their own existence as institutions, demonstrate 'enterprise, innovation and creativity' (Gibb 2013) towards self-dependence. It is only in the pursuit of self-dependence that they can realise sustainability in obtaining resources, and in so doing, diversify the sources both internally and externally.

Funding

The issue of funding continues to excite debates especially in contemporary settings of higher education. Historically, governments had the sole responsibility

of financing higher education operations and infrastructural developments. The call to expand higher education was informed by the reality that sufficient funds would be available to sustain the initiatives. In the last decade, however, institutions of higher learning, in Africa, have found themselves in a situation that requires them to generate a significant percentage of their funding. Their creativity is put to the test in terms of what they could initiate to mitigate financial shortfalls experienced due to reduced or non-allocated funding. Some of the institutions have resorted to recording unprecedented high enrolments against limited resources, introducing courses deemed to be popular with the masses, forging aggressive partnerships with the private sector, and starting enterprise development on various scales of implementation. Table 5 provides some useful pointers on how the funding of higher education has been implemented in selected countries over a period.

We include Table 4.2 in the discussion for the facilitation of comparative analysis. The countries profiled indicate clearly that government sets conditions upon which to base funding. These include enrolment, policy priorities, results and quality, weighting of academic disciplines, teaching output and research programmes, among others things outlined in the Table. In the context of leadership and governance therefore, discussions ought to focus on the ability of the governance structures to creatively determine the requirements of government for funding and consequently put in place policies and strategies that would meet these requirements. Institutions whose governance hierarchies are unable to formulate programmes, directions and visions that converge with national government priorities points to inefficiency and professional ineptitude.

Table 4.2: Government funding conditions

Country	Year	Main features
Australia	1988	<p>Commonwealth (federal) government funding (around 60% of total revenue in 2001) has two main components: (i) a general operating grant largely based on a specified number of student places in the context of an educational profile of the institution concerned; and (ii) funds for research and research training allocated primarily on a competitive basis.</p> <p>Resources are allocated in the context of a rolling triennium which ensures that institutions have a secure level of funding on which to base their planning for at least three years.</p>

Czech Republic	1992	<p>The major part of funding for teaching activities (about 78% in 2002) is based on inputs (the number of students multiplied by the cost of relevant studies). Around 10% is provided on a competitive basis whereby institutions are invited to submit projects in response to state priorities. The government aims to increase the competitive component to 30% over the next few years.</p> <p>Government funding for research has two main components: around 30% (research directly connected to teaching) is based on a formula taking into account: (i) the funds raised by the institution for research and development; (ii) the ratio of professors and associate professors to the total academic staff; and (iii) the ratio of graduates from doctoral and master's programmes to the total number of students in the institution. The other 70% of research funding is provided through a competitive bidding process.</p>
Netherlands	2000	<p>Universities are funded on the 'performance funding model' Thus 50% of the total teaching budget in 2000 was based on the number of degrees awarded in 1999; 13% was based on the number of first-year enrolments; and the remainder was a fixed allocation per university. Universities receive separate funding for research programmes.</p> <p>Universities of professional education (HBOs: Hoger Beroepsonderwijs) are allocated teaching funds by a formula taking into account programme characteristics and teaching output (enrolment and completion rates).</p> <p>The government has foreshadowed plans to merge these two systems from 2005.</p>
Norway	2002	<p>Grants to institutions now consist of three main components:</p> <p>A basic component (on average approximately 60% of the total allocation in 2002) associated with unit cost;</p> <p>An education component (approximately 25%) based on results: the number of completed student credits, the number of graduates (scheduled to begin in 2005), and the number of international exchange students (incoming and outgoing); and</p> <p>A research element (approximately 15%) dependent on performance and quality criteria including: (i) ability to attract external funding; (ii) number and qualifications of academic staff; (iii) number of postgraduate students; (iv) regional and professional policy priorities; and (v) total student numbers.</p>

Switzer-land	2000	University funding, which was based on teachers’ salaries, student enrolments and cantons’ financial capacity, now takes account of the services provided by universities: 70% of basic funding is allocated according to the number of students enrolled for the legal duration of studies, weighted by academic disciplines; and 30% is distributed as matching funds to the contributions that each university obtains from third parties (e.g. the Swiss National Science Foundation and the Commission for Technology and Innovation).
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Source: IMHE and HEFCE (forthcoming); OECD (2003); Norwegian Ministry of Education and Research (2003); Benes and Sebková (2002).

Leadership in Higher Education

Leadership is not just about the leader, but a field of interaction between the leader and those who are willing follower allies. In the present study, the word ‘leadership’ connotes effective influence not just towards any common goal, but towards superlative, positive results. In this regard, leadership encapsulates the motivation and prominence in the act of influencing and directing individual and group efforts towards a specific predetermined outcome in higher education. Middlehurst (2011) states that leadership in higher education is multifaceted in concept and practice. The authors acknowledge the variance in contexts, situations and cultural practices that situate leadership. Observation is also made to the effect that leadership in higher education, whether at the top or faculty-level, responsibilities of ensuring excellence in academics and engagement with the industry, business and government are inevitable but critical for the ultimate result of success.

Kouzes and Posner (2003) (quoted in Middlehurst (2011)) provide five general key principles of exceptional leaders (Table 4.3), which we particularise as leadership in higher education.

Table 4.3: Key principles of exceptional leaders

Action	Description of result
Challenge the process	Experiment and take risks, learn from mistakes made
Inspire a shared vision	Vision is the force that invents the future
Enable others to act	Effective leaders turn followers into leaders
Model the way	Lead by example, live your values
Encourage the heart	Celebrate achievement

An analysis of these factors projects the tenets of leadership already discussed, namely: transformation, investment and recognition of human resources being led, shared visions throughout the organisation as a network, recognition of reward for performance as well as ethics. Higher education leaders are required to understand their role of stewardship not just for academic growth but also for decisions that will develop/enhance the careers of those they lead. Their visions should have a wide perspective that incorporates staff, students, the business community, government and the communities around the institution. Sensitivity to community and environment activates a vision for service and product delivery that in turn creates enterprise for the institution. Therefore, to appreciate transformed leadership in higher education in Kenya, it is prudent to provide some history of leadership transformations that have taken place, not in policies and approaches first, but in leadership recruitment.

It becomes necessary to examine the practice of leadership and governance in other places on the globe in order to explain the nature of leadership in Kenyan universities. The former UN General Secretary, Mr Kofi Anan once observed that the university must become a primary tool for Africa's development in the new century. He indicate that universities can: help develop African expertise; enhance the analysis of African problems; strengthen domestic institutions; serve as a model environment for the practice of good governance, conflict resolution and respect for human rights; and enable African academics to play an active part in the global community of scholars (Annan2005). One important aspect that this observation brings out is the issue of the 'global community of scholars'. It re-defines universities not in the context of localised communities but families that are called upon to transcend their very localisation and to take advantage of an increasingly globalised world. Leadership and governance therefore need to be guided by the objective of strengthening their respective domestic cultures and structures. Subsequently, leadership should be able to use this strength to negotiate for space and visibility on the international platform. Internal and external strengthening should strive to uphold fundamental tenets of respect for human rights.

But what should universities really reflect? To consider the sentiments of Ross (1976) as quoted in Oanda, Chege and Wesonga (2008:76), one realises that:

in the medieval period, universities were bestowed with three interrelated functions: that is research, teaching and public service. During the medieval era, universities were celebrated as sites of intellectual discovery and excitement, places for adventure and discovery of new ideas and theories. The university communities (students and professors) were united by and devoted to knowledge and learning.

Though this has not necessarily changed, in the light of the focus of this work, Ross's statement by Ross is extended to include the role of the university community to use knowledge and learning to participate in the production of

wealth in communities; by creating players who will not wait to be employed. Universities must not only be able to facilitate the production of wealth in the communities, but they must also, of their own accord, produce wealth in their own enterprises as a move towards diversification of their sources of income and funding. For any institution to achieve this, university leadership and governance structures must be seen to champion the cause of the creation of new ideas. Leadership should, in the context of research, teaching and public service, facilitate academic inclusivity with respect to the disciplines that allow learners to discover and apply new ideas. Leadership should be cognizant of the varying capabilities among learners. Insistence on specific disciplines and specialities will be detrimental to the much needed 'excitement' in learning and a democratic atmosphere that allows for the 'discovery of new ideas and theories' at free will. This speaks directly to an observed attitude towards the creative and performing disciplines in an educational environment that appears to favour technical and scientific study and education. As Marilyn (2006:58) observed:

Leaders are key to how organisations function, and there is little doubt that the leaders who are needed to guide postsecondary institutions in tomorrow's complex environments have to think about their work differently than did their predecessors. While the how-to guides have their place in the leadership literature, they no longer provide sufficient grounding for effective action. Today's postsecondary leaders need to guide their institutions into the future while providing the authentic insights that come from critical reflection about and deep understanding of organisational culture and values.

We perceive this to refer to a leadership that draws its focus from the environment dictated by the needs of the country. The pulse of Kenya today is not agriculture or tourism as in times past. Today the country's heart-beat is the consumer industry, and that includes the creative and cultural arts. We should be able to place a premium on how the knowledge industry, the universities, through their leadership impact on the development of new aspects of the knowledge economy, and specifically education, innovation, information and communication technology and creation of knowledge within the institutions and the community. In this way, leadership in post-secondary institutions will help fulfil what many have envisaged of higher education.

Tade (2010:3) would appear to emphasise this position when he observes that:

Higher education further contributes to how the energies and products of science, technology, and the improvement of material conditions are mobilized for the well-being of individuals and groups. It provides a people with the tools and capacities for their collective and individual self-definition and empowerment, and for interpreting their relationships to themselves, to others, and to nature and their material and other environments.

We specifically pick out the point on ‘improvement’. Leadership and governance of higher learning institutions should be able to create an environment that resounds with opportunities of ‘improvement’ for both students and faculty. In the ideal situation, the environment within the institutions of higher education, the leadership and governance should be able to make the university community come up with innovative ways, generating new opportunities which may be totally extant from the mere basis of ‘improvement’. Universities, in particular, should be able to improve capacities while empowering their own to be able to interact effectively with global realities. Leadership should ensure a comprehensive discovery of oneself (student or faculty) in terms of their environment, their specialities and possibilities beyond what they have or what they see. They should also be made aware of their potential and what they can contribute to research, academia and the community in which they live. This is only possible if a reflective, decisive and visionary leadership and governance exists in a particular institution.

Models of Governance and Leadership in Higher Education

Rhoades (1992) observes that although there are various models of governance in higher education, the way they are defined and distinguished exposes obvious overlaps. We observe that given the change dynamics already discussed, institutions could find themselves benefiting from these overlaps, depending on their positioning and missions. This study presents some models proposed by scholars particularly as applied in higher education.

The Collegial Model

In this model, academics are not only employed to perform teaching duties but to carry out administrative duties as well. As de Groof, Neave and Svec (1998) observe, this model explores the use of internal academic personnel who understand the environment in which they work and who will, apart from the classroom, ensure the principles they teach, and for which they were hired, are upheld both on academic and administrative fronts. There has been evidenced in most universities that even though other personnel might be hired to carry out administrative duties, a member of academic staff will be in charge to ensure compliance. Clark (1983) states that this model is rooted in ‘discipline’ because the university is an organisation that specialises by subject or knowledge domain. Suffice it to say that the collegial model draws a direct correlation between theory and practice. It suggests that what a person can teach, they can also apply in real life situations. Consequently, universities have tended to pick from among their own staff men and women who can take up administrative governance duties that enable them to put into practice what they theorise in classroom situations.

The Managerial Model

De Groof, Neave and Svec (1998) equate the managerial model with the bureaucratic approach to management and governance. While in the collegial model there is a level of collective responsibility in governance by all members of staff, depending on qualification, the managerial model domesticates the power to make decisions and set standards and direction to a limited hierarchical structure. While not dispensing with the existence of other members of staff, this model gives more power and strength to a central command unit that directs all other functions of the rest of the players and stakeholders. This command is not accidental. Rather, it finds expression in established laws and regulations which not only constitute the small cadre of decision makers but also empower it to be in charge of all administrative issues affecting the institution.

In the context of higher education the model recognises the dual existence of academic and non-academic members of staff. On the one hand, members of academic staff are recognised on their professional backgrounds in terms of the disciplines studied and from which they contribute to the university in the form of teaching and research. Unless specially appointed to an administrative position, they remain recognised in as far as their role in teaching and research is concerned. Any matters about policy decision-making is not within their mandate. They can only await instructions on the implementation of what the hierarchy has directed. This reinforces the top-down approach in which orders are directed downwards to reporting staff and the feedback flows upwards through the hierarchy to the decision-makers who direct the activities of the organisation. On the other hand, the non-academic staff would be assigned duties in the general administration and clerical categories including finance, procurement and maintenance based more on availability and interest than academic competence in the areas they serve. Even when their academic competence corresponds to the duties they offer such as auditing, these are not translated into classroom pedagogy. They remain administrators answering to the established managerial bureaucracy.

De Boer (2003) sees in this model a complete departure from participatory involvement of all stakeholders in decision-making. Instead, an executive wing is responsible for providing leadership in all matters with no necessity for inclusivity in terms of consultations. The other members outside this executive circle can only be relied upon for implementation. Technically this creates a two-faceted approach, one in which policy decisions are formulated by the insider management team while the other one deals with the implementation of the decisions emanating from the policies formulated. The author further argues that this mode of management has left academics to serve the peripheral roles of advisors when called upon to do so occasionally. On the flipside, management organs have gained more powers and visibility as the 'directors' of a collective cause of which everyone else must ensure compliance.

The Market Model

The environment is the main feature in this model. Studies describe it as a quasi-synthesis of the collegiate and managerial model with the latter appearing to have a higher degree of influence. Managers make decisions as direct responses to the dynamics of the environment in terms of the student population and the market for programmes launched and implemented. Another significant feature of the market model is positioning based on competition. In the context of higher education, institutions are aware of competition from peers and therefore strategically position themselves to counter such competition to avoid losing out. We emphasise that the market model has become even more applicable in the circumstances of government's reduced funding for higher education. The consequence has been a call for managerial model subscribers to respond by devising alternative means of raising funds to sustain operations. The most assured way of raising funds remains student numbers. With the increasing space and approval frameworks for the establishment of universities (public and private), competition for students is a real phenomenon. The market model, therefore, becomes the most sought-after managerial tool to ensure sustainability, relevance and profitability among institutions of higher learning, especially in Africa. It is a model which, in our view, has premiums. It inevitably leads to the review of academic programmes to make them more popular to a student population (local and international), and to the improvement of infrastructure and more compliance with regulatory standards to avoid any penalties that can impede competitiveness. It also adjudicates on the premises of responsiveness to the needs of communities since universities also exist to serve communities over and above academic delivery of teaching and learning. The dynamics of the market demands that university management responds realistically to the needs of student, donors, collaborators and even government in the pursuit of relevance and usefulness. In a situation where leadership and governance structures are in dissonance with this body of stakeholders, the university risks losing the anchorage of the market. The contrary presents the university with a platform to grow together with the market. As Clark (1998:5) puts it:

Ambitious universities, and universities concerned about their marginality, and even their survivability, cannot depend on old habits of weak steering. They need to become quicker, more flexible, and especially more focused in reactions to expanding and changing demands. They need a more organized way to refashion their programmatic capabilities. A strengthened steering core becomes a necessity.

It is clear therefore that the market model of governance demands a review of traditional management approaches. It is more demanding in that it requires managers to reconcile with rapidly changing dynamics of higher education and demands to deliver from an equally growing and informed society. In addition,

there appears to be a fading regime of a monopoly on university education in Kenya with an increased presence of private universities. This in effect resounds with what Clark advises, especially to public universities, to become 'quicker', 'flexible' and 'focused' in the dispensation of their respective mandates.

Higher Education Governance in Kenya

Nyaigotti-Chacha (2004) traces the history of higher education in Kenya to 1922 when Makerere College was established as a Royal Technical College of East Africa to address the higher education needs off the East African region comprising of Kenya, Uganda, Tanganyika and Zanzibar (now Tanzania) as well as Zambia and Malawi. Perhaps due to the overwhelming task of providing technical education to a vast region, prospects of other higher education institutions became a requisite. In 1963, the constituent colleges in Nairobi, Dar es Salaam and Makerere set a stage for the establishment of fully-fledged universities, creating the University of Nairobi, University of Dar es Salaam and Makerere University in 1970. These universities have now evolved into the autonomous and competitive units that they are through different and sometimes similar leadership and governance strategies.

The Pre-2002 Period in Higher Education in Kenya

The expansion of university education occurred through the establishment of regional universities in Kenya, beginning in earnest in the early 1980s. Before then the University of Nairobi had been Kenya's representative and pioneer of higher learning institution in East Africa joining the legacies of University of Dar es Salaam of Tanzania and Makerere University of Uganda. Although the Kenyan expansion was a product of Acts of Parliament, the state had unprecedented stakes in the management of the institutions through the Presidency. The Presidency played the role of Chancellor, the highest managerial rank in overseeing the management of all the institutions established. The immense sole powers of the Chancellor to single-handedly appoint Vice-chancellors prompted a managerial hierarchy that was entirely subservient to the appointing authority who was not just a Chancellor – more of a part-time engagement – but an imperial President of the Republic.

Consequently, this situation provided a site for a cautious decision-making process in higher education that had to seek consent from the state for anything to function. Second, appointees to the positions of Vice-chancellors were perceived as ruling party loyalists and operatives who had gained power through patronage and not merit. Their role was primarily to serve the Chancellor directly or through state machinery using the universities' resources and intelligentsia. Major university events, developments, admissions and programmes were dictated, not

by institutional leadership vision, but by the state. Some new universities were established in areas perceived as strongholds of the President and named after him. The President appointed Vice-chancellors of his choice who are answerable not even to the Presidency but to the person of President.

Perhaps the most crippling of these arrangements was the shrinking of democratic space within the universities. Lecturers and students soon became targets of a lethal spy machinery that could even mix with students in lecture halls, ostensibly as students but in effect searching for anyone who would say anything that against or criticise the state and dictatorship. The consequence of this situation was an academic environment that substituted the ethos of democracy with everything that was an affront to liberties, freedom of expression, association and community. As Aseka (2005a:2) observes,

The regime designs, manipulates and carefully implements social policy in a manner that is consistent with the preservation of existing power relations. Political systems therefore protect the support bases of the ruling regimes. They guard against possible loss of patronage which uncontrolled democratic transitions might engender. These tendencies therefore correlate with authoritarianism. Even the so-called democratic regimes have demonstrated disturbing authoritarian instincts. Possibilities of democratic despotisms emerging are very high.

Although this citation mentions politics predominantly, the connection that created the disjuncture between state operatives and objectives of higher education are vivid. There was a trend not to support growth, networking, digitalisation and meaning in higher education but, instead, to place expression under watch and check through pronounced authoritarian mechanisms. History has names such as George Anyona, James Orenge, Ngugi wa Thiong'o, Mtua Makau, Ali Mazrui among other university lecturers who had to flee into exile because they were perceived as a danger to the state through the content of their lectures.

Post-2002: Some Transformation

After the Kenya African National Union (KANU) left power through an electoral defeat in 2002, a new regime took over under the National Rainbow Coalition (NARC) with Mwai Kibaki as President. The change in regime occasioned a shift in the management of public institutions which resulted in them changing their leadership and governance approaches to be reconcilable with the new regime's leadership and governance strategies. Among the President's first major projects was to cede responsibility of Chancellor to appointees. Each University had its own Chancellor, thus relieving the State House of that responsibility. The effectiveness of this decision has been under scrutiny since the appointees do not go through a competitive process. In fact, most of them have historical narratives as long-time friends of the President. It was interpreted as a reward

scheme for political supporters and confidantes. University Councils were also given voice and relevance through autonomy and regular rotational strategies of hiring, retention and completion facilitated by limited appointment tenures as opposed to the perennial ones under the previous regime. However, the shift from government to governance in higher education institutions does not necessarily guarantee responsiveness and autonomy (Brankovic 2011). The success of higher education institutions in responding to society and the state is based on internal leadership and governance. In this view, it is crucial to discuss elements of some of the structures responsible for leadership and governance in higher education in Kenya with a view to assessing effectiveness and relevance.

In Kenya, the structure of leadership and governance appears to be similar in most public universities albeit with minor variations in either the titles of the positions leaders hold or in the duties they are assigned to perform. In each public university there is a Vice-chancellor who serves as the Chief Executive Officer (CEO). This role is assisted by an average of three Deputy Vice-Chancellors covering the following dockets: Administration, Planning and Development; Finance, Academic Affairs, Research and Extension; and Student Affairs among others. In some universities, these responsibilities have been collapsed into three positions depending on the needs of the respective universities. The top hierarchy persons are assisted in the day-to-day running of the University by Registrars in charge of various portfolios aligned to their superiors. However, the structure that has a direct bearing on nurturing students in the university is the faculty/school which is headed by the Dean. In this particular case, from the traditional academic perspective it would be the school of arts and social sciences or in some cases it could be the faculty or college of humanities, arts and social sciences. The Principal and Dean of college and faculty, respectively, have the first opportunity to put in place academic programmes that engender creative and innovative learners. Further more, they may also be the persons who present to the university management the blue print of development and growth of learner talent through specific programmes. We chronicle the existence and functions of the most common designations of leadership and governance and the realities of their functioning within university set-ups.

University Councils

The world-over, universities have institutions of Councils that serve the institution in corporate governance and not the direct management of institutions. Direct management is a preserve of Vice-chancellor, Management Boards and Senate. University Councils engage in the securing of resources, major infrastructural budgets, monitoring, the recruitment of senior members of staff and ensuring, through empirical investigations, whether established goals and timelines in strategic plans are realised. In Kenya, University Councils have the ultimate

oversight of the person who assumes office of the Vice-chancellor after competitive selection in which a maximum of three qualifiers, that may include the incumbent, are presented to them for consideration. The Council is also the organ that appraises a serving Vice-chancellor and recommends the term renewal or (rarely) dismissal of a non-performing incumbent without reference to any other authority. Considering leadership conversations in higher education, this is the management organ that strategically invites debate on issues, dynamics and logistics in governance in HE through the documented literature.

Chancellors

As earlier stated, one political regime domesticated the Chancellorship of public universities and made the institution part of a controlling strategy of higher education from a political mindset. A succeeding political regime ostensibly depoliticised the Chancellorship but raised even more questions when appointees to the positions were not just perceived as but were known leisure, business and political associates of the President. Chancellors have long been perceived as ceremonial heads of universities. The only time they are seen as active participants in university community engagements is notably at the conferment of degrees during graduation ceremonies which takes place once or twice a year. Zimmerman (2012:10) alludes to a consistent synergy apposite to institutional management. He posits that:

Organisations have routines, practices, processes, missions and cultures which condition how problems are defined, information is shared, goals are identified, options are generated and, ultimately, how decisions are made. This lends itself to trying to understand how one would need to think in the most creative and optimal manner about the decision with the available institutional arrangements.

Zimmerman thus advocates a leadership that is actively (emphasis on active) cognizant of routines, practices, processes, cultures, problems, etc., on a significant routine basis. Admittedly, briefings by juniors can be frequently and routinely made. Reports can be written for study and actions recommended. However, Chancellors find themselves in this kind of detached and 'part-time' scheme of management by design or default. How much do they know of the cultures, since they might well know of administrative processes from briefings and laid-out rules of engagement? The universities' main stakeholders are students. How much do Chancellors know and engage in finding out students' practices, behaviours and cultures that are or might not be compatible with university plan sand operations? Do students know what they advocate or stand for as a Chancellors? How do staff and students get to understand the role of the Chancellor in the overall University setting? Who in the University community is actually accessible to the Chancellor? Who do Chancellors consult and who listens to

them from among the University community that they lead? The Chancellors' leadership appears shepherded and insulated from the mainstream stakeholders. Their terms of service are not clear, with no indicators of who appraises them and what their appraisal indicators might be. Their visibility resembles that of a community leader who only appears at a few functions that involve government and polity. When Vice-chancellors, 'management' and government threaten not to fund students of certain disciplines, as has happened with the arts, their voice of reason against such decisions is unheard, and one wonders if the decision is an amplification of their personal position.

Vice-chancellors

Integrated in to this era of appointing someone else other than the president into the position of Chancellor emerged a new paradigm, the process of competitively hiring Vice-chancellors. Professional recruitment companies such as Manpower, Price Waterhouse Coopers, Ernst & Young among others have been contracted on different occasions to carry out these exercises. This is seen as a welcome introduction to leadership in institutions that were micro-managed by the state for a long time. It is perceived as a hopeful beginning to a more responsive leadership that designs and manages its own programmes for posterity, and only answering or proposing to Council its intended development plans for approval. However, though the system now has elected deans of faculties, control over the Senate appointed by the Vice-chancellor continues to raise concerns. In addition, the fact that Council possesses the monopoly to pick a candidate from among three qualifiers presented to it by recruiting professionals raises exigent questions of fairness. Is this yet another question of absolute patronage rephrased in a quasi-democratic irony of a recruitment process? With the Council's monopoly powers, where is the guarantee that the least qualified is not selected based on historical patronage, business links or even family or ethnic relations? These might sound hypothetical concerns. Middlehurst (2011) provides some indicators that could be used in the vetting of candidates to the position namely:

1. one's own knowledge of experience of leadership as well as credibility and knowledge;
2. self-awareness with regard to capabilities of areas you intend to lead;
3. an analysis of the internal and external contexts of leadership in higher education;
4. understanding of leadership role;
5. routes to leadership including the developmental activities and selection practices.

Drawing on Middlehurst (2011) is not accidental. It raises pertinent questions that determine a leader and governor, and what they prioritise based on the resources

available. If, for example, one's knowledge and experience will favour certain disciplines while discriminating against others or if internal and external contexts view some disciplines as irrelevant and a waste of time, then exclusivity emerges.

Deputy Vice-chancellors

Ideally, the Deputy Vice-chancellors (DVCs) hold imperative positions of power in universities. They play key 'oversight' roles over sectors of administration, finance and academics. Traditionally most universities have three deputy Vice-chancellors. Since 2012 a trend appears to be taking shape where all universities are increasing the number of DVCs by deliberately fragmenting existing positions to create new and sometimes overlapping positions of additional DVCs. Some universities now have a DVC (Academic) and a DVC (Research, Innovation and Outreach) a position derived partly from the academic division and directorates of outreach and international collaborations. Regarding leadership, governance, independence and authority, these subdivisions have little impact on the research discussion of this study. It is the location of the centre of power, the central command and its relation or influence to these obviously semi-autonomous units, however many, that needs attention.

It is our argument that it would be imprudent to appoint officers who cannot make independent decisions. Without democratic latitude of decision-making by appointed officers, the whole scheme of a devolved administrative structure embodies an intellectual and pedagogical vacuity. When we consider the thoughts of Zimmerman (2012) on decision-making we might begin to redefine and reconsider delegation, deputation and representation, and ask whether they are viable and economical methods in governance and leadership:

Natural cognitive limits often exacerbated by time limits and intense pressures affect how well we define the problem, specify goals, gather data, think about alternatives, understand risk, consider trade-offs, and assess consequences – all before making a decision to, for example, start a social enterprise or implement a national economic policy or respond to the building of a nuclear weapon. But our decisions are also bounded in other ways. We make decisions when the need occurs, experience and training shape our perceptions, our emotional states frame our interpretations, and context influences our interpretations, attributions, and predictions. (Zimmerman 2012:8)

Zimmerman further quoted John F. Kennedy, 'The essence of ultimate decision remains impenetrable to the observer – often, indeed, to the decider himself.' In reality, two psychological systems are at play: conscious, deliberate cognition and unconscious, intuitive reasoning. Alternatively and in more colloquial terms, we use not only the brain but also our gut.

When we put all these thoughts into modern-day leadership and governance science and art, disparities of times and centuries emerge. How much 'power' do

DVCs exercise? How many decisions do they make that are overturned by the VC even when they are meaningful? How many decisions do they fail to make until 'the VC is back'? How many times do they have to consult the VC on simple matters, such as the renovation of a roof, which is placed right under their docket? How many constructive ventures that need financing such as research and conferences get held up because the VC is not in and the DVC (Finance) or any acting DVC cannot put a signature of approval beyond a certain limit of amounts? So, which description of 'power' do they enjoy? Questions of validating the economic and practical purpose of the DVCs need to be raised. Their independence and extent of the exercise of governance power needs to be re-visited by reviewing the statutes. An analysis need to be carried out on whether simply having many officers whose voice and jurisprudence exist out of their personalities and offices is a viable project of higher education institutions. It is necessary to join Zimmerman in asking questions like how does a DVC's training, emotional state, interpretation of situations, attributes, and predictions influence decision-making outside of the VC's influence, direction and jurisdiction? On what parameters can their independence be judged given the power and influence of the appointing authority? How much latitude do they have to be able to make personal interpretations of situations and to act decisively as a consequence of those particular interpretations?

The Senate

Apart from Management Boards, Senate comprises of Deans, Directors of Institutes and Colleges, heads of departments and student representatives. They constitute the University Senate, a policy and decision-making organ of the University. Although its membership is drawn from senior academic staff from all disciplines represented, the fact that they are the Vice-chancellor's preferred appointees' makes contemplation of autonomous decision-makers questionable. It is not until recently that the position of Dean was made elective, even though some are competitively appointed. Schools now have an opportunity to vet and elect candidates from among their own faculty based on the progressive visions the candidates provide. Despite this development, their numbers on Senate is still insignificant compared to their appointed colleagues from departments and Directorates. In a university that has ten schools and over fifty departments and directorates, the realistic representation of Deans regarding voting power on decisions remains a figment of the imagination. The appointed officers hold sway in crucial decisions affecting the university.

Student Government

Every university has a student leadership body elected from among the student population. There was a time in the history of higher education in Kenya where this leadership was deemed a threat to national security and, in some cases, banned by the government. Political overtones in its leadership approaches and

theories outweighed academic gains and welfare of those they served. However, the situation appears to have been contained, evidenced by the reduced number of student unrests. Perhaps the most critical question would be to establish, beyond perceptions, the extent of independence of these bodies given that they do not run their own budgets. They depend on the direct facilitation of university management. In addition, those who follow elections closely have tended to allude to the strategic manipulation of the outcome by university leadership to have conformers in office and perceived radicals left out. Second, only two of the student leaders sit in the Senate making it practically impossible to influence any meaningful decision beyond making recommendations. The constitutions of student leadership might be well thought-out masterpieces of democracy, positive agitation and comprehensive representation. Studies need to establish empirically whether this leadership has any premium beyond the names it bears.

Higher Education Leadership and the Creative and Cultural Industries

Leadership in higher education should be able to facilitate the impartation of knowledge and relevant skills to recipients on how to apply that knowledge in post-education circumstances. Marilyn (2006: 22) posits that:

in a knowledge economy, tertiary education can help economies keep up or catch up with more technologically advanced societies. Higher education graduates are likely to be more aware of and better able to use new technologies. They are also more likely to develop new tools and skills themselves. Their knowledge can also improve the skills and understanding of non-graduate co-workers, while the greater confidence and know-how inculcated by advanced schooling may generate entrepreneurship, with positive effects on job creation.

This can be extrapolated within the concept of leadership and governance to help us understand how leadership styles and governance structures in the post-secondary institutions can provide a platform upon which to determine the objectives of a wide range of careers, including creative and cultural arts activities. The import of this is the need to interrogate the role of university management and faculty leadership in appreciating and acknowledging the need to target subjects such as the creative arts, which can feed into a vibrant entertainment and cultural industry. There would then be the need to create the link between new and existing technologies and research into the creative arts, specifically music, theatre and film, to improve the skills and knowledge of learners so as to prepare graduates who will play the roles specified above. Leadership and governance should strive to prepare graduates in the creative industries with skills in entrepreneurship among many other innovations and inventions that do not necessarily call for formal employment. The industry is capable of creating millions of job opportunities if those involved are well prepared through a pragmatic education in the universities.

Having noted historical and political voices in higher education management and chronicled the emerging transformation strategy, our study sought to establish management attitudes and subsequent leadership trends in the development of the creative and cultural industries through the new-found freedom of decision-making. We begin by showing those who have been in charge of some of the older public universities in Kenya. As we review the styles of leadership we notice that most of the top leadership in those universities has been under officers with an inclination to disciplines other than the liberal arts. This will form a foundation of sampling the activities of some of the former and current leaders with evidence of having either promoted or stifled the growth of the creative disciplines. The sample will be guided by historical evidence of creative arts activities that have been visible in the institutions.

Table 4.4: Vice-chancellors of some public universities in Kenya

Institution	Vice-chancellor	Specialisation
University of Nairobi	1964–71 – Arthur Porter	Medicine
	1971–78 – Prof. Josephat Karanja	History
	1978–85 – Prof. Joseph Maina Mungai	Medicine
	1985–91– Prof. Philip Muinde Mbithi	Sociology
	1991–2002 – Prof. Francis John Gichaga	Civil Engineering
	2002–05 – Prof. Crispus Makau Kiamba	Land Economics
	2005–14 – Prof. George Magoha	Medicine (Surgery)
Kenyatta University	2015 – to date Prof. Peter M. F. Mbithi	Veterinary Surgery and Medicine
	1985–87 – Prof. Peter Gacii	Physics
	1987–92 – Prof. Philip Mwangi Githinji	Mechanical Engineering
	1992–2003 – Prof. George S. Eshiwani	Mathematics Education
	2003–06 – Prof. Everett Standa	Education
Moi University	2006–16 – Prof. Olive Mugenda	Consumer Economics
	1999–2002 – Prof. Raphael Munavu	Organic Chemistry
	2002–07 – Prof. David K. Some	Agricultural Engineering
Maseno University	2007 to date – Prof. Richard K. Mibey	Mycology
	2001–10 – Prof. Frederick N. Onyango	Physics
	2010–16 – Prof. Dominic Makawiti	Biochemistry
Technical University of Kenya	2016– Prof. Julius O. Nyabundi	Horticulture
	2013 to date – Prof. Francis W. O. Aduol	Surveying

From our earlier comments on the leadership using the opportunity of being at the helm to provide appropriate space for the growth of the creative and cultural arts, we can narrow these narratives to two areas known to us. The first is the development of departments providing academic programmes in the fields of music, theatre and film studies. Second, we can single out institutions that have provided opportunities outside of the academic realm to give space for talent development. It is evident that the University of Nairobi, Moi University, Kenyatta University, Maseno University and the Technical University of Kenya listed in Table 4.4 have fully-fledged departments and units that provide academic programmes in music, theatre and film studies or components of these.

However, Tade (2010) suggests that for the leadership and governance in higher education to achieve any practical results there is a need to address the cultures of dependency and mediocrity. By implication, the nature and type of knowledge and the experiences provided for the learner should not restrict them to training with the expectation that someone will provide a job at the end. Neither should the training or knowledge provision restrict itself to traditional forms; it must be multi-disciplinary to meet the needs of the learners. Leadership, therefore, should aim to create programmes which develop individuals who can construct knowledge in forms that can be consumed by the communities and the contexts in which they operate. This may call for the leadership to take responsibility for establishing departments that do not just pursue knowledge in its traditional forms. Our intention is not to romanticise the view that good leadership can transform the creative and performance arts into departments that will produce merchants of wealth. We remain cognizant of the fact that leadership alone within the current context of economic constraints in universities in Kenya may not be enough. Certainly, there are other factors which would need to be taken into consideration. However, there is a lot that leadership in the institutions can set out to achieve; through the transformation of modes of inquiry, restructuring content and placing these within the context of societal needs. Tade (2010:23) indeed observes that ‘from the perspective of knowledge production, some of these changes are affecting the modes of scholarly inquiry, the constitution of disciplines and their boundaries, and the relationships among institutions, knowledge systems, and other parts of society’.

In our most considered opinion, leadership in the universities may need to consider and re-examine the existing formal and informal sources of knowledge about the creative and performing arts. Unlike other genres of knowledge, the development of music, theatre and film emerge from the most unlikely sources. This may call upon the leadership to adopt governance structures that may not conform to the traditional norm because with globalisation and internationalisation the sources of this information are becoming increasingly diverse and some are even complex to locate in the milieu of the creative industries. The creative arts have the tendency to ignore traditional approaches of appropriating, structuring

and disseminating information. They also thrive on sourcing knowledge from environments which may not meet the criteria required of those to teach in the institutions of higher learning. The leadership needed to support this type of learning may not exist in the institutions of higher learning as structured today, but we argue that appropriate new forms of governance structures must be cultivated.

The stories chronicling the periods when the Vice-chancellors listed in Table 7 were in office tell varying narratives of how each contributed to the growth specifically of the academic programmes in the disciplines of music, theatre and film studies. There is enough evidence that the pursuit of creative industries in the universities leads to the production of entrepreneurs who use the creative industries as a source of their livelihood and create employment opportunities for others. Their inclusion should not be for pedagogical dimensions only but towards the development of self-sustaining individuals, especially students. The narrative from Kenyatta University, on the one hand, would appear to have created many characters that today control to a large extent the entertainment industry in Kenya. On the other hand, the Moi University narrative shows that the products have found a lot of space in the media industry. Kenyatta University's, Vice-chancellor Prof George Eshiwani was undoubtedly a man who fostered the creative and cultural industries. His efforts express themselves today in the entertainment industry and the education sector where graduates of Kenyatta University hold significant positions. In Moi University, Prof. Munavu also created the department of creative arts and theatre studies and, in addition, setup a committee to run a festival of arts. His successors did not see the need to carry on with this and so put the academic department under the wings of the department of literature, scrapping the festival of arts in the process. It is open knowledge that even though other universities today organise cultural events, Kenyatta University remains the inspiration for these ventures, but the quality of the culture week festivals is becoming questionable as the leadership in many universities does not appreciate the potential that the creative disciplines have both as a marketing tool and as an avenue for increasing the revenue base of the institutions. Below we profile three Vice-chancellors and how their approaches to leadership and governance have influenced the direction of the creative activities, and evaluate what can be postulated as the future of creative disciplines in the higher levels of learning.

Profiles of Former Vice-chancellors and their Roles in the Creative and Cultural Activities

Prof. George S. Eshiwani

Prof. George Stanley Eshiwani, a professor of mathematics education, headed Kenyatta University as Vice-chancellor from 1992–2003. During his tenure, the

President of the Republic was the automatically designated Chancellor as dictated by the university statutes and the constitution. Consequently, Prof. Eshiwani was answerable directly to the President. A lot can be said of his administrative strategies and the appraisal of the Kenyatta University he inherited and where left it. However, regarding passion for developing and expanding the space for creative industries, the former Vice-chancellor was a cultural strategist who was relevant to discussions on the role of higher education leadership in the creative industries.

He did not pursue a creative arts agenda for academic exploits alone but did so with a view to ensuring that creative and cultural activities in the university later became productive in terms of showcasing talent and cultural diversity. It was during his tenure that students were sponsored by the university to exploit opportunities in the creative industries. Student groups such as Kenyatta University Travelling Theatre at some point during his tenure were able to generate income and fund their own activities countrywide. This was in line with using the creative industries as a means of self-support for both students and staff.

Perhaps the first indication that the Vice-chancellor was keen on developing the creative disciplines was when he transformed the department of Creative and Performing Arts Centre from being an affiliate of the Department of Literature to a full Directorate. This managerial decision enabled the creation of a structurally functional unit within the organisational structure of the university. In the creative and performing arts, decisions were decentralised to a more relevant managerial approach with leaders at the centre drawn from individuals with professional experience in the arts. Prof. Eshiwani was able to create an office that was able to exercise its powers in executing the mandate of promoting the creative disciplines within the academic and socio-cultural establishment of the university. The people who have been appointed over time to manage the Centre include Austin Bukenya, David Mulwa and Wasambo Were, all with proven national and international track records as participants and policy shapers of the national creative industry through pedagogy and practice.

The Creative and Performing Arts Centre became a pinnacle of creative activities guided by the principle of identifying and developing talent among students and staff. Apart from theatrical activities involving staff and students, music activities were soon introduced through the formation of a university band. Where required talent was evidently lacking, the university made efforts to recruit seasoned musicians on contractual terms. As a result, Kenyatta University became the first university in Kenya to own a band which operated independently of the Department of Music. This band served as part of identity branding for the university, provided entertainment during functions as well as an income generating commercial enterprise. In parallel developments, the Vice-chancellor spearheaded ambitious initiatives aimed at laying strong foundations for a vibrant

cultural wing in the university. One significant initiative in this direction was the establishment of a Culture Week festival as part of the university almanac. Through this, not only were spaces opened for students and staff to expose talent in fashion, design, dance, narrative, poetry, drama and traditional cuisines, but interaction with international cultures became possible via visiting guest artistes. Academically, culture became a subject of research and exchange through seminar presentations. With his authority, the university invested millions of shillings in facilitating the consistent running of the festival annually. This budget catered for costumes, construction of performance spaces, residential rehearsals, honoraria for guest performers, publicity and marketing, meals and accommodation for participants, among other costs.

In another significant step, he facilitated the construction of the Culture Village to showcase Kenya's cultural landscape through housing, artefacts and traditional cuisine, the latter at the Mugumo Restaurant. He also facilitated the employment of a full-time professional traditional dance troupe that was an integral part of the Culture Village. Members of the troupe serve as instructors, guides and entertainers. All these creations of his were put under a full directorate separate from the Creative and Performing Arts Centre. The Vice-chancellor ensured a systematic development of creative and performing activities for students and staff. One of his last initiatives was the insistence that the student choir participate in music festivals consistently. He also established a staff choir should composed of members of staff from different departments.

During his tenure, programmes in theatre arts were developed with the contributions of theatre expert from the University of Dar es Salaam, Prof. Emmanuel Mbogo. This was after the realisation that the existence of theatre arts activities merely as a unit in the literature studies programme was not sufficient in the context of a large number of students enrolling for it. Besides, the travelling theatre required substantial support from academic activities. These and many more are indicative of Prof. George Eshiwani's contribution as a Vice-chancellor who promoted the creative disciplines in many ways.

Prof. Everett Standa

Given his background as a poet and literary scholar, many were hopeful that Prof. Everett Standa, the Vice-Chancellor of Kenyatta University from 2003-2006, would use this advantage to enhance the development of the creative disciplines in the university. Art practitioners particularly celebrated his appointment in the hope that he would further the cause of the arts community his predecessor had initiated. Admittedly, in the initial stages of his tenure, Prof. Standa carried on the artistic legacy Prof. Eshiwani had left. The Culture Village and Mugumo Restaurant remained operational. Culture Week remained part of officially recognised University calendar events. However, certain drastic

measures emerged directly complicating the momentum for the growth of the creative and performing arts. Specifically, the university embarked on a structural reorganisation of departments ostensibly to cut operational costs. The most affected were the creative arts departments with the new department of theatre arts being abolished barely a year into operation.

The Creative and Performing Arts Centre was also abolished with some of its functions passed on to the Department of Music. A systematic strategy to dispense with the Culture Village Dance Troupe began through the redeployment of the dancers to different departments as support staff, depending on their academic qualifications. This effectively made it difficult for them to sustain synergy in rehearsals, innovations and performance. The Culture Week was suddenly interpreted as a students' affair and its budget drastically revised downwards. Activities such as post-Culture Week tours were done away with as part of the new cost-cutting measures. Residential rehearsals that had helped performers to prepare adequately were also stopped. Students had to create time within their busy semester schedules to create, rehearse and perform during the event, a situation that seriously affected quality. Signs of a dwindling creative and performing arts arm of the university were becoming evident.

Prof. Olive Mugenda (Kenyatta University, 2006–16)

Prof. Olive Mugenda took over as the Vice-Chancellor of Kenyatta University in 2006 and remained in office till 2016. Although she had been part of university top management as Dean, as well as acting and substantive DVC (finance and planning), she was seen largely as an 'outsider' in matters of promoting creative activities. As the custodian of the university treasury, budgets for cultural events were brought under undue scrutiny with a view to taming what suddenly became a budgetary 'burden' to the University. The reorganisation of departments in terms of mergers and the abolition of others, especially in the creative arts, was done under the supervision of management in which she was a senior player in charge of finances, planning and development. Upon assuming power, she focused her energy on how to accommodate the passion for the creative industries in the overall university. Perhaps the most significant pointer to the uncertain future of the creative arts segment at the university was the demolition of the Culture Village together with the Mugumo Restaurant. The dance troupe was further rendered obsolete with members required to attend to their administrative duties full time.

Currently, a modern administration complex stands right where the Culture Village used to be. When there was evidence that for the first time in the history of the university an amphitheatre was finally being constructed, those in the creative disciplines celebrated that they were finally going to have a home for their activities. Unfortunately, this was not to be. Today the facility hosts more meetings and exhibitions than any artistic activity. In fact, it is not open to artistic ventures

such as concerts, rehearsals and deliberations. Harambee Hall, which has been serving as the university official theatre space, provokes stiff competition pitting lectures against artistic activities. On a positive note, the Culture Week festivities continue to be an integral part of the university almanack. Although members of staff carried on with the tradition of constituting organising committees for the event, a directive was issued requiring a more student-oriented event than ever before. The framers of this thinking argued that Culture Week should be largely a student affair with limited partnership from guest artists. In this new approach of making Culture Week more student-oriented, the University reduced the quality of the performances and items exhibited during the Culture Week festivals.

The School of Visual and Performing Arts has continued to operate with its constituent departments of music and dance, fine art and design as well as theatre arts and film studies. Management has kept a steady support for the choir which represents the university at the annual Kenya Music Festivals. Recently, perhaps as an indication of a change of heart, the Vice-chancellor took systematic measures to revive the band, the staff choir and dance troupe through the appointment of coordinators directly briefed on revival measures. However this does not imply regenerating the creative activities, because the scope of preparations for Culture Week has been reduced in terms of the period for preparation, financial resources allocated and number of external teams allowed. All these continue to dwindle.

Regarding of leadership and governance, under Prof. Mugenda the University lacks a structure that clearly propagates the concept of leadership investment in opportunities. By equating the creative activities to areas of expenditure with no returns on investments, the leadership fails to attract the best talents that can be used to generate income. The university has a rich pool of alumni who went through its creative programmes under the leadership of Prof. Eshiwani. It is regrettable that the development of staff based on their contribution to that field is no longer practised. This shows a failure to invest in human resources as a strategy of diversifying income sources through the creative industries.

Is the current spectrum of higher education leadership willing to assume an ethical responsibility of supporting creative arts like other disciplines? Are they willing to facilitate their inclusion in university missions and visions? Does the academic lens of research output and contribution by creative artists to universities' missions and visions activate a realisation of the prudence of their inclusion in mainstream university leadership? University leaders need to be flexible in equipping, empowering and recognising the creative disciplines, not just through the creative specialisation and pedagogy, but by the inclusion of participants and mentees in institutional leadership beyond resource allocation and mere mention. Such a move would spell the most positive and affirmative pronouncement of a revolution towards a transformative, inclusive and concerned higher education leadership for positive strides in the creative and cultural industries.

Conclusion

New organisational forms require new approaches in leadership to deal with emerging problems that inherently come with the changes. The networks within the governance structure of an institution of higher learning are formal and must co-exist with the emerging informal institutional and individual ones to achieve the overall objectives of the institution. This happens within the very 'formal hierarchy, polycentric and temporary power allocation' based on the 'formal power resources, and interdependence of the network participants' in each institution (Winkler 2006; Huxham and Vangen 2000). Suffice it to say that entrepreneurial institutions of higher education must be designed to undertake empowerment on two fronts. One is to improve the capacity of students and staff to actualise their potential and demonstrate the pursuit of knowledge, its dissimulation and consumption not only within the theoretical realm of research, learning and teaching but that extends beyond the institutions. Secondly by being useful to the external world beyond the institutions, the university demonstrates that it generates pragmatic solutions applicable in the context of overcoming the challenges encountered in the greater socio-economic, cultural, political and scientific dimensions of the global community.

From the above statement, institutions of higher learning become the vehicles that propel development in African countries. Regarding of understanding African challenges, these institutions become cornerstones for consolidating the intellectual energies needed for the continent's development through resolving challenges. Viewed from this perspective, the intellectual energies are the vibrant debates, discussions and exchange of ideas that are subject to scrutiny and refinement, a process that continuously interrogates the knowledge we have with a view to shaping a better world for African development. Owing to this unique role institutions of higher learning in African must model their leadership and governance environment to serve 'as a model... for the practice of good governance, conflict resolution and respect for human rights, and enable African academics to play an active part in global community of scholars' (Annan 2005). For African countries, the university communities must remain committed to knowledge and learning, a commitment that can only be sustained through vibrant leadership focused on meeting the challenges of the contemporary world, a world situated at a crossroads of dynamism in the social, scientific, economic and political aspects of learning global community.

The problems bedevilling the world are diverse; the solutions lie in a high standard of research designed, planned and undertaken by institutions of higher learning. As the problems evolve, the challenges multiply and African universities must move in synchrony with new environmental challenges in the discovery of new ideas and theories that are practical in resolving the challenges. This places the institutions of higher education in a situation where they need provide visionary leadership that is grounded on good governance principles and structures. Consequently, the productivity of the universities towards meeting challenges within the communities

and offering solutions is a function of leadership efforts that are entrenched in concrete and firm governance systems that are both orderly and functional. It is only in this way that the leadership and governance of post-secondary institutions can facilitate the performance of tasks mandated to the universities by the relevant stakeholders in successfully reflecting the needs of contemporary African societies. Higher education is required to move from a focus on producing an employable graduate to work towards knowledge exchange. The objectives and experiences that characterise teaching and learning should ensure that we give 'our students an education for life and making them productive members of their communities and societies' (Goldstein, Miller and Courson 2014:3). In this way, HE opens the road towards self-determination, an objective that would be achieved through training in the creative disciplines and adaptation of sound leadership styles and governance structures.

As the world becomes increasingly dynamic and complex, multifaceted forms of leadership and governance structures and systems evolve at all levels of society. Though not new, these multifaceted forms of leadership are a response to the evolving complexity of new challenges that the leadership must resolve through time and space. Within this search for creativity, institutions of higher education should focus on making themselves sustainable, and that includes exploring the creative disciplines as a pertinent mechanism towards self-sustainability.

From the foregoing, university leaders have demonstrated a lack of insightful evaluation and appreciation of the real worth of creative disciplines in the context of cultural preservation, revenue generation and pedagogy. While Kenyatta University was a trailblazer during the leadership of Prof. George Eshiwani, and to some extent Moi University during the period Prof. Some served as the Vice-chancellor, there is no university in Kenya that can be highlighted as a beacon of using creative industries for income generation and learning per se.

The pursuit of the creative disciplines by the universities is strongly supported where the economic gains far outweigh the costs. Where arguments are advanced that creative industries have no role to play in the educational context of universities, it is purely conjecture grounded on ignorance. Creative industries are reflections of society and offer rich material for academic discourse in terms of research. Further more, they broadly fit into many spheres of knowledge. They provide 'a people with tools and capacities for their collective and individual self-determination and empowerment' (Tade 2010:3) and should not be negated as being inconsequential to the enterprise of higher education. This should be noted in the assertion by Aseka (2005b) that a leadership regime formulates, influences and prudently makes use of social policy. In this context, it would be to safeguard against the tendency to neglect creative disciplines. The leadership must be dynamic and the governance structures and practices responsive to the continuous internal and external environmental changes that arise in the environment of the institutions of higher learning. Bradshaw

and Hayday (2007) justify this by stating that 'there is an exciting opportunity to create new models which are hybrids of existing and emerging models with the selection of the best model based on contingency approach'. In the case of institutions of higher learning that are currently diversifying their sources of funding, leadership models and governance systems must be able to offer a policy that clearly elucidates governance systems and power relations within the hierarchical structure of an organisation. A governance structure that facilitates knowledge transfer (Oakley and Selwood 2010:4) will make higher education in Kenya relevant.

The organisational culture must be able to allow people from diverse backgrounds to reconcile their different perspectives and approaches to a standardised way of undertaking different functions, which forms the basis of overcoming subjectivity in the interpretation of directives and executing them in relation to leadership, governance and power relations in institutions of higher education. Power therefore, becomes distributed on the basis of need with the sole objective of making the different functional units of the organisation interdependent in terms of output and independent in terms of their capacity to improve their own efficiency within the settings of the boundaries imposed by the institution (Coston 2009; Bradshaw and Hayday 2007). This points directly to collaborative approaches in HE governance, where strengths and values of individuals are recognised and consolidated towards achieving the set objectives.

With that in mind, higher education is a concern about marginality, and the endurance to remain in existence and relevant to global society. Clark (1983) opines that for higher education to be relevant the institution of higher education must have the capacity to be resilient and survive by embracing new leadership and governance approaches. These new leadership and governance designs must be highly responsive, versatile and quick to respond to new environmental dynamics. This enhances the institutions' nature towards having 'routines, practices, processes, missions and cultures which condition how problems are defined, information is shared, goals are identified, options generated, and ultimately how decisions are made' (Zimmerman 2012:10).

Consequently, decision making in the context of leadership must be able to use creative imaginations that can overcome the limitations imposed by time and resources in overcoming challenges and realising the objectives of higher education in society. Efficiency in decision-making is increased by a delegation of powers and authorities which reduce the time lapse occasioned by excessive bureaucracy. The leadership must define the objectives and problems encountered in a clear and concise manner. With an efficient organisational culture embedded in the behaviours of human personnel working in an orderly fashion within the organisational structure, leadership and governance systems can supply the quality products demanded inherently within the aims of higher education in the socio-economic development of many countries.

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.

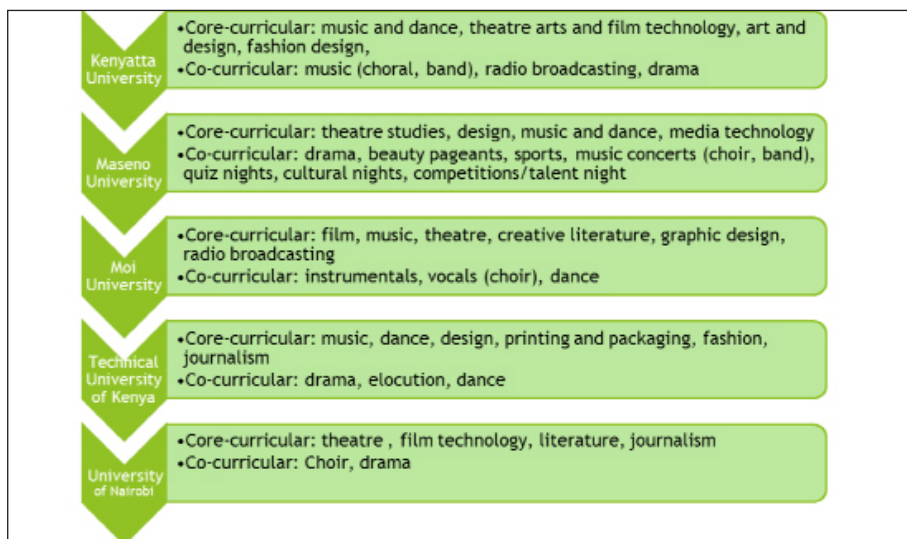


Figure 5.1: Summary of core and co-curricular activities in universities

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 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	•There was a policy that created a vote head for the Free Travelling Theatre. Currently there is no policy funding creative activities.
Kenyatta University	•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	•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	•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	•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 at 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 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.

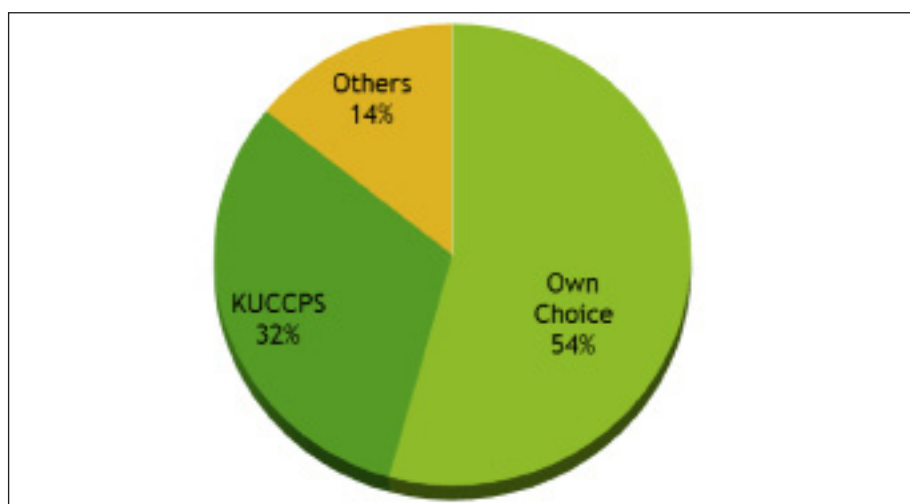


Figure 5.3: tells of the individual circumstances in percentages.

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 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.

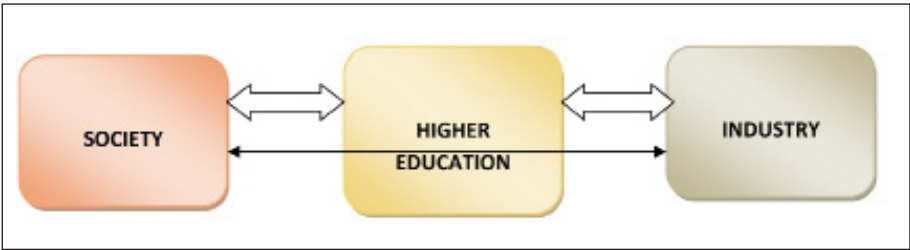


Figure 5.4: Higher education mediation between society and industry

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.

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.

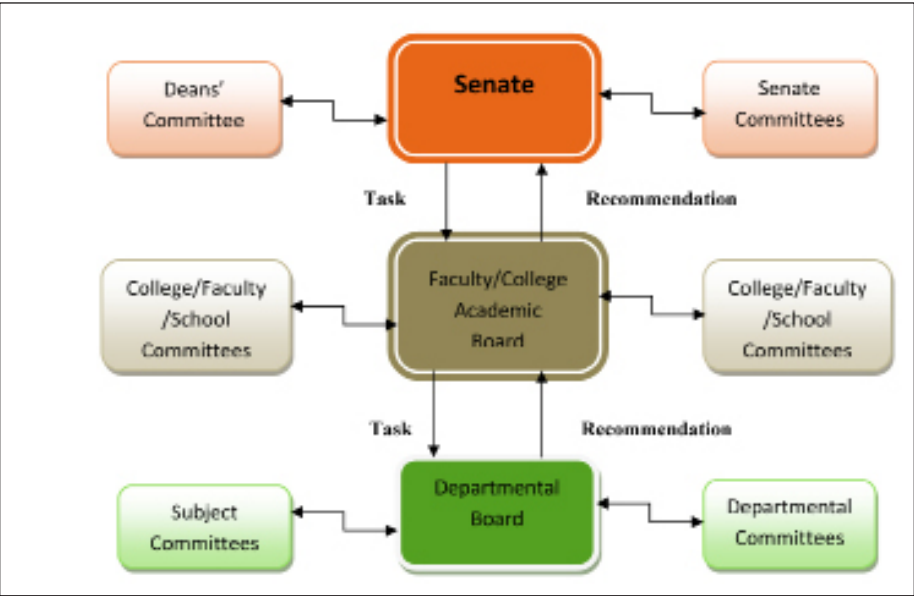


Figure 6.1: Levels of decision-making in university structures

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.

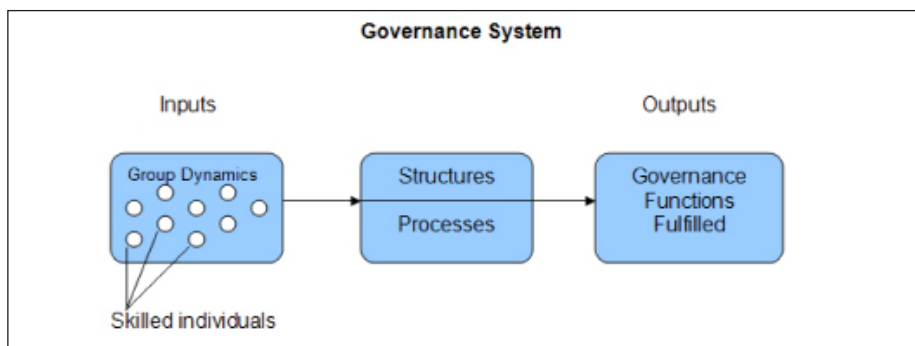


Figure 6.2: A simple governance system

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.

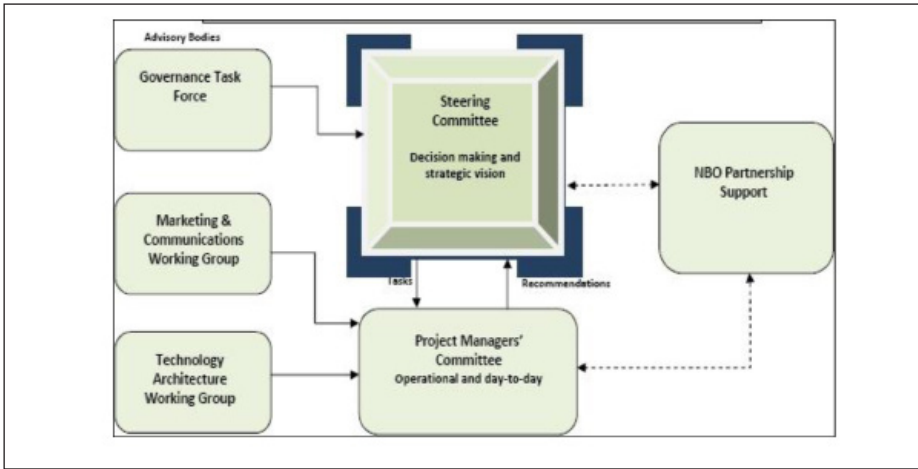


Figure 6.3: Sample organisation flow

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.

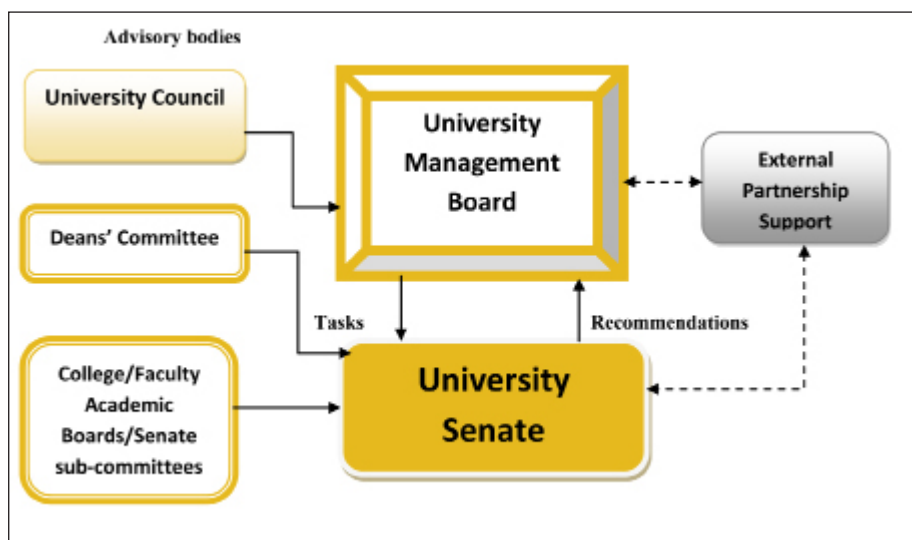


Figure 6.4: University governance equated to NBO structure

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.

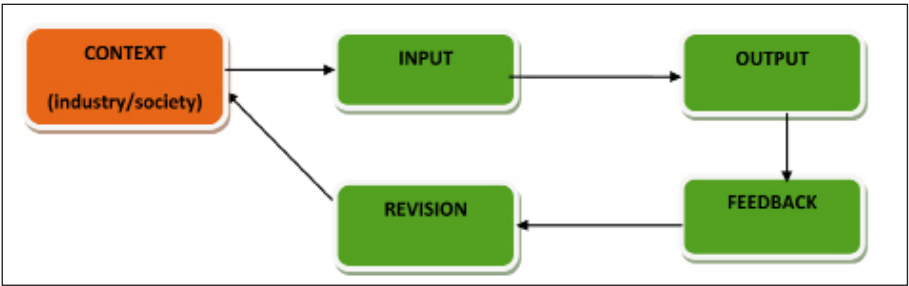


Figure 6.5: Feedback leading to new context of education

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.

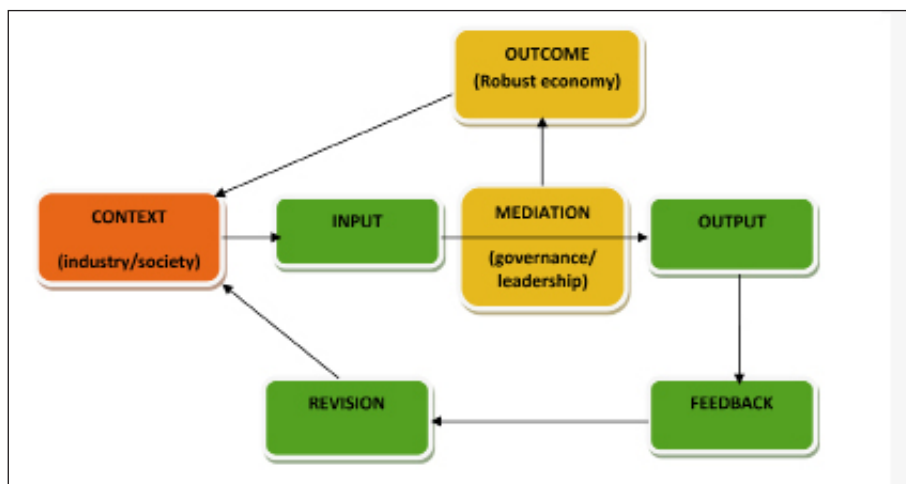


Figure 6.6: Mediated teaching and learning process for effective outcomes

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).
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