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

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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 Otoyo 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
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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

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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**

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