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Sinha, Pammi, Cockroft, Laurence and Carr, Chris

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Design Education in Tanzania

design skills & marketing capabilities for a developing economy

Creative Clusters Glasgow 2008

Pammi Sinha, Laurence Cockroft, Christopher Carr

The University of Manchester, Tanzania Gatsby Trust
Textile sector project discussions in January 2007 between:

- **NGO:**
  - Lord David Sainsbury (settler of the Gatsby Charitable Foundation and the Tanzania Gatsby Trust)

- **Government of the United Republic of Tanzania**
  - Hon Juma Ngasongwa (Minister of planning, economy and empowerment)
  - Hon Basil Mramba (Minister for Trade and Industry)
Aims of the study:

- Identify issues, constraints and investment opportunities for the cotton & textile sectors for the long term potential for major output increases
- Maximise the potential contribution to increased GDP, exports, farmer incomes and manufacturing employment
- Essentially a contribution to the development of strategy in the context of the ‘Mini Tiger Plan’
People involved:

- **Study co-ordinators:**
  - Ibrahim Seushi, Laurence Cockcroft, TGT and GCF

- **Organisational arrangements:**
  - Mrs Olive Luena (TGT)

- **Site visits and interviews:**
  - TGT/Ministry of Trade and Industry

- **Studies:**
  - **Golder Associates (South Africa):**
    - Bill Berry, John Howcroft, Julian Ward, René Ford
  - **University of Manchester (UK) (Materials and Paper):**
    - Professor Chris Carr, Drs Hugh Gong, Richard Kennon, Neil Towers, Pammi Sinha, Mr. Les Downes and Mr Alan Johnson
  - **Oxford Policy Management (UK):**
    - Tim Ruffer
Areas of study:

- Cotton seed farming
- Cotton production and processing
- Textile manufacture: spinning, weaving and finishing
- Supply chain/logistics infrastructure
- Garment production
- Design and marketing capabilities to attract:
  - international interest from buyers and designers to create two way communication,
  - foreign direct investment - a key feature of successful creative industries in developing nations
**Issues:**

**Industry structure:**
- @ 20 large scale textiles and clothing operations
- fully integrated capabilities - lint cotton to the final consumer product - obvious solution to start an industry where the infrastructure is poor, but it is a very rigid structure and uncommon

**Technology:**
- Very outdated - majority date from the 1960-70 – but examples of some updating in multinational owned factories (African, Chinese, Pakistani) producing for international markets
- Low rates of production efficiency
- Supply low quality fabrics which fall below generally accepted international quality standards.
- garment producers for the international market rely on imported fabric.

**Products and market opportunities:**
- some success in exploiting preferential market access in the US and EU (eg t-shirts and shirts).
- Two companies produce mosquito nets for the regional market & international aid agencies (eg, Global Fund, UNICEF, and USAID).
- The most common products produced are khanga and kitenge fabrics and bed linen, for local and regional markets.
  - High import tariff on these products (currently 50%), tend to protect from international competition (still struggle to compete with more cheaply priced imports from India).
Issues:

- Large numbers of SMEs involved in handcraft and garment production.
- Some act as creative hubs (e.g., Mikono) as designer-maker centres where they retail as well.
- Majority are in the informal sector.
  - Organisations developed to give them a ‘political’ voice (e.g., TanCraft, ADAT)
  - Many offer vocational training (skills, business development)
Ways of linking local and international designers; two routes:

**Commercial: establish**
- Ministry of textile
- City centre handcraft store
- Study tours
- Relations between retailers and suppliers
- Links between second hand market and craft
- Promotional tours to international councils and invite buyers

**Problem:** requires very slick presentation

**Educational: establish**
- Research centre (market and skills knowledge)
- MoU’s with overseas universities
- Scholarships
- ‘Sabbaticals’
- National craft museum (educational and commercial interests linked to the research centres).

**Problem:**
- No formal design education beyond vocational level.
No formal design education in Tanzania
- History of education in fine art, drama
  - Bagamoyo

Design often taught as short vocational courses
- either privately or
- association with VETA (eg BLACC, ADAT)

Survival but unable to keep up with
- changing local market or
- consumer and
- inability to compete internationally as limited in:
  - **product development** (how inspiration is drawn),
  - **range planning** (what styles and how many),
  - **product differentiation** (creating market and pricing levels),
  - **future trends** (an anticipatory approach),
  - **understanding of consumer trends** (product quality)
TGT is funding the development of design education in Tanzania by:

- sending VETA trainers to visit UoM to learn about setting and assessing creative briefs
- funding infrastructure for VETA to develop a BA in fashion/textiles with the UDSM (VETA have already done a similar exercise with Tourism and Hospitality).
- sending UDSM graduates to undertake MSc studies in textiles (technology and design) at UoM to help re-establish the hitherto abandoned textiles department at UDSM.
Why design education?

- Establishing design education will:
  - create networks at local, national and international levels,
  - MoU’s,
  - research,
  - studentships, etc.

- Individuals will be enabled to engage in a global community,
  - knowledge and know-how exchange,
  - raising creativity
  - providing a platform on which to invite international buyers and experts.
Design education

- framework to degree level adopted by the Vocational and Educational Training Authority (VETA).
- national implications:
  - VETA has 22 vocational training centres
  - 20 (of 21) mainland political regions
  - 860 vocational training centres and over 90 courses to vocational level
    - including tailoring, basic factory production techniques and textile design skills.
### The first stage: Art and Foundation programme

<table>
<thead>
<tr>
<th>Fine Art</th>
<th>Painting/Drawing</th>
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<tbody>
<tr>
<td>crafts skills</td>
<td></td>
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<tr>
<td>embroidery</td>
<td>weave</td>
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<td>2</td>
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*months in one academic year*
The Art and Foundation programme:

'O' levels

'A' levels

normally at +18 years but also exceptionally at 17 years

Foundation level art and design

take on through interview

Degree in textile and/or fashion design

enter job or develop own business
Policy implications:

- Primary level for all – done!
- Secondary and tertiary level more problematic:
  - Low transition to upper levels
  - Inequality in gender in achievement at upper levels
  - Under financed (18% govt expenditure)
  - Target for 50% enrolment at secondary will need investment in teacher training, policies around recruitment and retention.
Student progression from VETA certificates to degree programme certificates at levels I, II and III:

- Level I
  - Transcript of attendance
    - Basic

- Level II
  - Basic certificate in secondary level
    - Intermediate

- Level III
  - National vocational certificate
    - Advanced

- Pre-technician certificate
  - Level 4

- Technician certificate
  - Level 5

- Ordinary diploma
  - Level 6

- Higher diploma
  - Level 7

- Degree, etc
  - Level 8

VETA

Pre-university awards
Development partners group:

Support:

- Supply of qualified teachers
- Reduce regional disparities in access to
  - Qualified teachers
  - Teaching and learning materials
  - Professional support
Policy message:

To help maximise the value of design education, a policy message is to:

- **Focus on reach and quality of secondary level education** - to raise the quality of potential foundation and degree program entrants
- Develop stronger links between vocational education and the academic institutions.