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Developing fashion/textile design education in Dar es Salaam, Tanzania.

A technical report for the Tanzania Gatsby Trust by:

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January 30th 2008

I am grateful to the TGT offices in Dar es Salaam for organising a preliminary workshop to brainstorm current needs and wishes of the various SME bodies. Representatives who attended the event were from ADAT, TANCRAFT, KWANZA COLLECTION, AMKA, MIKONO, VETA. Subsequent visits and interviews were conducted with the following people at their offices:

The University of Mauritius:

Professor Satadeo Rosunee and Mrs Sabrina Ramsamy

VETA:

Ms Leah Dotto, leahdotto@yahoo.com and nyayona@yahoo.com

BLACC (Bagamoyo Living Art and Handicraft Design Centre): Marie Ci

Bagamoyo College of Arts:

Ms. Christa D. Icomba, Acting Coordinator of study, Bagamoyo College of Arts, PO Box 32, Bagamoyo. Tel (mobile): 0754882748, email:

c.icomba@sanaabagamoyo.com

Cotton Board: Dr Kabissa, Tanzania

University of Dar es Salaam:

Dr Leonard Yesaya Mwaikambo, Department of Engineering Materials, College of Engineering and Technology, PO Box 35131, Dar es Salaam, Tel, +255 787028066, email: lyrmwaikambo@udsm.ac.tz

Mr Hashim Abdula Nakanoga, Department of Fine and Performing Arts, University of Dar es Salaam, PO Box 35044, Dar es Salaam. Tel: +255 784927355 /

+255756569870, email: nakanogo@yahoo.com

Dar es Salaam Institute of Technology:

A plan of action based on the interviews:

Following the interviews and site visits, it appears that the foundation programme and subsequent fashion degree programmes should be housed within VETA but should develop close links with the University of Dar es Salaam (through the College of Engineering and Technology) to develop the degree level programme, the argument for this has been developed in section 3.3. the major reasons for this were space/equipment issues as well as consideration of the fact that as the major concern of incoming students for this programme would be to graduate as fashion designers and all the teaching experience and industry contact, such as it is, is at VETA., there would need to be links made with VETA.

It is also appears to be sensible to recommend that VETA organise the foundation programme and develop relations with crafts training organisations in Bagamoyo as they have teaching/facilities in place from subjects such as pottery and graphics. This is attractive as it potentially provides further opportunities to develop creative insight into a problem by exploring a design problem in areas other than clothing. Students could be taken to Bagamoyo for periods of six to eight weeks (students are normally resident there as it too far/expensive to travel from Dar es Salaam on a daily basis). BLACC is already a VETA provider while the College of Arts has no links with VETA and so this link would need to be explored. The exact nature of the foundation programme would need to be discussed and examples of foundation programmes from the UK are enclosed in the appendices.

The University of Mauritius have agreed to provide training for the staff on the programmes. From the interviews and site visits, the trainers are currently training skills and, while the University of Mauritius would have to undertake a training needs analysis, the major area of training that would be needed would be in developing design briefs that encourage creative thinking.

From the interviews conducted, a timetable of activities for commencing the programme in the academic year 2009 (VETA teaching year runs from January – December), the timetable for major activities to develop the foundation programme would seem to be as below:

ID	Task Name	Start	End	Duration	2008												2009	
					Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan			
1	discuss the feasibility confirm exact course contents with VETA and CoET	18/02/2008	13/03/2008	3w 4d														
2	write the programmes	03/03/2008	28/03/2008	4w														
3	present the programme to committee meeting	07/04/2008	07/04/2008	1d														
4	prepare any required amendments to paperwork	17/04/2008	14/05/2008	4w														
5	present paperwork for approval at vocational education and training board	16/06/2008	16/06/2008	1d														
6	promote the programme to schools	18/06/2008	25/07/2008	5w 3d														
7	commence timetabling	29/05/2008	24/10/2008	21w 2d														
8	examine equipment and facilities requirements	02/06/2008	27/06/2008	4w														
9	palce orders for equipment and consumables	07/07/2008	01/08/2008	4w														
10	identify and confirm teaching staff	03/07/2008	08/08/2008	5w 2d														
11	contact university of mauritius	14/08/2008	25/08/2008	1w 3d														
12	identify and confir training needs	04/09/2008	15/09/2008	1w 3d														
13	undertake training	08/09/2008	03/10/2008	4w														
14	confirm entrance criteria	02/10/2008	09/10/2008	1w 1d														
15	prepare the rooms	21/08/2008	18/12/2008	17w 1d														
16	confirm incoming students	30/10/2008	25/11/2008	3w 4d														
17	start the course	08/01/2009	14/01/2009	1w														

1. Current opportunities for employment and self-employment in textile design in the craft sector and how this may develop into the industrial sector.

Interviews conducted during May 2007 and at a subsequent workshop on 16th January 2008 confirm that employment opportunities in textile design tend to be limited to the small scale entrepreneurs taking on trainees or staff or to become self employed.

Self-employment appears to be the most immediate form of business operation in the fashion/textile design business. The local entrepreneurs interviewed in the study were involved in design through manufacture to retail. To help the entrepreneurs maximise their opportunities, there are short courses in business development, management, marketing and craft skills and links with organisations such as CTI and TraidCraft (through which they have gained information such as colour trends but this is sporadic).

At a workshop on January 16th 2008, representatives from handcraft and small-scale organisations (eg ADAT, MIKONO, Kwanza Collection, AMKA) raised a number of issues that, in their experiences, have prevented them from becoming attractive to an international market:

- Lack of consistent quality in the raw materials (such as yarns, dyes and chemicals) used to make the products with, suggesting that the Government ought to lobby the raw material manufacturers to produce to a certain quality or to set up factories of their own: the yarns do not produce fabric to the required standards of the international market and the pigment dyes often fade in the wash.
- Need for adequate preparation for exhibiting at the large international shows
- Lack of access to current standards of technology
- The second hand clothing market has an impact on the local designers and needs some form of intervention from the government.

There are restricted employment prospects in textile design in the industrial sector (mainly in the Export Processing Zone). The companies are allowed to employ a certain number of people from outside of Tanzania; these invariably include the designers. Reasons for not employing local designers include:

- Local designers had received no formal industrial sewing techniques or design training so large companies had no confidence in employing them in the design function
- The large factories train local employees as operators but not design.
- The design departments often used computer-aided design, a tool not found in the small-scale sector or short-term courses or training centres.
- Retail buyers ordered staple items (such as bed sheets or uniforms), not fashion (trend led) from large industrial companies so designs requirements were for amendments rather than brand new designs.

2. Short courses training in design programmes at ADAT, VETA and Bagamoyo College of Arts and Design.

2.1 ADAT: Artisan Development Agency of Tanzania

The facilities can train up to 20 people. Short (four month) courses in:

- Surface finishing (tie and dye, printing)
- Sewing machine maintenance and stitching (tailoring and sewing)
- Marketing and entrepreneurship (business management aspects)
- Hand weaving

They have also run workshop training in: screen printing, e-marketing, standardisation, environmentally friendly dyeing. ADAT has user facilities where members may hire and pay for the equipment, such as handlooms, during the visit to them after their move, the computers were no longer there and many of the sewing machines were covered up.

2.2 VETA: Vocational Education and Training Authority

The primary purpose of the VETA centres is to train people with no formal educational qualifications. Students enrolling are often primary level educated and so their horizons are often limited. When applying to the centre, all potential students have to be tested: an aptitude test in maths and English (which also tests creativity). Industry experts are brought in to help develop them to ensure relevance with current employment needs and practices. VETA have worked with ADAT and BLACC in providing training.

VETA run a number of courses, eg woodworking, tailoring, car mechanics; currently 40% of the applications are for tailoring, (and this is increasingly in demand). The courses are a year long with six months in the institute and six months at a firm as an apprentice. The tailoring course includes design as part of the study but it is not taught explicitly. Almost all the VETA centres across Tanzania provide tailoring but this is at domestic level not industrial) (Ndunguru, B., 2006). VETA can accommodate classes of 20 x2 (am and pm).

VETA awards at levels 1-3, (craft level, provides for artisan level) and at tertiary level at 4, 5 and 6 (National Accreditation and Technical Education) while universities award at levels 7, 8 and 9.

Student fees structure:

Day boarder: US \$40- US\$45 per year

Boarder: US\$90 per year.

The fees are heavily subsidised by the government and is under review.

2.3 BLACC (Bagamoyo Living Art and Handicraft Design Centre)

The centre is registered with VETA as a VETA provider and delivers short courses and certificates of attendance. Being a registered VETA provider gives legal recognition for being able to provide training (with the appropriate physical and human resources) with a curriculum of activity to support this. It is not a statement of quality of provision (it is the first step to accreditation with which is a mark of quality). The preferred intake is girls (for empowerment issues) but they have been considering taking on boys too.

A number of craft courses taught: embroidery, basketry, embroidery, beadwork, pottery (cement and sand for the large pots and clay with glazing for the smaller pots and figurines). The centre is not donor operated so there is a policy to try to recuperate 75% of their costs through the work produced. There is close supervision to ensure that the products will be sellable, therefore the trainers themselves have little time to do the production and so students have to achieve a certain level of proficiency.

The centre has built their own kiln with bricks back in 1988 at a cost then of about 1 million shillings. This figure would in current prices be about 3million shillings.

The college can accommodate up to 20 people. The centre also does outreach programmes in Arusha and through Mama Mkapa (the former First Lady (the Director General of Equal Opportunities Foundation - EOTF).

The fees are structured in three categories:

Needy girls (taken for free)

Boarders: 600000T shillings/6 months

Day: 300000 T shillings/6 months

This includes all the raw material and health and safety requirements. The fees are subsidised and will be revised soon.

A teacher's salary is 1.3 million T shillings a year and are graduates of Fine Art. Local crafts persons are also taken on to teach specific subjects.

2.4 Bagamoyo College of Arts and Design.

The awarding body at the college is the National Council of Technical Education. They award either a three-year diploma (where the student takes one major subject and two minor ones – from a range of drama, music, fine art or stage) or a one-year certificate where the student takes fewer subjects and is not a specialist. If a student attends for three months to a year, they will receive an attendance certificate. The Diploma of Performing Arts is acceptable for entry to university. Courses taught by the Fine Arts department are:

- Industrial design
- Graphic design
- Product design
- Ceramics
- Sculpture

The college has no links with VETA (they do with KIBAH, a focus group in the theatre area). Although the college has a Department of Fine Art (with four teachers in this area) it does not have equipment such as easels etc and is not as developed as the music and performing arts. The college is currently undertaking a building project to expand teaching space, a multi-purpose exhibition hall and an open-air theatre to put on shows.

The college is hoping to register the Fine Arts department with the National Council of Technical Education if they can acquire the appropriate equipment and teaching space. If they get registration for the Fine Arts department, they would be able to award Diplomas in Fine Arts for students majoring in fine art.

Fees structure:

3 year course: T shillings 180000 + government subsidy

Short courses: T shillings 5000 per hour.

3. Consideration for appropriate holder of the proposed foundation in art and design.

3.1 Programme Concept:

The proposed course is a one-year intensive programme that prepares students for entry to degree level art and design programmes. The rationale for the foundation is to: Develop students with the basis of knowledge and understanding of the creative, technical and business aspects of their textile/fashion craft:

- Make critical judgement on creative aspects
- Assess technical and logistical consequences
- Awareness of previous trends in development and aesthetics (predict future)
- Critical self-awareness of one's capabilities

The course, then, is primarily aimed at:

1. Providing opportunities for the student to enhance their experience and understanding of all areas of Art and Design through experimentation and exposure to a wide range of media, methods of working and source material
2. Introducing them to their preferred specialism and its scope and its methods of working
3. Preparing students to progress to Level 1 of the degree programme in Design

Exemplar entry qualifications (from the University of Salford, see appendix 1 for the full programme specification) would include 'A' level and evidence of interest and involvement in Art and Design through a portfolio of work, digital media, and artefacts, written work or through discussion at interview.

The foundation course in the UK is commonly a level 0 programme with the primary aim of preparing the student for undergraduate degree programmes in art and design and examples of programme structures from University of Kingston, Middlesex University, The University of Salford are included in Appendix 1. The Foundation programme (level 0) is often held and delivered by the Fine Arts departments. The programme may also be a two-year course, in which case the entry qualifications may not need be A level but rather O level plus the portfolio. The student progression is intended to be as illustrated in diagram 1. Diagram 2 illustrates a typical programme structure, of which there are many variants (see appendix 1)

diagram 1: student progression with the art and design foundation proposal

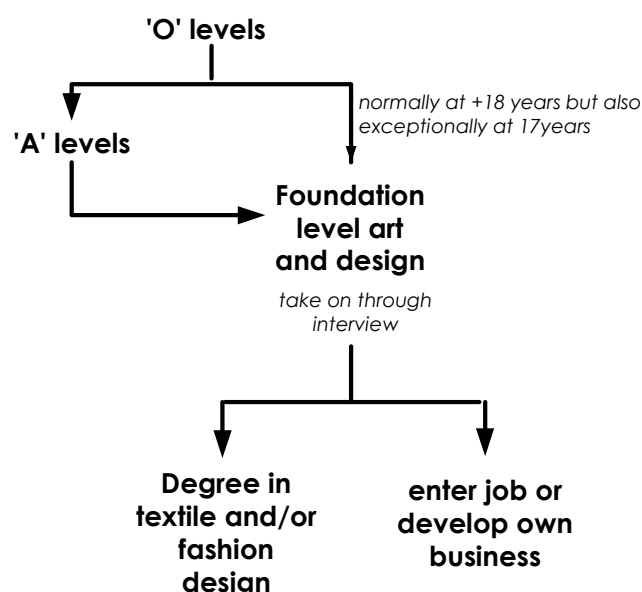
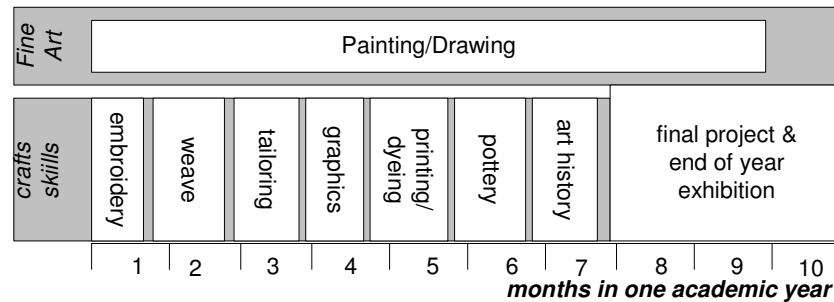


Diagram 2: art and design foundation programme



3.2 Comparison with the University of Mauritius

Dr S Rosunee, Associate Professor, Head, Department of Textile Technology
 Sabrina Ramsamy, lecturer in fashion design

Discussed the experiences of the University in developing a foundation programme in Madagascar. The University worked with the World Bank to develop a fashion institute in Madagascar. As there had never previously been any design education in Madagascar, the students on this programme already had a first degree (they were four year degrees) and the trainers were people with work experience. Some of the students may themselves become trainers. The training was holistic; incorporating management as well as IT in the training package. The cost of training was US\$100,000.

Timeframe: a period of about three months

September: The World Bank asked the university to write the programme structure

October: the university submitted their report

November: the report was approved, the abstract signed and the training started in the same year.

A foundation programme was also developed at the university of Mauritius aimed at the student with or without 'A' levels. The foundation may be in art or design technology. For Mauritius, the student progression and exit points on the way to award of a degree is:

- A level (foundation),
- Certificate (1 year)
- Diploma (2years)
- BSc/BA degree (3 years)

The foundation programme is one year full time, awarded by the university and is equivalent to an 'A' level. The programme will be housed at the newly formed Fashion and Design Institute (formed to deliver clothing and fashion design programmes as the fit is better than at the university's technology and engineering). The Foundation course programme contents at the University of Mauritius are included in the Appendix 1. The institute is a private one and the programme is, therefore, fee based. Current students at the University come from Africa and, for the foundation certificate, they will be paying £600 (UK) a year. Students would need to get their consumables as well as arrange their own accommodation (which is in the region of UK£50/month at self catering)

The university would be willing to train the teachers in Tanzania who would be delivering the programme in Dar es Salaam, there is the possibility of lecturers from the University of Mauritius coming to Dar es Salaam and working with the teachers or teachers from Dar es Salaam travelling to Mauritius and working with the staff there.

3.3 Developing the programme within the Tanzanian education structure:

Where the proposed course is housed will have an impact on student progression, as there are a number of awarding bodies in Tanzania (Ndunguru, B., 2006) each with differing philosophies:

1. Academic: National Examinations Council of Tanzania (NECTA), through the Ministry of Education and Culture and Higher Education Accreditation Council (HEAC) for university programmes.
2. Technical education: National Accreditation Council for Technical Education (NACTE) responsible for TE awards.
3. Vocational educational training: Vocational Education and Training Authority (VETA)

There are two routes that could be taken when considering where to place the programme: either in the university (as pre-university programme that leads onto undergraduate degree programme) or as a vocational training route that culminates in a degree level qualification and skills (but without the title Bachelors of Arts or Science).

3.3.1 The vocational route:

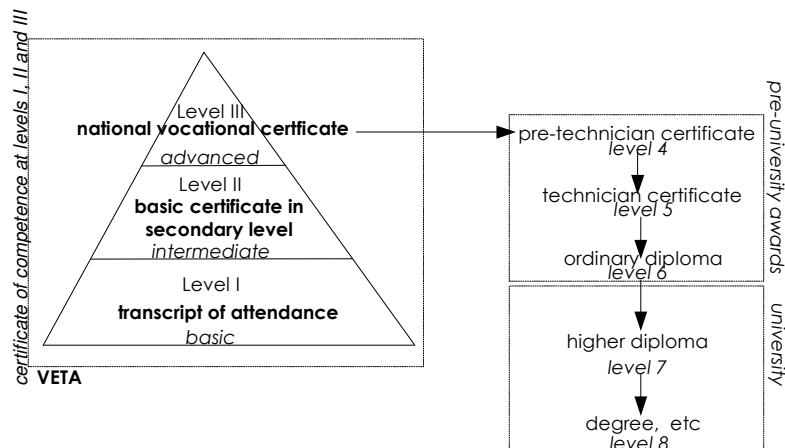
According to Ndunguru, B., 2006, A National Technical Education Qualifications Framework has been introduced into the Tanzanian system; this is displayed in table 1 and indicates that the foundation course would be at levels 4-6.

Table 1: The Technical Qualifications Award System

NTA Level	Title of Award	Competence Descriptor
NVTA Level 1	VETA	Certificate of Competence Level I
NVTA Level 2	VETA	Certificate of Competence Level II
NVTA Level 3	VETA	Certificate of Competence Level III
NTA Level 4	Pre-Technician Certificate	Competence involving application of skills, knowledge and aptitudes at routine level
NTA Level 5	Technician Certificate	Competence involving application of skills, knowledge and aptitudes in all range of activities, some of which are non-routine.
NTA Level 6	Ordinary Diploma	Competence involving application of skills, knowledge and aptitudes in a broad range of work activities most of which are non-routine.
NTA Level 7	Higher Diploma	Competence involving application of skills, knowledge and understanding in a broad range of complex activities with a high degree of personal responsibility and some responsibility for the work of others.
NTA Level 8	Bachelors Degree e.g. B. Tech.	Competence involving application of skills, knowledge and understanding in a wide and unpredictable variety of contexts with responsibility for own work as well as responsibility for the work of others and responsibility for the allocation of resources, policy, planning, execution and evaluation.
NTA Level 9	Masters Degree	Competence involving mastery of a complex and specialized area of knowledge, skills and aptitudes to conduct advanced technical or professional activity. Exercise ability of initiative, creativity and personal responsibility; demonstrate originality or creativity in application of knowledge and skills; leadership in tackling and solving technical problems.
NTA Level 10	Doctorate Degree	Competence involving mastery of a complex and specialized area of knowledge and skills to conduct advanced research resulting into significant and original contribution to a specialized field. Exercise autonomy of initiative in professional activities; demonstrate leadership and originality in tackling and solving technical problems. Deal with complex ethical and professional issues and make informed judgments on issues not addressed by current professional practices.

Based on the interviews and table 1, diagram 3 illustrates what appears to be the progression route and relevant awards for students wishing to progress to degrees from VETA:

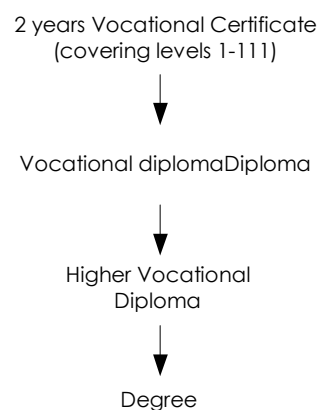
Diagram 3: student progression from VETA certificates to degree programme



As VETA can take in students who have left primary school with no formal educational qualifications, the basic level incorporates subjects that are essential for functioning at a place of work: maths, English, science, occupational health, entrepreneurship and life skills. Students may enter at any level in from primary school leaver (from age 12, 13 or 14) or with an 'O' level certification (with minimum of grade 4 - 4 being the lowest grade and 1 is the highest). As the student progresses up the triangle, they acquire more specialised skills. Leaving at level III enables the student to work for an employer or become self-employed. Students are examined through a 'prior learning accreditation' testing that examines the level of skill in the subject area the student already has and places the student in appropriate level of study.

As the proposed course is levels 4-6, VETA may prepare students for entry to the proposed course but in order for the student to progress to degree level, this programme would need to be delivered by an institute that can award diplomas and higher diplomas such as Bagamoyo College of Arts. In the interviews conducted to date, I was not able to identify a college that could award at levels 7-8 in fine art or design and thus implies that the University of Dar es Salaam would need to be involved in developing degree programme in fashion and textile design.

VETA have developed a structure and process for foundation type of programme in Hospitality to be housed in Arusha, (Danida BSPS II, 2004) that will enable students to progress to degree level education and are exploring other areas that would be appropriate to develop this:



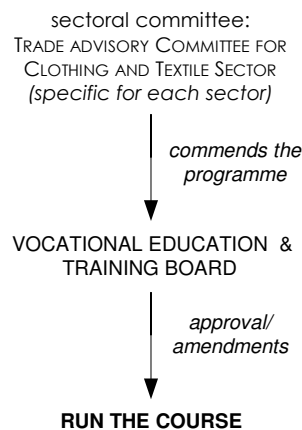
If developed in this framework, the programme would need to be written up in a format according to the City and Guilds: e.g., name of programme, module, units, unit performance criteria, range statements, the environment that each unit would be delivered and the

specialists that would be involved, etc. VETA have experts who would be able to write up the programme structure from levels 1-6. As VETA is a national organisation with 23 centres this programme could be rolled out to all 23 centres. To this effect there would be a need for training of 23 trainers to set and assess project briefs to develop creative insight into developing fashion and textiles products.

VETA will be undergoing a programme review in April 2008 to consider how to move the programmes that they currently offer to make them as relevant to current practise as possible. The committees meet every three months and the foundation programme, as envisaged, would be at the diploma and higher diploma level. The timetable is:

7th April 2008 : sectoral committee meets in Workshop to Develop Trading Standards to review programmes and propose new ones
 June 2008: National Vocational Education and Training Board meets to approve programmes.

The validation process for the programmes at VETA is



The academic year is from January to December and there are government subsidies for the fee structure. Although the fee structure is to change after the reviews, the current fees structure is:

Day scholar: \$40-45 per year
 Boarding scholar: \$90 per year

NB: Tuition fees are under review.

3.3.2 The pre-university route:

The Foundation programme could also be housed at the Department of Fine and Performing Arts in the University of Dar es Salaam as a pre-university programme (ie a UK level 0 programme) allowing ease of progression into the undergraduate degree programme.

The University is also currently undergoing a curriculum review, the engineering college had just had a faculty meeting and the arts department were due to have one within the next couple of weeks. There is a drive for developing pre-university courses and so the foundation course has met with some enthusiasm here too.

The Fine and Performing Arts Department at the University has been established for about 40 years and teaches the following subjects:

- Theatre
- Music
- Fine Art
- Film and TV

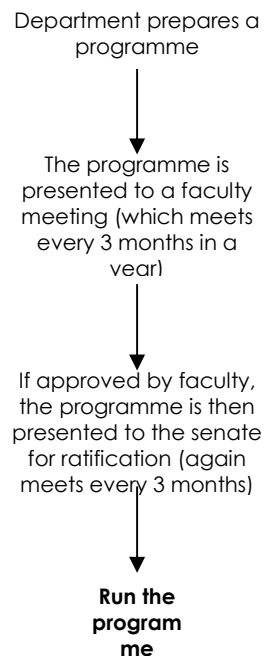
Within Fine art the following subjects have been taught by a staff of 4 to 5 people:

- Traditional painting and drawing
- Graphics
- Textile design

- Sculpture (in wood, cement etc)

The rooms viewed in the department were small and ill equipped, there were a few easels but they did not appear to be in use. There was a roller press for paper printing and some equipment for silk screen printing but there was a need for flat tables to carry out this printing efficiently. There were no dark room facilities for photography and batik design was constrained by a lack of appropriate equipment or tools. The Fine Arts department have a relationship with a company (the Msoma Textile Industry) where in students are taken in to give them six weeks industrial experience (using equipment that is not at the university). The relationship has been beneficial to the department as they described it as friendly and tolerant towards having rudimentary students. The department has outgrown its space and facilities. They have 300 students in total and about 30 for the fine arts for which there are two studio rooms. The University has given them land and they have received funding to draw up architectural plans for a building project but are still at the stage of raising funding for the project to start.

The process of developing pre-university programme would require a written proposal for the programme to be developed. As the university has a mandate to develop programme, they are also self-validating and involve externals only at the examinations procedures and auditing reviews. The process for developing new programmes is:



The time table for this approach would be:

- May-June 2008: prepare the foundation and degree programme structures for faculty meeting
- May-April 2008: review student applications and propose the programme to them if their application is suitable
- October 2008: present the programme structures to the senate for ratification
- October 2008: run the level 0 pre-university programme and begin to organise provisions for the running of the degree programme in textile/fashion design for October 2009

As CoET is currently in discussions with the Fine and Performing Arts to develop a degree in textile design, it would be an opportune moment for the degree programme to be delivered as a choice to students to specialise in either textile design or fashion design. With the current programme review being undertaken, the climate is also ripe for developing the new textile/fashion design degree with a view to running it in academic year 2009-2010, in time to take on students from the pre-university course. The university will complete their review of programmes before the start of the academic year 2008-2009. In terms of class sizes, the lecturer's recommendations were for up to 20 students; this included 10 core subject students and those who had taken options in the fine arts as additions to their own core subjects.

With regards to fashion design (clothing) provision, the tailoring expertise seems to reside in VETA and ADAT. It is not the normal practise for links between the university and VETA however there is

a case to be made here: VETA have teaching experience and expertise in the clothing areas and links with various organisations to maintain relevance to current industry practice and in which to place students for work experience; this appears to be limited at the University (the Gatsby Clubs and Msoma Textiles industries were the companies cited by the lecturers as ones that they had relationships with).

Dr Mwaikambo indicated that Professor Mwamila (principle of CoET) had organised for some form of joint program to take place between VETA ad the University and that he should be approached to identify the processed that need to be undertaken for this to take place. The university could therefore either:

- (i) be given the sewing machine equipment (but with the current lack of space it is difficult to identify where they would be placed) or
- (ii) the university could pay for VETA 's services in providing the fashion teaching or vice versa (based on a model of teaching that they with Sokoine University where students come to this university department of food science and technology for two years to make use of the facilities, which are charged through the Bureau for Industrial Co-operation), or,
- (iii) Develop a joint programme (where an MoU would be undertaken and costs would be sorted out between the two institutes.)

Student fees for the year are 2.5-3 million T Shillings, this includes board and lodging and first years are guaranteed halls of residence on campus.

As there are many issues to be considered before a decision can be reached, to help arrive at some conclusions for the choice of where to house the programme, a SWOT analysis approach for the two have been taken and should be discussed at a meeting involving all members of the proposed network for the programme. This is displayed in tables 2 and 3.

Table 2: analysis of issues if programme is through vocational route:

Strengths	Weaknesses
Skills based Experience and expertise in teaching tailoring Equipment there (some need updating) Space for the students Large network of companies to help develop skills in students Industry orientated	Not as highly esteemed as university diploma Very stringent skills testing system that could lead to delays in graduating Not enough intellectual content, would need to buy this in from outside lecturers
Opportunities	Threats
Graduates of this may prefer to develop their own business Create links with the University as their industrial links are strong	Awards potentially not regarded as highly in comparison with university graduate Links with various different organisations would need very complex timetable considerations

Table 3: analysis of issues if programme is through university route:

Strengths	Weaknesses
Foundation as pre-university eases progression into degree programme Theoretical and intellectual content high	Lack of space currently (even if building works starts, possibly looking at 2-3 years before completion) No textile department as yet (framework for the programmes to develop and to house any equipment supplied) Lower practical experience than at VETA Only a few industrial partners
Opportunities	Threats
Process of programme review currently being undertaken, so ideal time to propose new course. Currently in the process of developing a textile design programme, the fashion design could be a pathway on this course.	Degree not relevant to industry practise due to lack of industrial experience or expertise. Time taken to write the programme structures may lose the opportunity.

The ideal scenario for the program to be running from September 2008 is for the VETA and University to tie up and develop a joint program for the undergraduate degree and for VETA to develop the foundation level (levels 4-6) programmes. By retaining the programme at VETA, there is the potential for the program to be rolled out on a national level.

3.3.4 *Development of Fashion Design Institute*

Eventually, in the future, there may be an argument for developing a textile and fashion institute of technology along the lines of the Dar es Salaam Institute of Technology (DIT) as there appears to be a need for a programme with a mix of technology, skills and theory that can be applied to a fast moving and constantly changing industry. The DIT takes in students from VETA with level 3 certification and progresses them towards a Bachelor of Engineering degree (level 8) with certification at each level as exit points for students who fail/do not wish to proceed towards the BEng. The links with VETA are maintained as they help provide training grounds for students through either VETA regional district centres or VETA providers. DIT has streamlined it's programmes to become regarded as experts in their field and have maintained their relevance to academia and industry through developing research and technology with an emphasis on the skills knowledge that they gain throughout.

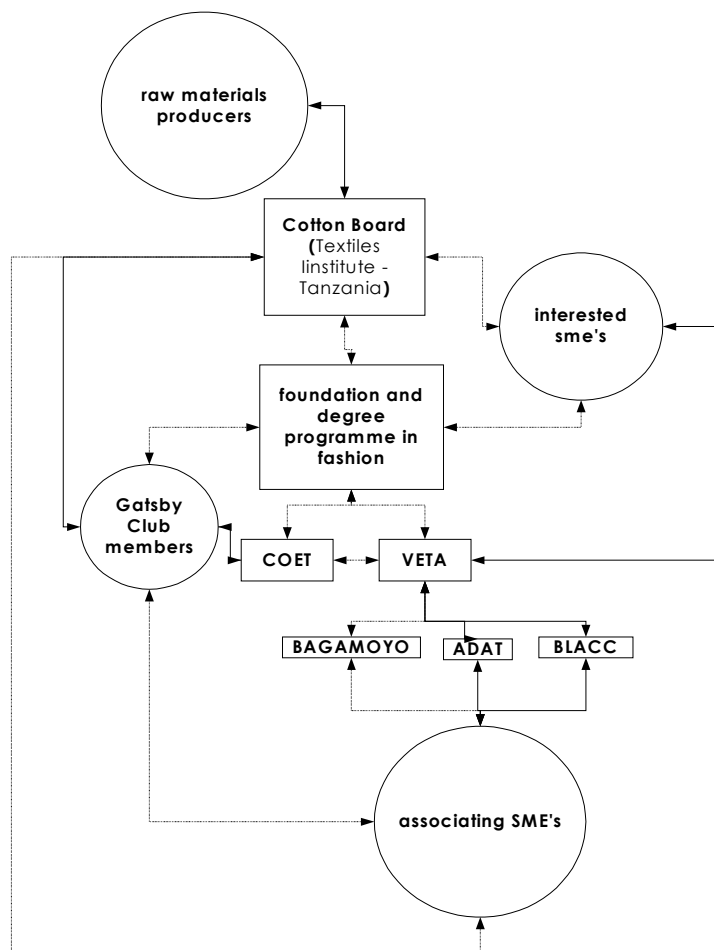
4. Assess the relationship of the training programme with existing textile enterprises

The workshop members were enthusiastic about developing a design education programme but urged for short courses to be established in areas such as:

- Modern skills in printing techniques
- Environmental issues in printing
- Appliqué
- Embroidery
- Draping
- Fashion marketing
- Trend forecasting

In addition to short courses the foundation programme may also help support longer part time, evening classes for those in business already who wish to further develop their skills. The approach in the UK had been for foundation courses to be housed within local art colleges that would then develop short courses, part time courses and evening classes. Where the foundation courses have been taken into the university system, this approach has gradually started to reduce and is a consideration that might be taken into account when deciding where to house the course. The industry as a body requires leadership for networking purposes and information regarding developments. Interviews with the University of Dar es Salaam and the Cotton Board identified a need for both bodies to become part of a worldwide network such as The Textiles Institute. By developing the Cotton Board's leadership and the design education at foundation and degree level, a series of links begins to develop, with the Cotton Board as a central hub. Diagram 4 below demonstrates the links that currently exist (in solid lines) and those that are likely to develop (in broken lines).

Diagram 4: relationship of the training programme with existing enterprises



5. Identify staffing requirements for the course and possible sources of such staff

The following teaching/training skills currently exist in and around Dar es Salaam and trainers/tutors in the following areas were identified at the following organisations for the foundation level:

Tailoring:	VETA, ADAT
Embroidery:	BLACC
Ceramics:	BLACC
Painting/drawing:	Bagamoyo College of Arts, University of Dar es Salaam
Textile printing:	ADAT, University of Dar es Salaam
Weaving:	ADAT
Graphics:	Bagamoyo College of Arts, University of Dar es Salaam
Art History:	University of Dar es Salaam
Knitting:	University of Dar es Salaam is in the process of developing a textiles department and organising equipment.

Training needs in terms of setting and assessing project briefs and updating technical knowledge would be possible with the University of Mauritius or the University of Manchester. The training needs would have to be identified before training programme is organised, especially where a degree programme is concerned.

6. Recommend the most appropriate means to attract international expertise to the programme

The report presented at the September 2007 workshop outlined a number of means and have been revisited through subsequent interviews and site visits and there is a clear need for leadership for the textiles industry in Tanzania with an interest in all companies and in any field of expertise. The Cotton Board appears to be best placed to offer this leadership in a non-affiliated way.

The idea that a craft museum should be established with educational as well as commercial interests linking research centres with market and skills knowledge was discussed at the workshop held on January 2008 and it was raised that there were many craft shops, in particular Mikono and there was a danger that they would become self defeating through competition. However, whilst the craftspeople were clearly viewed at their practice, particularly in Mikono, it was not clear that the craftspeople inhabiting the studios were on a rotational basis (thus giving other artisans the opportunity to showcase their work) and also, as there is no design education, there was no research or development in an academic framework (and therefore little examination of the strategic issues in new product development).

Interviews with COET also highlighted that there had been a Textiles Institute of Tanzania but it had been inactive for several years. In the absence of a Textiles Institute office in Tanzania, the Cotton Board would be best placed to provide leadership and a central point for disseminating information and networking members within Tanzania.

The Cotton Board (and future textiles department in the University of Dar es Salaam) should become organisational members of the Textiles Institute (TI). Most textiles/clothing departments in universities, world wide, are organisational members of the TI, becoming members enables them to be linked to a global professional body, develop professional qualifications, interact and exchange information and develop relationships.

The Cotton Board could operate on a system like the TI headquarters in Manchester (and that of the Society of Colourists and Dyers) wherein they have administrative offices but also a 'library' area where they hold newly published TI books and journals to viewed on premises only before deciding to buy. The headquarters could invest in a small number of computers to allow for internet access to web based trends bureau. There are a number of websites that place the information in packages designed to make it easy to transfer the trends and incorporate them into product development. If the textiles department took membership of such websites, they could also avail themselves of educational rates.

Developing a HQ to advise and provide research facilities to educational institutes and companies would enable the Cotton Board to be regarded as a central hub, start to create links and relationships between companies (see diagram 4) and also develop frameworks in which to develop international relationships (eg, invitations may be extended to overseas manufacturers/buyers to present at seminars hosted by the Cotton Board for their members, etc).

Developing design education will also develop a framework for the development of MoU's with international universities. With an MOU in place it would be possible to host sabbatical periods for international design lecturers and practitioners to teach and establish scholarships for students to study abroad and vice versa.

7. Recommend the most appropriate means to expose students to international trends in design, such as internships at international fashion houses.

This can be achieved in two ways:

- (i) students may undertake part of their studies in a university that there is an MoU with as an international study abroad period. Students would then take some of the study modules to work alongside students of a host country university and learn how they interpret and predict trends, or,
- (ii) students may be able to get paid/unpaid internships at companies for periods of time between two weeks or up to a year's placement. In the UK, this is largely dependant on the student's CV and working in partnership with the department's industrial placement officer. As this is at an infancy stage, in Tanzania, this approach would be best approached through enquiring about the possibilities of positioning such students within buying or design departments through contacts already established in the industry.

8. Costing for the proposed programmes on a phased basis over three years breaking these into capital and recurrent

The costs for the programmes are provided on page and are based on information from the interviewees; the costs from VETA and ADAT are included in the appendices.

art foundation							fashion degree (
	unit cost	number	total cost		2008	2009	2010		unit cost
CAPITAL: equipment									
steam iron	50,000	10	500000						
iron table (heavy duty)	600000	2	1200000						
iron table (light)	35000	3	105000						
sewing machines (lockstitch)	1200000	10	12000000						
chainstitch	2500000	1	2500000						
button hole	1200000	1	1200000						
overlocker	120000	5	600000						
operator chairs	180000	17	3060000						
mannequin	200000	12	2400000						
cutting tables	120000	6	720000						
easels	40000	20	800000						
computers (hp dell)	1200000	20	24000000						
laptops	1200000	4	4800000						
powerpoint projector	2200000	1	2200000						
flipchart/white board	250000	1	250000						
digital video camera	1200000	1	1200000						
DVD machine (RW and memory)	600000	1	600000						
total cost of equipment			58135000		58135000				
RECURRENT: temporary staff									
weave (per month)	750000	2	1500000					RECURRENT: temporary staff pay	
print (per month)	750000	2	1500000					art/fashion history (12 days over 6 months)	108333
fine art (48 days over 6 months)	108333	48	5,200,000					marketing lecturer (6 days over 3 months)	108333
art history (12 days over 6 months)	108333	12	1,299,996						
graphics	108333	1	108333						
pottery	108333	1	108333						
embroidery	108333	1	108333						
total cost of teaching staff			9824995		9824995	9824995	9824995		
RECURRENT: facilities									
lectra type software (educational deal - renewable each year)	6,728,411	10	6,728,411		6,728,411	6,728,411	6,728,411	RECURRENT: fashion studio consumables	
ADAT (use of facilities)	1000000	2	2000000					software: if the degree programme was housed in partnership with VETA, the computers would already have the lectra type software and so this would not be a cost.	
ADAT (Maintenance of tools and equipment)	200000	2	400000						
BAGAMOYO (tuition fees per hour)	5000	24	120000						
fabric (calico per roll)	75000	5	375000					fabric (calico per roll)	75000
pattern cutting paper (per roll)	200	5	1000					pattern cutting paper (per roll)	200
pattern cutting card (per roll)	500	2	1000					pattern cutting card (per roll)	500
scissors (large)	12000	5	60000					scissors (large)	12000
scissors (small)	5000	10	50000					scissors (small)	5000
thick pins (packet)	2000	5	10000					thick pins (packet)	2000
thin pins (packet)	3000	5	15000					thin pins (packet)	3000
tailors chalk (box)	2000	5	10000					tailors chalk (box)	2000
total facilities			3042000		3042000	3042000	3042000	total sundries	
total spend on recurring facilities charges					77730406	19595406	19595406	total spend	
student fees									
VETA (day) per year	51,975.00	1	51,975.00					student fees	
VETA (boarder) per month	103950	1		103950				university fees (board and lodging) per year	3000000
BLACC (one month residence and tuition fee)	1000000	1	1000000	1000000				personal expenses (per month)	288,750
personal expenses (per month)	288,750	10	2887500	2887500				total individual student cost	
total individual student cost (day)			3939475						
total individual student cost (boarder)				3991450					

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