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Design Education in Tanzania; Design Skills & Marketing Capabilities for a Developing Economy

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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- Very outdated - majority date from the 1960-70 – but examples of some updating in multinational owned factories (African, Chinese, Pakistani) producing for international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 (eg. Mikono) as designer-maker centres where they retail as well.
- Majority are in the informal sector.
  - Organisations developed to give them a ‘political’ voice (eg. 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>
</tr>
</thead>
<tbody>
<tr>
<td>Month 1</td>
<td>embroidery</td>
</tr>
<tr>
<td>Month 2</td>
<td>weave</td>
</tr>
<tr>
<td>Month 3</td>
<td>tailoring</td>
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<tr>
<td>Month 4</td>
<td>graphics</td>
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<tr>
<td>Month 5</td>
<td>printing/dyeing</td>
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<tr>
<td>Month 6</td>
<td>pottery</td>
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<tr>
<td>Month 7</td>
<td>art history</td>
</tr>
<tr>
<td>Month 8</td>
<td>final project &amp; end of year exhibition</td>
</tr>
</tbody>
</table>

*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

VETA

Certificate of competence at levels I, II and III

Level III
national vocational certificate
advanced

Level II
basic certificate in secondary level
intermediate

Level I
transcript of attendance
basic

pre-technician certificate
level 4

technician certificate
level 5

ordinary diploma
level 6

higher diploma
level 7

degree, etc
level 8

pre-university awards

university
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.