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### Original Citation

Sinha, Pammi, Cockroft, Laurence and Carr, Chris (2008) Design Education in Tanzania; Design Skills & Marketing Capabilities for a Developing Economy. In: Creative Clusters Conference: the creative Economy in Smaller Nations, 16th - 19th November 2008, Glasgow, Scotland. (Unpublished)

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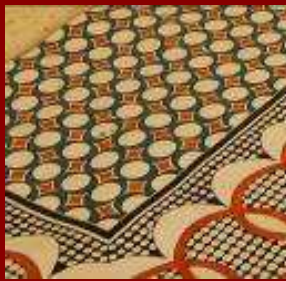
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# Design Education in Tanzania

*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:**

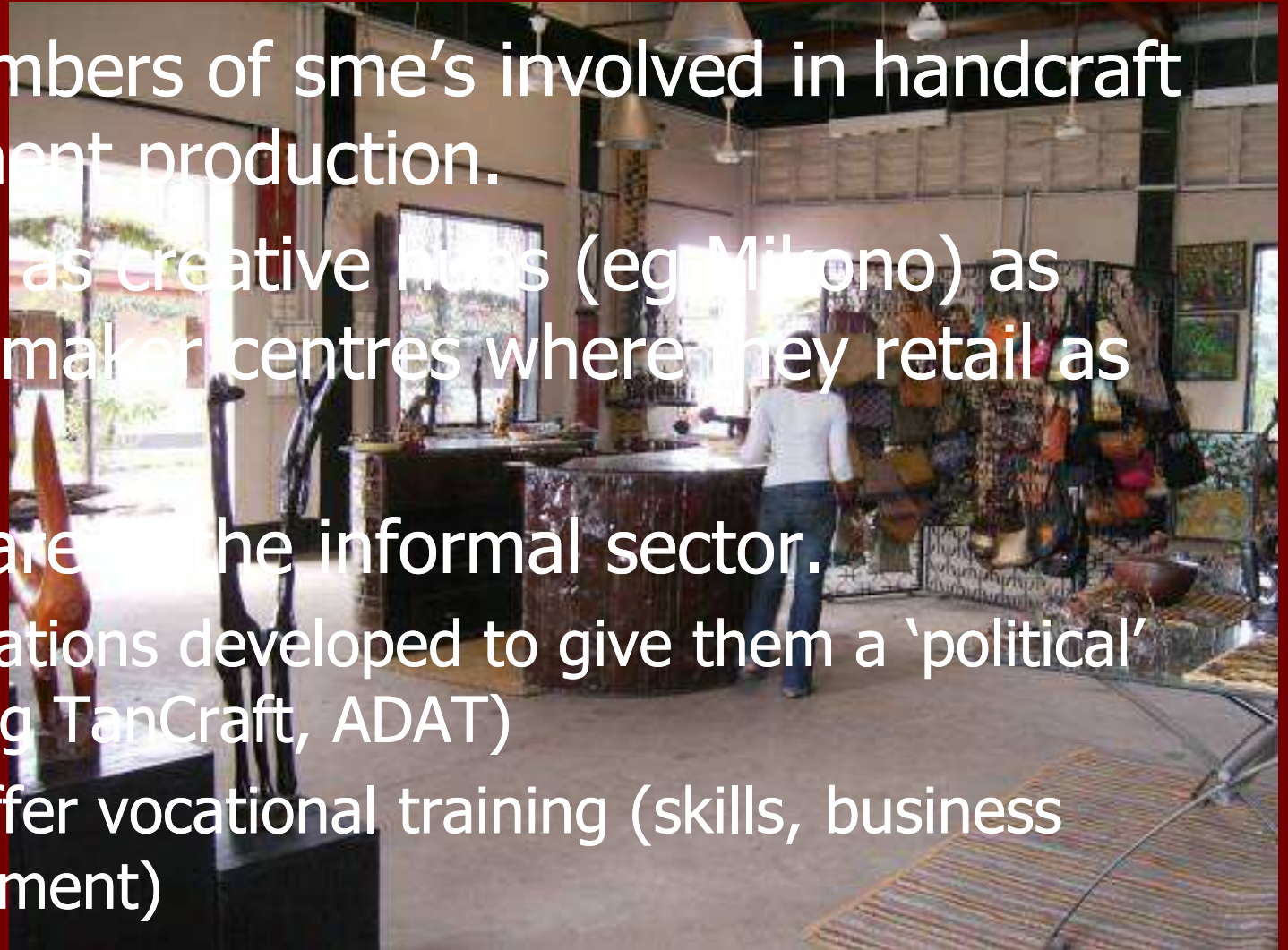
- Very outdated - majority date from the 1960-70 – but examples of some updating in multinational owned factories (African, Chinese, Pakistani) producing for international markets
- Low rates of production efficiency
- Supply low quality fabrics which fall below generally accepted international quality 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 sme's involved in handcraft and garment production.
- Some act as creative hubs (eg Milono) 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*

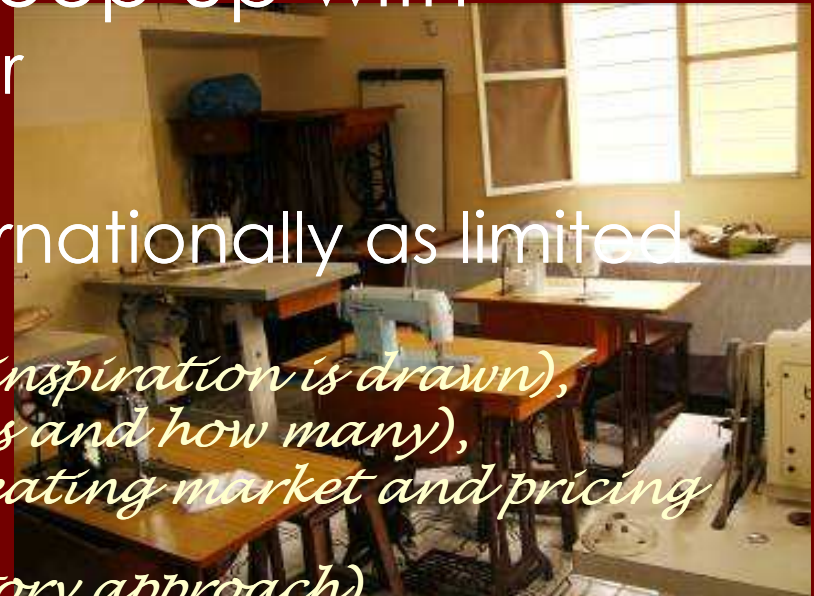
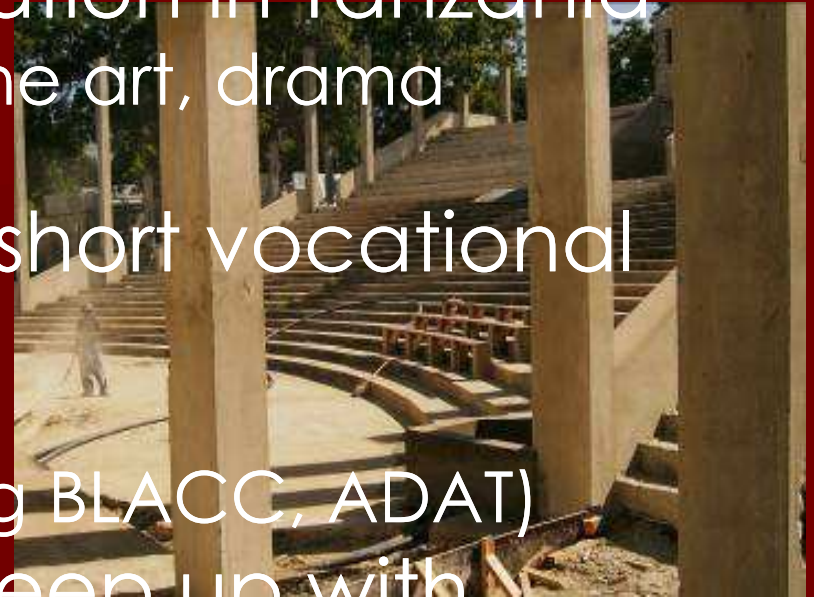
## **Educational: establish**

- 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.

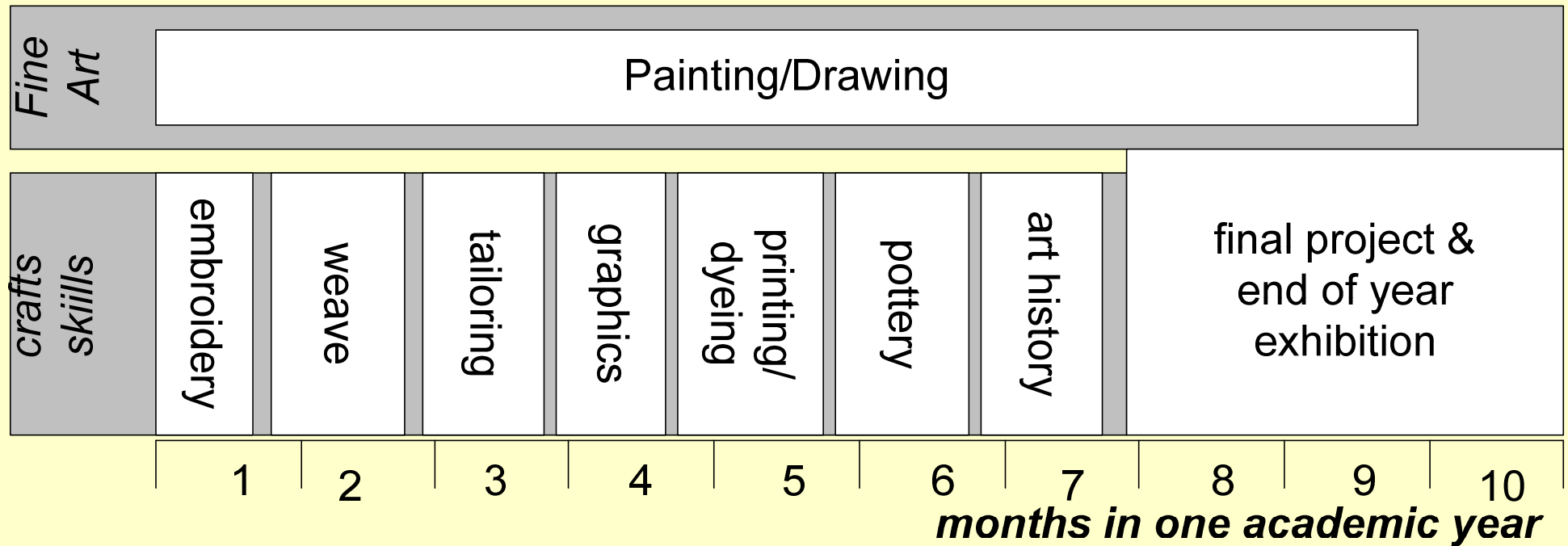


# Design education

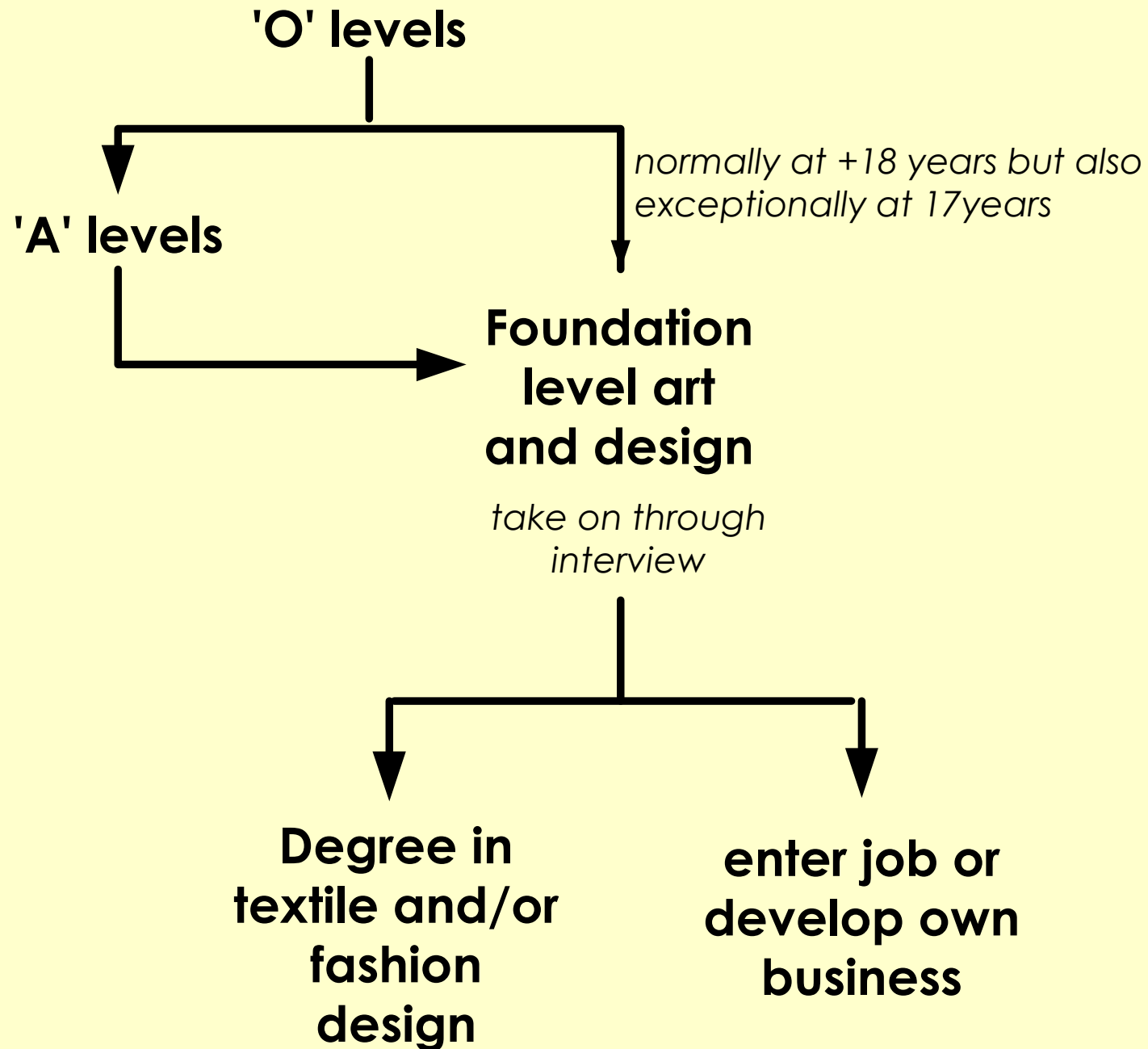
- framework to degree level adopted by the Vocational and Educational Training Authority (VETA).
- national implications:
  - VETA has 22 vocational training centres
  - 20 (of 21) mainland political regions
  - 860 vocational training centres and over 90 courses to vocational level
    - including tailoring,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

The first stage:

# Art and Foundation programme:



# The Art and Foundation programme:





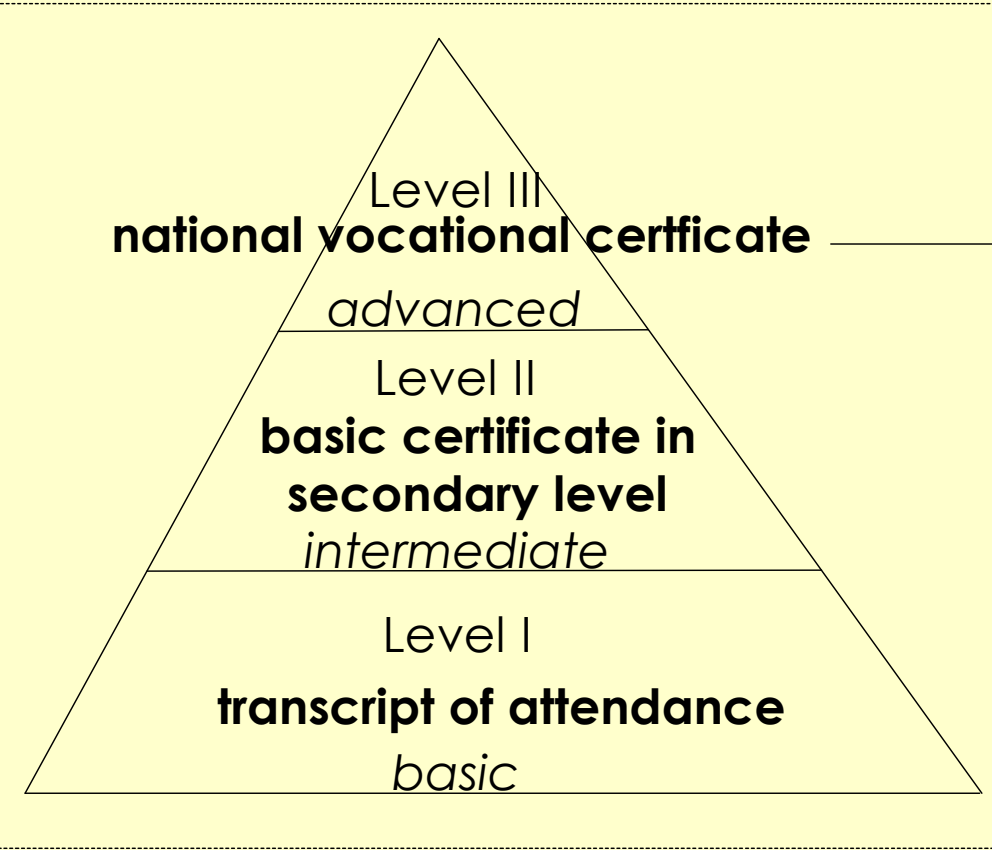
# Policy implications:

- 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.

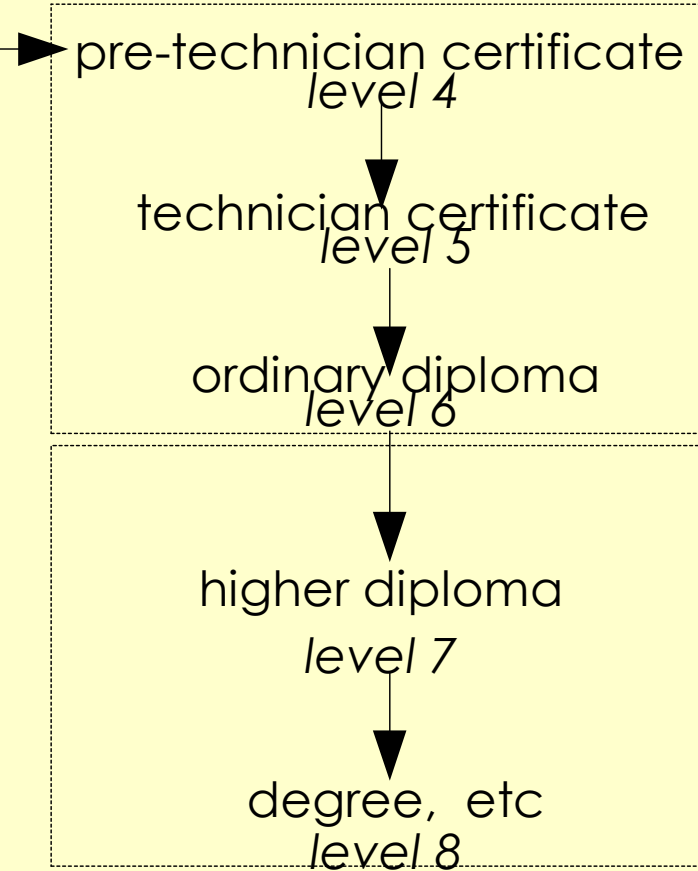


# student progression from VETA certificates to degree programme

certificate of competence at levels I, II and III



VETA



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.*