



Arts Education as Technical & Vocational Education & Training: Empowering youth for creativity

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APPRECIATION

- NRF
- TUK for hosting the project
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ABSTRACT

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- The creative sector hosts many youth;
- Most learn through apprenticeship;
- Country's expressed need to engage society in activities towards economic sustainability;
- Project focuses on enhancing creativity to empower post-secondary school youth towards economic empowerment and community development



Presentation Focus

- Project background and aims;
- Stakeholders' input
- Considerations for curriculum
 - Identified skills gap
 - Content and delivery
- Curriculum Process
 - TVET Mandate
 - Content design
- Discussion of Key issues
- Conclusion

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Background

- ▶ Kenya's Vision 2030 tasks education with ensuring a skilled workforce for wealth generation;
- ▶ Recent education reforms point to a focus on developing technical skills;
- ▶ The creative industry engages many youth without requisite systematic training in the trades they practice;
- ▶ Current challenges include:
 - ▶ Limited flow of information among education, practice and policy;
 - ▶ Lack of home-grown solutions to industry challenges, manifest in projects in the performing arts that do not outlive donor funds;
 - ▶ Lack of sound models for the development of the industry and
 - ▶ Insufficiency of well-accredited training models

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Broad Project Aims



- ▶ That higher education take its rightful position in tooling the industry. This would be done by putting in place a programme to ensure well-articulated solutions to real-life challenges in the creative industries;
- ▶ Creating a platform for continuous exchange of information between players in the creative industry and higher education, which should result in
- ▶ Developing home-grown strategies that will sustain the creative sector

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Objectives

- ▶ To interrogate policies touching on the practice and training for the creative industry;
- ▶ To critically analyse current theory and practice of creative industry in Kenya in line with Kenya's development agenda (Vision 2030);
- ▶ To articulate strategies for educating and training post-secondary school youth in the performing disciplines;
- ▶ To develop a model curriculum for education and training for the creative industry;
- ▶ To initiate and enhance a pedagogy-practice-planning (education-industry-policy) triologue towards information exchange and sharing;
- ▶ To establish a model unit for education and training for the creative economy;

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Activities - completed

- ▶ Review of proposal;
- ▶ Literature review;
- ▶ Stakeholders workshop:
 - ▶ Questions posed & response – how they trained; sufficiency, missing link, how to bridge.
- ▶ Field Survey –
 - ▶ Industry expectations; job demands; practitioner roles, preparation for occupation, what might influence them towards further study
- ▶ Implication for curriculum
 - ▶ Skills gap identification – thinking doers/doing thinkers
 - ▶ Objective – populate the industry with skilled human resources; concretise that which is being done privately and sporadically
 - ▶ Content – Disciplines with currency – e.g. contemporary dance;
 - ▶ Delivery – doing to learn; observation, apprenticeship models



Curriculum Issues

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- TVET mandate in Kenya
 - The process – involvement of practitioners;
 - Need to train for competencies - CBET/CBC
 - Use of assessment strategies that focus on particular skills
 - Call for practical activities for learning, with internship and attachment at the core of learning
- Content of Curriculum –
 - Literacy (familiarity with concepts and tools); creation; production; business sense;
 - Levels & Duration – 12-24 months
 - Structure – ratio of course work to industry practice
- Response to curriculum – Training of Trainers report

Key Issues

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Practitioners' perspectives:

- ▶ Skills;
- ▶ Business - Middle-men, piracy
- ▶ Networking – isolation, competition

▶ Academic concerns:

- ▶ Art for arts sake vs creative economy...
- ▶ Mode of delivery – how practical can it be? *'Teaching'* creativity
- ▶ Resources – human (with technical skills), material (technology), time (to develop skills)
- ▶ Scope – currently people move from role to role; balancing technology and creativity; glocalization – and cultural relevance
- ▶ Assessment – examination-oriented education

▶ Policy and planning:

- ▶ Education, culture, trade and industry– point of convergence?
- ▶ Ensure entanglement of the three

Points to Ponder

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Arts in TVET

- ▶ Traditional perception of TVET
 - ▶ Among the recommendations of the stakeholders workshop was the modification of TVET to look into specific interests of learners that would nurture young people's creative desire in music, theatre or film in production, composition, or performance
- ▶ Skills levels of industry players;
- ▶ Current provisions for post-secondary school arts education:
 - ▶ Orientation and focus
 - ▶ Expected and realized outcomes
 - ▶ Access
- ▶ How do young creatives learn? Mapping the structure of learning networks, ecologies and spaces

CONCLUSIONS

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- Changing face of arts-based occupations in Kenya
- The need to provide skills for meaningful engagement with the arts in society and industry;
- Task-oriented teaching and education;
- Identification and discrimination of roles, and training for the same;
- TVET as a tool for enhancing technical capacity
- The arts as technical subjects qualifying as TVET subjects
- Hence the need for scholars to rethink the existing theories about creativity and/or develop new ones to capture the meshwork that the youth are involved in.



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THANK YOU