

FLUX: Design Education in a Changing World

DEFSA International Design Education Conference 2007

Author's name	Professor Jackie Guille
Affiliation	Associate Dean School of Design Northumbria University, UK
Postal address	Squires Building Northumbria University Sandyford Road Newcastle-upon-Tyne, NE1 8ST UK
e-mail address	jackie.guille@unn.ac.uk

'One flower alone carries the wisdom of time, bouquets promise hope' - Capacity-Building for Cultural Enterprises

Abstract

Key Words: *enterprise; partnership; viability; culture; capacity building*

Despite the wealth of talent and rich cultural heritage that exists in Sub-Saharan Africa across the whole range of cultural activities, the majority of African nations remain largely marginal players in the cultural industries sector. Large-scale cultural enterprises are few and far between, and a large number of micro-enterprises operate alongside SMEs, often occupying the lower ends of the value chain and fail to attain economic viability.

Numerous studies have stated the importance of the craft sector in employment and wealth creation but new research is needed to evaluate the impact of skills enhancement and enterprise development on social cohesion, community development, local identity and capacity building in the broadest sense. The available statistics focus primarily on the production and consumption of cultural goods that can be priced in the market. This perspective under-represents or completely excludes many of the cultural and social benefits. In fact the data may be said at present to be as much a process of discounting as of counting. How does the design and development of cultural enterprise promote healthier, more productive and satisfying lifestyles?

The twentieth century transformed the entire planet from a finite world of certainties to an infinite world of questioning and doubt. Today it is even more necessary to cultivate connections and inter-disciplinary partnerships, for in our climate of rapid change, individuals, communities and societies can adapt to the new and transform their reality only through creative imagination and initiatives. The challenge lies in evolving a 'bottom-up' approach in which the objectives of the enterprise are framed through dialogue rather than unilateral, technocratic prescriptions from development agencies. Projects that do not take into account sufficiently the 'human factor' have a great chance of failing.

Cultural enterprises stand at the crossroads between a subsidy-dependent sector and an economic sector. What are the keys to building the sustainability of these enterprises and optimizing both their economic and social benefits? This paper attempts to provide some answers to this question by examining the constraints faced, and the choices made by cultural entrepreneurs and the role played by the international community in shaping design education and craft enterprise in East and South Africa from the following perspectives:

- *the tension between skills acquired in the differing educational systems, cultural and physical environments and the 'euro-centric' educational model;*
- *the impact and legacy of external expertise, technological aid and financial support*
- *transforming welfare projects to viable enterprises*
- *the centrality of building viable partnerships;*
- *the symbiotic relationship between social, cultural and economic advancement of both the individual and the wider community*

'One flower alone carries the wisdom of time, bouquets promise hope' - Capacity-Building for Cultural Enterprises

Craft activity is central to the lives of many Africans. Craft, in this context, may be characterised as the skilful making of a product by hand. Contemporary practice includes both traditional objects that originate from domestic or ritual items, objects that have (or once had) a specific function within the makers' community, and commercial products created purely for the cultural marketplace.

During the past two decades, the social and economic conditions for craft production have been radically transformed. Western aesthetic standards and transformations in the art markets and culture industries have spread around the world, generating a drive towards production of tourist crafts. One of the hardest tasks is that of countering adverse perceptions of crafts. There is a plethora of tourist curios that create an impression that African crafts are tacky, stylized, repetitive, sentimental, and lack artistic merit. But crafts can also be richly decorative, inventive, environmentally enhancing and personally fulfilling.

Despite the wealth of talent and rich cultural heritage that exists in Sub-Saharan Africa across the whole range of cultural activities, the majority of African nations remain largely marginal players in the cultural industries sector. Craft enterprise often occupies the lower ends of the value chain, standing at the crossroads between a subsidy-dependent sector and an economic sector. What are the keys to building the sustainability of these enterprises and optimizing their economic and social benefits?

It has become increasingly clear, that authentic expressions of creativity from different cultures – both traditional and innovative – need more than *nurturing talent* to exist. They also need to be accessed and made known to others. In many cases, this means that creative ventures must ensure some form of commercial viability and decent living for the producers.

Numerous studies¹ have stated the importance of the craft sector in employment and wealth creation but new research is needed to evaluate the impact of skills enhancement and enterprise development on social cohesion, community development, local identity and capacity building in the broadest sense. The available statistics (*for example -World Culture Report.2000, 348*) focus primarily on the production and consumption of cultural goods that can be priced in the market. This perspective under-represents or completely excludes many of the cultural and social benefits. In fact the data may be said at present to be as much a process of discounting as of counting. How does the design and development of cultural enterprise promote healthier, more productive, creative and satisfying lifestyles?

Craft enterprise cannot only be about commodity production; it must also embrace the conditions in which people live. Human behavior is determined by factors that are far more complex, and indeed more interesting than economic rationalization. While economic advancement has been the catalyst for increased craft activity; the social dimension – culture² – is the critical success factor of development.

'Development is about widening human capabilities and choices. To ensure participation and empowerment of local communities, it is important to develop local leadership as a means of drawing on local resources and initiatives.....each community, each project should be not only sustainable, but also culturally relevant.' HRH Princess Basma Bint Talal (2000:109).

There can be no truly successful development that does not acknowledge, and utilize, culture's energizing force. Culture was defined by UNESCO in 1982 as "the whole complex of distinctive, spiritual, material, intellectual and emotional features that characterize a society or social group. It

¹ For example: *SME Development and Employment in the Cultural Sector in the SADC region, 2002.*, *'Keys to successful cultural enterprise development in developing countries'* 2004., *Mainstreaming African Crafts, 2006.*

² "Culture is our way of doing things" Atieno-Odhiambo, E.S. 2003

includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs”

Distinguishing between the social, cultural and economic benefits of craft practice is not the issue. It is more important to consider how the roles of the craftsperson, entrepreneur, educational institutions and external agencies interact.

During the colonial period a western heritage and tradition was forged in many of the art training institutions in Africa and little attention was given to indigenous knowledge systems. Arts and creative skills development in the formal schooling system has historically been marginalized; inequalities in access to design education and training in the tertiary sector are yet to be addressed and it has been left to enterprising, committed individuals and non-governmental organizations to fill this gap.

Although external agencies have provided practical skills training, too many initiatives fail to consider relationships between the crafts people and their surrounding community or whether their work has a positive local impact. Invariably, crafts are produced for the ‘cultural’ marketplace and have no function or meaning within the lives of their makers. These predominantly small-scale enterprises are commonly accompanied by a set of related problems – ongoing skills development, product renewal, project management, isolation and access to markets.

The Rorkes' Drift Arts and Craft Centre is a good case in point. The centre, remotely situated in northern KwaZulu Natal on the site of the famous Battle of Rorkes Drift, was founded in 1963 by Peder and Ulla Gowenius. Up until 1996 it was owned and managed by the black Evangelical Lutheran Church in Southern Africa (ELCSA) and received considerable funding from the Swedish International Development Authority (SIDA).

The Centre strove to raise the living standards of local people by giving them the technical skills to earn an income through a variety of craft practice - pottery, hand-printed fabrics, rugs and tapestries – their bold patterns influenced by traditional Zulu crafts. Although extremely well equipped, the design and style of the products have not significantly changed over the decades. Today, despite considerable recent investment from the South Africa government, the centre faces an uncertain future.

While ultimately self-reliance or sustainability depends on the communities themselves, its initial development often depends on information and training from outside. External expertise, technological aid and financial support often provides impetus in the establishment of projects but more often than not, generates dependency. All too frequently producers are passive recipients of the external intervention and cease to be participants in the creative process. This disenfranchises the producer, perpetuating the belief that ‘experts’ hold the answers and frequently results in products that provide limited, if any, economic benefit to the producers.

Where there are examples of success - a crucial factor has been local ownership from the outset. Sustained and effective leadership coupled with an ability to raise capital and take risks has enabled craft-based enterprises like Zambane Printers in Cape Town to grow from small beginnings into a prosperous company - selling their products in both the local and overseas market.

Zambane is the Zulu word for potato and these exclusive fabrics are made up of a myriad of small patterns - separately printed from a series of ‘potato-blocks’ - transforming the bare fabric into a kaleidoscope of colour and texture. These beautiful potato prints based on traditional African motifs are produced by a group of self-employed women from the Masiphumelele and Ocean View townships. Trained by Africa Nova, the women launched Zambane Printers, their own small enterprise in Kommetjie, where they work collectively as a team, sections of the fabric being produced by each member of the team. Entrepreneurial skills coupled with investment in people are key factors in their success.

South Africa has the most developed economy in Sub-Saharan Africa and exerts an enormous influence across the region. It benefits from a sophisticated industrial infrastructure but this is balanced against the widespread poverty to be found within the peri-urban and rural areas. Almost half of South Africa’s economically active population may be described as unemployed or underemployed, resulting in a burgeoning of informal sector activities, including craft production. The craft industry has been

unequivocally recognized as an important growth area, earmarked by the South African Government, for development and support³.

As is the case elsewhere in Africa, the challenges of massive unemployment, poor education for the majority, increasing numbers suffering the effects of the HIV/AIDS pandemic, environmental degradation and high levels of crime are daunting. This has presented a unique set of challenges in the development of enterprises that link learning to the realities to be faced.

The notion of creative enterprise applies not only to the production of a new object or form but also to problem solving in every imaginable field. An understanding and application of design thinking not only contributes to economic development, but also has an important role to play in addressing social concerns. Design is not the product - it is the concept, the ability to transform ideas into tangibles that meet both need and want.

What is particularly lacking is an inter-disciplinary methodology that would enable practitioners to collaborate across professional boundaries, bridging and fusing disciplines such as design, business, health, conservation, anthropology, sociology and tourism development. Successful ventures are dynamically bound together and created by people collaboratively using their talents but education and training is often too narrow to make creative connections.

The twentieth century transformed the entire planet from a finite world of certainties to an infinite world of questioning and doubt. We live in a world dominated by binary oppositions – things conceived as ‘either/or’ mutually exclusive categories (e.g., good/bad) we are blinded to the potential of contradictions. The learning environment must provide a setting where doubt and uncertainty can be accepted, examined and explored as a necessary component of the creative process.

The **Siyazama** project, initiated in 1999 by Kate Wells, with funding from the UK Government's Department for International Development (DfID) Gender and Development (GAD) programme and housed within the Department of Graphic Design at the Durban University of Technology, exemplifies this approach. The project seeks to promote the pivotal role of design as a means to affirm indigenous knowledge and skills as a means to disseminate vital information about HIV/Aids amongst the most marginalized and vulnerable of people in South Africa – rural women.

The project works with three different bead craft genres, and involves more than a hundred female producers. The makers of the beaded cloth dolls, tableaux and jewellery come from the deep rural areas of KwaZulu-Natal. At the outset, their knowledge of HIV/Aids was extremely low, and in most cases almost non-existent. The rural craftswomen, undergraduate and postgraduate design students, health workers, doctors, traditional healers, People Living with HIV/AIDS, medical anthropologists, performers, musicians and marketing outlets worked together on a multiplicity of levels in addressing awareness, whilst engendering a ‘breaking the silence’ and ‘straight-talk’ approach.

Social messages, which often take the form of complicated instructions or abstract concepts, are humanized and made relevant by the arts. Changing attitudes and behavior, can seldom be achieved in communities with low rates of literacy simply by issuing an instruction or nailing up a poster in the village. A range of obstacles – ignorance, fear and superstition among them – need to be sensitively negotiated.

The aims and intentions of the Siyazama Project are to demystify the complex Aids issue through schedules of interactive presentations, performances, and design concepts all of which transmit a range of knowledge on HIV/Aids to the rural women. The project's focus and major methodology is aimed towards working through the craftswomen's creative abilities, allowing them to engage actively in the project by reflecting, recording and understanding the new messages. To this end a whole schedule of presentations and performances were designed, with each meeting comprising a new scenario or theme around HIV/Aids from awareness, infection prevention and counseling of the care-givers and patients.

³ *Department of Arts and Culture – Strategic Plan 2004-2007*, www.dac.gov.za.

Beadwork and doll making in KwaZulu Natal has its roots in a powerful tradition to visually record experiences, collective memories and social messages. The project has engaged the women in updating 'traditional' styles to develop products that compellingly communicate contemporary concerns, encouraging the women to render pictorially their understanding and concerns with regard to HIV/AIDS.

The economic benefit to the women has been considerable; the beaded crafts exhibited and sold nationally and internationally in museums, galleries, and craft outlets. But the social impact has been just as important for the bead-workers are looked upon as role models in their rural communities and are in a good position to disseminate this crucial information back to their families and communities.

Information is power. It is the accessibility of information that creates the learning environment essential for innovation. In a world dominated by the 'knowledge economy', information technology has become a strategic resource. Increasingly mobile populations, combined with the lack of controllable frontiers for the transfer of capital and knowledge, is profoundly changing the way we live and work with one another. But innovation and development is not solely dependent upon the acquisition of new technology - the capacity to accept and generate new ideas, new approaches to situations, new models and ways of working is the cornerstone of creative practice. Power lies not only in technical expertise, but also in capturing the local capacity for creative problem solving, ingenuity and invention.

UNESCO 'Artists in Development' programme

Following the release of the 1995 report of the UN/UNESCO World Commission on Culture and Development, "Our Creative Diversity", the Norwegian Agency for Development Cooperation (NORAD) was keen to find practical ways to implement its spirit, and the UNESCO Artists in Development (AiD) programme grew out of the desire to augment the role of artistic expression in the development process.

'The arts are the most immediately recognizable form of creativity. All art deserves laudation as the representative of the concept of creativity itself, since it springs from sheer imagination. Yet while the arts are among the highest forms of human activity, they grow out of the soil provided by the more modest routines of daily life. They provide people with opportunities to consider and communicate their reality and visions in new ways.' (Our Creative Diversity, WCCD report, 1995 : 81)

The rationale behind the programme promotes the symbiotic relationship between creative, technical and socio-economic development of both the individual and the wider community. Based on the principle of exchange and collaboration, South-South as well as North-South, the programme provided the rare opportunity for young designers to interact within a series of practical design workshops in Africa, Asia and Latin-America.

The first workshop was held in Uganda (April 1999) and hosted by the Margaret Trowell School of Industrial and Fine Arts at Makerere University – the oldest art school in East Africa. The participants, drawn from twelve African countries, reflected a variety of design practice and differing levels and forms of education, ranging from commercial designers employed in the industrial sector, self-employed designers and craftspeople alongside university lecturers.

For many of the participants, this was their first opportunity to visit another African country. Travel within Africa is rarely straightforward, poor infrastructure and lack of funding inhibits regional interaction. It is far easier to gain sponsorship to travel out of Africa to the capitals of the North. The workshop was an all too rare event, enabling these 'on the ground' African designers and craftspeople to come together within their own continent.

Capitalizing on the diverse talents and experiences within the group, participants were encouraged to share their expertise and give demonstrations of the techniques that they employed. Maluke Delphin N'Landu and Patrick Luyeye Londi from the Democratic Republic of the Congo, gave an inspirational talk on designing for 'chitenge' cloths. The commemorative design that they produced during the workshop is a celebration of all that the workshop sought to achieve.

This first workshop was conceived not as an isolated event but as part of a longer-term strategy to strengthen the quality of design education, encouraging the formation of a regional and international network of partnerships.

The 2nd phase of the UNESCO AiD programme, initiated in 2005, seeks to address two key problems – access to markets and the lack of intermediary institutions capable of supporting producers in acquiring the skills to develop, manage and market their creative enterprise. One of the eight projects funded within Phase 2 is the collaboration between Phumani Paper, University of Johannesburg, South Africa, Makerere University, Uganda and Northumbria University, UK to support Capacity Building within Cultural Enterprise.

Phumani Paper was set up in 1999 as a partnership between the South African Government Department of Science and Technology and the University of Johannesburg to establish a series of hand-papermaking manufacturing units in seven provinces across South Africa. The 22 units under the umbrella of Phumani Paper are located in extreme poverty nodes in rural areas and have assisted in the creation of more than 250 jobs in communities affected by unemployment and HIV/AIDS.

The handmade paper is crafted from locally available natural resources and waste products, such as bi-products from sugar cane harvesting in KwaZulu Natal, agri-waste (mielie husks) in the Free State, invasive Black Wattle tree in the Eastern Cape, and banana stem fibre in the Northern Province. Products include customized packaging, gift-wrap, cards and conference folders.

Phumani Paper is well positioned with respect to both infrastructural organization and an established regional network of producers. The National Office, based within the University of Johannesburg, provides support to the project units in the form of training, product development and crucially centrally coordinated marketing services (regionally and internationally).

The AiD programme has focused on imparting practical skills and embedding an awareness of design as an activity determined by social relations and teamwork. The aim being to enable the project coordinators, producer groups and central office staff to develop their knowledge and understanding of business planning, marketing and client need, quality control and production planning coupled with developing their creative skills. Designing is a holistic process, incorporating marketing skills as one of the tools that informs creative practice. Theoretical information in the abstract is less useful, harder to follow, if divorced from the practical activities of product design and production.

The market for hand-made paper products is increasingly crowded and highly competitive. The challenge for Phumani Paper is to continuously improve the quality and originality of its paper products and production capacity in order to increase its market share. The value of the rand and the relatively higher labour costs found in South Africa make their products expensive by comparison with those produced elsewhere in the region and internationally. African crafts as a whole tend to be more costly than those produced in Asia, Central and South America – making both sales within the region and export to the global market more difficult unless niche markets are identified and exploited.

The National Office is the primary purchaser of products from the units – promoting and marketing the paper products, connecting with prospective clients and procuring orders on behalf of the units. The key priorities are to maintain the existing client relationships and engage with new markets. To this end, the AiD programme has supported Phumani's participation in regional trade fairs (Decorex and SARCD, Johannesburg; Design Indaba, Cape Town) generating sales and contacts for potential export markets.

Both the preparation for and outcomes of these events had provided impetus and gave a concrete objective to the trainers and trainees, resulting in product review and a number of product ranges are being developed and / or modified.

The outputs of both Phumani Paper and Siyazama include many creative, artistic and health and well being elements that are not conveyed by the common notion of "production". Nonetheless, both projects exhibit a reliance on external interventions to identify and open up new market opportunities, providing the incentive to continuously develop new styles. However, the scale and mode of operation is markedly different between the two projects. In the case of Phumani Paper, the producer's income was initially subsidized by the funds received from the Dept. Science and Technology, unwittingly

promoting a situation fraught by financial dependency. In contrast, the only income received by the Siyazama women is that derived from their product sales as opposed to a 'guaranteed' regular income, establishing greater ownership and entrepreneurship from the outset.

Uganda

Uganda does not have as large a tourist trade or the sophisticated marketing infrastructure enjoyed by regional competitors such as Kenya and South Africa. Uganda is a heavily rural economy and one of the objectives of Ugandan Government's Poverty Eradication Action Plan (2004, 5) is the commercialization and modernization of agricultural sector for many of the poorest households are dependent on their own agricultural production and thus need to improve the quality and enable them to enter the market. However, it is important to note the craft sector is one of the major income generating activities, supplementing earnings from subsistence farming. Whilst the government policy and strategy for development of small-scale industries emphasizes the use of natural resources and traditional knowledge, scant investment has been made to provide the educational infrastructure to support the design and craft sector.

Makerere University's distinguished history and its position within the heart of the East Africa offered the potential to become a platform for the development of design education in the region, Building upon the experience gained within Phase 1 of the UNESCO AiD programme, the Department of Industrial Arts forged a partnership with the School of Arts, Middlesex University funded by the UK Department for International Development (DfID) under the Higher Education Links scheme.

In the early 1990s, Makerere University experienced the demand for transformation and the Industrial Arts department was set up in 1995, to promote and encourage the development of small-scale industries. Since then student numbers have seen a threefold increase and staff have been resourceful and innovative, often working from a low base to meet these demands. All of the students currently enrolled within the School are studying one or more of the design disciplines offered within the Industrial Arts department.

In common with many of the art and design training institutions throughout Sub-Saharan Africa, little attention had been given to the appropriateness of the curriculum in relation to the changing conditions and local realities. The involvement of Department of Industrial Arts in various community outreach projects under HE link and GAD schemes generated valuable information about the issues impacting on the viability of craft enterprises and the demands of the marketplace.

The research, and outreach activity supported by the HE Link has enhanced institutional capacity, clearly identifying the benefits of collaborating across disciplinary and sectoral boundaries. The staff, students and craftspeople gained self-confidence and solidarity, with six staff gaining doctoral qualifications. One of the achievements has been the introduction of an internship as an integral component of undergraduate degree studies, prompting the establishment of mutually beneficial links within the design and craft sector.

Internships range from design companies, community based organizations and individual practitioners in varying fields of textiles, fibre crafts, ceramics, beadwork and jewellery, metal fabrication, wood-carving, leather work, drum making etc. The students' reports coupled with extensive field research undertaken across Southern Uganda and neighboring Kenya have widened the knowledge base and enriched the teaching of design within both partner institutions.

England-Africa Partnerships (EAP) programme

In 2007, a three-way collaboration funded by the UK Dept. for Education and Science (DfES) under England-Africa Partnership programme was established between the School of Design, Northumbria University, the Dept. Graphic Design, DUT, and Margaret Trowell School of Industrial and Fine Arts (MTSIFA), Uganda. The experience gained by the partners within the previous GAD and HE Link projects evidenced the benefit and educational value of socially relevant research and the application of design skills. Consequently, the EAP partnership project 'Design, Health and Community' focuses on the role of design in promoting an integrated and symbiotic approach to health education and economic advancement

The knowledge assimilated and methodologies adopted within the Siyazama Project (including two in-depth evaluations of the findings expressed within Kate Well's PhD ethnographic study) is (are) to be tested as a model that utilises design practice as a tool to raise health awareness and facilitate economic development in rural Uganda; home to thousands of illiterate or semi-literate rural and peri-urban craftswomen.

For several years, Uganda has been widely recognised as the first and most dramatic African success story, with estimated national HIV prevalence falling from about 15 per cent in 1992 to 5 per cent in 2001. However, in the last five years research has revealed that the rate of infection is beginning to take an up-ward trend again. Therefore there is need for concerted effort to reverse the situation. Experience in Uganda and in other countries that have achieved some success suggests that a comprehensive behaviour change-based strategy, ideally involving high level political commitment and a diverse spectrum of community-based participation, may be the most effective prevention approach.

The use of the Design, Health and Community approach (Siyazama Model) offers innovative opportunities to inform, educate and empower individuals and communities to combat HIV/ AIDS and to secure more sustainable livelihoods through creative invention and product renewal within their craft practice.

Conclusion

Although design and craft practice throughout Africa has created employment opportunities, many enterprises are isolated and creatively impoverished by lack of market knowledge, design skills, product development and diversification coupled with limited, if any, access to new technology - hindering access to information about where and what support may be available.

It is evident that a crucial issue for many producers is a lack of awareness of the wider context of their endeavors and the regional / global market in which they operate... the problem is not solely *'knowing where they are going'* but *'knowing where they are'*.

The development of individuals as entrepreneurs, supporting them in the setting up and management of their own enterprises, to organizing small enterprises nationally - takes years to put into practice. Perhaps the biggest obstacle to cultural enterprise development lies in the mind-set of the individuals involved. Cultural enterprises are rarely purely commercial ventures and are driven by several motives not linked to making profits. This hybrid nature may prevent producers from viewing their enterprises as business ventures and lead them to a reliance on donor subsidies, viewing these as the "natural" form of financing and creating 'give me' societies. The challenge lies in evolving a 'bottom-up' approach in which the objectives of the enterprise are framed through dialogue rather than unilateral, technocratic prescriptions from development agencies. Projects that do not take into account sufficiently the 'human factor' have a great chance of failing.

All too often, 'experts' are flown in and whilst the immediate impact of their leadership may have short term benefit, the enduring value of their contribution can only be sustained through establishing long term relationships - promoting ongoing dialogue and exposure to each others circumstances, emphasizing that learning and knowledge is not exclusively held.

There is a need to reconsider the role of 'external agents', to determine the strategy that will facilitate local participants to take on leadership roles and responsibility in the transformation from survivalist enterprise to long term sustainable businesses.

In the past decade globalization and aid fatigue have only heightened the centrality of building viable partnerships. Although there is no 'one-way' to build effective partnerships, however it is done they must be underpinned by clear, shared understandings of each partners expectations and recognize the importance of 'ownership' and the principal of reciprocity.

How can this trust be developed? Who are the partners? Can they be institutions or is it down to individuals? It is no coincidence that, in today's world where increasing importance is given to autonomy and accountability, adaptability and flexibility is more often displayed by individuals than by larger organizations. But individuals are not self contained units and there is an evident need to form alliances, sharing information and expertise to develop educational models that will be of assistance in

facing up to the challenge of transformation if there is to be any hope of achieving the 'millennium goals'.

Effective partnerships must place a 'premium on knowledge of local circumstances - the diversity of needs, community structures, culture and traditions must be acknowledged. Since practice is local, much of the knowledge needed to plan and guide it is contextually specific, intuitive and intrinsic to the settings of daily practice. A perverse effect of ignoring local knowledge is that too many projects tend to focus on 'solutions' to poorly identified problems.

Development is not about projects, for these are at best tools.

Development does not start with goods, the finest product in the world is of little value to the person who neither needs nor can afford it.

Development starts with people and their education, organisation and their tenacity against all the odds; it is about growth, trust, promoting self- confidence and collective understanding so that people can build a future for themselves.

As Amy Lynn Reifsnnyder (2000:250) succinctly expresses in her the haiku poem –

'One flower alone carries the wisdom of time, bouquets promise hope'

Notes

'Department of Arts and Culture – Strategic Plan 2004-2007'. Department of Arts and Culture, S.A. Government. www.dac.gov.za

Kamara, Y. 'Keys to successful cultural enterprise development in developing countries' report prepared for UNESCO Arts and Cultural Enterprise Division. 2004

'Mainstreaming African Crafts – growth sectors in the UK market relevant to products made in Kenya'
© The Traidcraft Market Access Centre, 2006

'SME Development and Employment in the Cultural Sector in the SADC region – the visual art and craft industries in the SADC region' report prepared for the International Labour Organisation.
© The Trinity Session, 2002

Uganda Government 'Poverty Eradication Action Plan. 2004/5 – 2007/8', Ministry of Finance, Planning and Economic Development, www.finance.go.ug, p.5

Bibliographic Citation

Arizpe, L. (Director of Research), Ann-B Preis, A-B. (Executive Coordinator), 'World Culture Report 2000, Cultural diversity, conflict and pluralism' part Two: Cultural Debates, Culture and Poverty. HRH Princess Basma Bint Talal, Chairperson, Board of Trustees, Jordanian Hashemite Fund for Human Development (Jordan), p.109
UNESCO Publishing, ISBN. 92-3-103751-3

Atieno-Odhiambo, E.S. 2003. *The cultural dimensions of development in Africa*. African Studies Review, 45: 1-16

Reifsnnyder, A.L. UNESCO Culture sector (authors), *World Culture Report: Cultural Diversity, Conflict and Pluralism 2000*, p.250,
UNESCO Publishing, ISBN. 92-3-103751-3

Perez de Cuellar, J. (ed), *Our Creative Diversity : Report of the World Commission on Culture and Development*
UNESCO Publishing. ISBN 92-3-103282-8

Internet Citation:

UNESCO 'Artists in Development' programme (Phase 1 & 11)

http://portal.unesco.org/culture/en/ev.php-URL_ID=25608&URL_DO=DO_TOPIC&URL_SECTION=473.html

'Siyazama' Rural Crafts and HIV/AIDS Awareness project

<http://www.siyazamaproject.co.za/>

Phumani Paper

<http://www.phumanipaper.org.za/>

British Council - Higher Education Links Scheme

2003-04 Annual Report HE Links (p.8 Design Education and Sustainable Development Uganda) 2003-04 Annual Report GAD (p.10 Rural crafts and HIV/AIDS awareness, South Africa).

<http://www.britishcouncil.org/learning-higher-education-links.html>



PROF JACKIE GUILLE

Having taught within the field of art & design education in Uganda and Nigeria during the 1970s, Prof. Guille subsequently established her career in design education within the UK. For the past two decades she has been actively engaged in investigating the role and contribution that design education and practice can make within the economic and social transformation of developing countries. She has established a significant international reputation in the field and is closely involved with the development of the design education and craft sector within Sub-Saharan Africa. Her research activities fuse alliances between cultural affirmation, indigenous knowledge systems, product design and innovation, leadership and information transfer, economic empowerment and thus social transformation through poverty alleviation. Her activities in the field have given rise to an extensive network of international partnerships throughout Africa and worldwide. She has undertaken numerous consultancies (UK Government Department for International Development, UNESCO, UNDP, NORAD, European Commission, British Council and the Barbican Gallery, UK) and coordinated various projects within the UK Govt. DfID HE Link / GAD schemes 1999-2004; UNESCO 'Artists in Development' programme (Phase 1 & 2) 1999-2007; UK Govt. England-Africa Partnership programme 2007-8.

Qualifications

- 1972 BA Hons Textile Design: Leeds University, UK
1973 MA Design: Central St Martins, University of the Arts, UK
2001 - Fellow of the Royal Society of Arts

Employment

- Current post: Assoc. Dean, School of Design, Northumbria Univ, Newcastle upon Tyne, UK
2001 - 04 Director School of Arts, Middlesex University, London UK
1997 - 01 Director School of Art, Design & Performing Arts, Middlesex University
May 1997 Honarium : University of Kansas. Lawrence. Kansas. USA
1993 - 97 Head: School. Textiles, Fashion and the Decorative Arts, Middlesex Univ.
August 91 Honarium : Mendicino Arts Center, California, USA.
1991 - 93 Programme Leader: BA Hons Printed Textiles. Middlesex University, London.
1980 - 91 Course Leader. Foundation Studies. Norwich School of Art & Design.
August 86 Honarium: Appalachian Center for Crafts. Tennessee Technological Univ, USA
1979 Freelance Designer : Fidelity Art Inc. Beverley Blvd. Los Angeles, USA.
1976 - 78 Senior Lecturer Printed Textiles. Auchu Polytechnic, Bendel State, Nigeria
1974 - 75 Teacher: Textile Crafts. Namasagali College, Uganda

External Review

- 1999 - ongoing Specialist Reviewer for UK Govt. Dept. International Development/HE Links
1998 - ongoing QAA Specialist Reviewer in Art & Design-UK Quality Assurance Agency/ HEFCE

Publications - chapters in edited books

- 2007 Artists & Art Education in Africa: Section 3 'non formal' 'Beyond School'
title : 'Crafts enterprise and inter-sectoral partnerships in Central And Southern Africa' edited by
Elsbeth Court & Rachel Mason, to be published by Saffron Books Nov.2007
(Eastern Art Publishing: African Art and Society series)
1995 'The Art of African Textiles - Technology, Tradition and Lurex' edited by John Picton published by
Lund Humphries Ltd. in conjunction with the Barbican Art Gallery - section on 'Southern
African textiles today- Design, Industry & Collective Enterprise' (text P.51 - 54 inc.) ISBN 0-
85331-682-1