VOCATIONAL EDUCATION AND TRAINING (VET) GRADUATES AND THE LABOUR MARKET IN UGANDA:

A Case Study of Art and Industrial Design at Kyambogo University

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DECLARATION

I, Tusiime, Wycliff Edwin do hereby declare that this research report *"Vocational Education and Training (VET) Graduates and the Labour market in Uganda: A case of Art and Industrial Design at Kyambogo University"* is entirely my original work, except where acknowledged and that it has not been submitted before to any other university or Institution of Higher Learning for the award of a Masters degree in Vocational Pedagogy.

Signed:..... Date:.....

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APPROVAL

This research report has been submitted for examination with our approval as the candidate's university supervisors and we confirm the work is by the candidate.

Signed: .....

1. Name: ..... Date: .....

Principal Supervisor

Signed: .....

2. Name: ..... Date: .....

Internal Supervisor

DEDICATION

This research report is dedicated to my son *Atukwase, Trevor Suomi*. It is also dedicated to my father *Mr. Mashuru Jorocam* who set my education background. Dad you are the best!

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LIST OF ACRONYMS

AD:	Art and Design
AID:	Art and Industrial Design
AU:	African Union
BAID:	Bachelor of Art and Industrial Design
BTVET:	Business Technical and Vocational Education and Training
BVAD:	Bachelor of Vocational studies in Art and Design with Education
CBT:	Competency Based Training
DAID:	Department of Art and Industrial Design
GDP:	Gross Domestic Product
GTTC:	Government Teacher Training College
HiAk:	Akershus University College
HIL:	Haris International Limited
HTTI:	Hotel and Tourism Training Institute
IOM:	International Organization of Migration
IT:	Industrial Training
ITEK:	Institute of Teacher Education Kyambogo
KTI:	Kampala Technical Institute
KyU:	Kyambogo University
MoES:	Ministry of Education and Sports
MTSIFA:	Margret Trowel School of Industrial and Fine Arts
NCDC:	National Curriculum Development Centre

NGOs:	Non Government Organizations
NOMA:	Norwegian programme for Master Studies
NTC:	National Teachers College
PEAP:	Poverty Eradication Action Plan
SFA:	School of Fine Art
SMATC:	Spear Motors Apprenticeship and Training Centre
TVET:	Technical Vocational Education and Training
UBOS:	Uganda Bureau of Statistics
UG:	Uganda
UNEB:	Uganda National Examinations Board
UNESCO:	United Nations Educational Scientific and Cultural Organization
UNISE:	Uganda National Institute for Special Needs Education
UNU:	Upper Nile University
UPE:	Universal Primary Education
UPK:	Uganda Polytechnic Kyambogo
VET:	Vocational Education and Training
VP:	Vocational Pedagogy
YMCA:	Young Men Christian Association

ABSTRACT

This study looked into the relevance of knowledge and skills acquired by Vocational Education and Training graduates in the field of Art and Industrial design at Kyambogo University in relation to the changing requirements of the labour market / world of work in Uganda during the last century. A descriptive research design was followed, in which questionnaires; an interview guide, record form and an observation guide were used to collect data from a sample that included lecturers, students in industrial training, employers and recent graduates. The research findings revealed a mismatch between the knowledge and skills acquired by graduates and the knowledge and skills demanded on the labour market. The researcher concluded that practical skills gained by graduates tend to remain on the level of theoretical learning since the methods employed in teaching and learning do not emphasize the hands-on pedagogical approach of learning in relation to the world of work. It is recommended that the Government of Uganda focuses more attention on and equips vocational institutions including Kyambogo University, and the Department of Art and Industrial Design in particular, with materials, equipment and instruction capable of enhancing vocational pedagogical learning needed in working life.

CHAPTER ONE: INTRODUCTION

1.1 Background of the study

This chapter presents the background to the study which highlighted the general outlook and challenges in Vocational Education and Training (VET) globally and in Uganda in particular. In addition, the chapter presents the statement of the problem for investigation, the purpose of the study, objectives, research questions, scope, significance, operating terms and outline of the study.

1.1.1 Outlook of Vocational Education and Training

Mjelde (2006, p.23) explained vocational education as education that places fundamental emphasis on learning through investigation of both documents and actual living situations, through practice and experience, much the same way one would learn a trade as an apprentice at a work bench in a real workplace. This is through processes of consultative group learning as well as individually, consciously following a process of inductive learning that mainly involve trying and failing, trying again and learning from mistakes until one eventually succeeds.

In Africa today, as in much of the world, vocational education and training (VET) is viewed as a process of forming skills in an individual such that he/she may find their niche in the world of work in relation to what kinds of skills are demanded by the labour market / world of work (Lutalo-Bosa, 2007). This specific type of education should enable one to make the learning transition from schooling into the working environment so that graduates can readily adapt to the needs of the workplace and thereby ensure that

there are enough qualified people to steer the economic, social and political development in future.

The primary objective of vocational education and training (VET) programs as highlighted by the African Union (2007, p. 27) is "the acquisition of relevant knowledge, practical skills and attitudes for gainful employment in a particular trade or occupational area." In this light, African and other governments are increasingly aware of the need for more effective vocational and practical application of education for development of individuals and nation.

The importance of vocational education and training (VET) was renewed at the UNESCO meeting of international experts in 2004 when they proclaimed:

> Since education is considered the key to effective development strategies, VET must be a master key that can alleviate poverty, promote peace, conserve the environment, improve the quality of life for all and help achieve sustainable development. (UNESCO, 2004, p. 1)

In a related way, vocational education and training is one of the strategies the Government of Uganda had embraced to help eradicate poverty by training craftsmen who can create more jobs in the society (Uganda Government White Paper, 1992). In so doing, the government through its Poverty Eradication Action Plan (PEAP) programme pledged more support to vocational education to make appropriate shift from predominantly academic education and improve skills of the labour force (Uganda, 2005). Some of the other recent initiatives put by the government to promote vocational education include; launching a campaign from the Vice President's office to give students

practical techniques that will enable them to plan for life after school. Plans are also under way to complete the Community Polytechnics pilot project in every sub- county as part of an effort to curb unemployment (*Daily Monitor, 11th Nov 2009, p.13, 15 & 17*).

Furthermore, through the Ministry of Education and Sports (MoES), the government passed the BTVET Act in 2008 to provide relevant knowledge, values and skills for purposes of academic progression and employment in the labour market / world of work (BTVET Act, 2008). Also secondary school curricula were revamped to reflect the need for more training in vocational fields such as art and crafts, home economics, wood-working, agriculture; metal-fabrication and other practical subjects have been introduced in many schools to meet the demands of the labour market / world of work[1].

In response to government initiatives, Kyambogo University, for instance, has set up the Faculty for Vocational Studies in which subjects like art and design, home economics and agriculture are being taught with a view toward the demands exerted on graduates by today's labour market / world of work.

1.1.2 Challenges of Vocational Education and Training.

Despite these efforts and initiatives, available statistics (*Daily Monitor, 11th November 2009: No 320, p.17*), indicate that 390,000 youths join the labour market / world of work annually but a small number get absorbed into formal employment. A study carried out by the International Organization of Migration (2009) [*Daily Monitor, 11th November 2009: No 320, p.15*] in the districts of Amuru, Gulu, Kitgum and Pader found out that the

[1]Retrieved on 07/03/2010 at 11:56AM from: <ahref="http://education.stateuniversity.com/pages/1587/Uganda-SECONDARY-EDUCATION.html">Uganda - Secondary Education.

majority of graduates from vocational training institutions in this region are jobless. The report further indicated that, there is a sharp disconnect between vocational training programmes for youth and subsequent employment across the country.

In a similar way, from the mini-research expeditions carried out by Master of Vocational Pedagogy (MVP[2]) students in 2009 in selected vocational workplaces in Kampala district, we found that graduates from vocational institutions in Uganda did not generally have competent training to succeed in the job market. The knowledge and skills graduates acquired during training did not match the needs of the workplaces.

The Government of Uganda also, through implementation of the PEAP programmes (Uganda, 2005, p.32) noted an overwhelming need to match vocational education needs with the skills needs of the economy. This mismatch is also supported by findings from the study to appraise the Status of Vocational Education and Training in Kenya (Kenya, 2003) which observed that the VET system in Africa is not demand driven; attachments and linkages to industry are fragile, poorly planned and inadequately supervised. The report further mentioned poor quality of training resulting from lack of appropriate and sufficient tools and the often out-of-date and inflexible curricula in VET institutions as factors hindering the success of vocational education in Africa.

My experience as a vocational teacher in the field of art and industrial design has shown me that even after my professional vocational studies at Kyambogo University, I could

[2] MVP is a NOMA project in a partnership between Kyambogo University (KyU), Upper Nile University (UNU) and Akershus University College (HiAk). Its overall objective is to expand and advance the capacity and capability for development in Vocational Education and Training (VET).

not easily relate and apply the skills and knowledge I had acquired at University to the design and other graphic needs found in the labour market / world of work of industrial setting. The training I received has largely equipped me to pass on the same skills and knowledge because my classmates and I were not exposed to the demands of the labour market / world of work.

With the ever-changing technology in today's job market, much of which can be attributed to globalization, the skilled labour needs change almost every day, whereas the curriculum used in teaching vocational courses in Uganda's institutions of higher learning, including Kyambogo University, takes a very long time to be reviewed, adjusted and changed. The methods, tools, equipment and materials used in the Department of Art and Industrial Design (DAID) at Kyambogo University are inappropriate, old, dilapidated and do not relate to those in workplaces such as one finds in advertising ceramic or textile firms. This is a big challenge to the graduates joining the labour market / world of work.

The vocational degree I obtained at the Department of Art and Industrial Design (DAID) is also intended to enable its graduates to become full time artists or art teachers[3]. However, I have observed with concern that most of my fellow graduates find their way into teaching and only a few have either found positions in industry or started up their own art related projects. Therefore, the researcher decided to investigate the relationship between the skills acquired by Vocational Education and Training (VET) graduates in the

[3] Retrieved on 17th July 2010 at 8:28pm from: http//www.kyu.ac.ug/artsdesintro.htm.

field of Art and Industrial Design at Kyambogo University and the requirements of the labour market / world of work in Uganda.

1.2 Statement of the problem

There is a gap between the demands and needs for certain skills and knowledge emanating from the labour market/world of work, and the education provided by vocational training institutions. Although Vocational Education and Training (VET) is one of the strategies the Government of Uganda has embraced to help eradicate poverty by training craftsmen to create jobs in the society, these graduates hardly find or create jobs. The Government through the Ministry of Education and Sports (MoES) passed the BTVET Act in 2008 to provide relevant knowledge, values and skills for purposes of job creation and employment in the labour market/ world of work (BTVET Act, 2008). This Act has been implemented through creating BTVET Departments both at the Ministry of Education and Sports (MoES) and National Curriculum Development Centre (NCDC). If tertiary educational institutions like Kyambogo University were more successful in training the potential labour force for the skilled labour market / world of work, then we would expect to see that schooling and workplace demands were more aligned with one another. We would expect to see more graduates finding a niche in the labour market / world of work after completing their studies than it is at present.

My experience as a vocational teacher in the field of art and industrial design has been such that the Art and Industrial Design Department at Kyambogo University does not have the resources to conduct follow up studies of the success and failure of graduates to

gain employment or self-employment. However, from the informal feedback that the Department receives constantly through the social networks of students, ex-students and lecturers, it recognizes there is much room to improve tertiary training to bring it closer to the needs of the labour market / world of work.

With regard to government desires and expectations and on the basis of my experience in vocational training, I decided to investigate the situation of VET graduates in the field of art and design. To what extent do graduates succeed or fail in meeting the labour market / world of work requirements or creating their own jobs as self-employed practitioners?

1.3 Purpose of the study

The purpose of this study was to investigate the relevance of knowledge and skills acquired by Vocational Education and Training (VET) graduates in the field of Art and Industrial Design at Kyambogo University to the requirements of the labour market / world of work in Uganda.

1.4 Objectives of the study

The objectives of the study based on the purpose to guide the research, were to:

i. Examine the history of the Department of Art and Industrial Design (DAID) and its programmes at Kyambogo University in relationship to both art education and vocational education in Uganda.

ii. Assess the contents of the current VET curriculum in the field of art and industrial design at Kyambogo University in relation to the labour market / world of work.

iii. Identify some of the competency requirements demanded by the labour market / world of work in the field of art and industrial design in Uganda.

1.5 Research questions

The research questions stated below were formulated from the objectives of the study:

i. What is the history of the DAID at Kyambogo University in the context of art and vocational education in Uganda?

ii. What are the contents of the current VET curriculum in the field of art and industrial design at Kyambogo University and how effectively do they equip graduates for working life?

iii. What are the requirements of the labour market / world of work in the field of art and industrial design in Uganda?

1.6 Significance of the study

Results from this study should contribute data that can assist vocational curriculum developers to develop a curriculum that is driven by pedagogical approaches in partnership with the demands and needs of the labour market / world of work.

Teachers/facilitators in vocational institutions will be able to use the results to revise the teaching/learning methods from the theoretical approach to more pedagogical approaches of learning by doing. This will help learners especially in the field of art and design to meet society needs and contribute to socio-economic development hence supporting government's efforts of eradicating poverty in Uganda.

Vocational graduates especially in the field of art and design will become more sensitized towards what the labour market expects from them in terms of knowledge and skills.

Hence, graduates may update their skills through apprenticeship or taking up short training courses to meet those expectations. Also the graduates will constantly update the DAID on what should be integrated in the curriculum to make it more aligned with what the labour market demands.

1.7 Scope of the study

1.7.1 Geographical scope

The study was conducted at Kyambogo University[4], Department of Art and Industrial Design (DAID) and also in the five companies in Kampala district where Kyambogo University Bachelor of Art and Industrial Design (BAID) students in second year went for industrial training (IT). The companies visited included: Standard Signs Ltd. located in Kireka; Best of the Best Artists Ltd. (BOBA) located in Banda (Kampala) along Kyambogo Road; Kenand Artists, located in Banda along Kyambogo Road; Urban Image (U) Ltd., located in Kampala as well as Visual Effects Ltd., located along Nasser Road in Kampala. The Department of Art and Industrial Design[5], Kyambogo University has a combination of vocational programs with a broad curriculum. The Bachelor of Vocational Studies in Art and Design with education (BVAD) degree enables one to be a full time artist or an art teacher, the Bachelor of Art and Industrial Design (BAID) degree prepares the students to be original, imaginative and creative and to use their skills in the

[4] Kyambogo University was established by the Universities and other Tertiary Institutions (Establishment of Kyambogo University) Instrument of 2003. It was established after merging Uganda Polytechnic Kyambogo (UPK), Institute of Teacher Education Kyambogo (ITEK) and Uganda National Institute of Special Education (UNISE).

[5] The Art and Industrial Department started in the former Institute of Teacher Education, Kyambogo (ITEK) which started as a Government Teacher Training College in 1948 at Nyakasura, Kabarole District. In 1954, together with the institute the department of art and design was transferred to Kyambogo Hill as a National Teachers' College and later became ITEK by Statute of Parliament in 1989.

field with minimal supervision. The Diplomas in Secondary Education, Interior Design and Ceramics are all tailored towards understanding and meeting the visual art-related needs of the community. The Department as well houses two Masters Degrees namely, the Master of Arts in Industrial Design and Master of Vocational Pedagogy[6].

1.7.2 Content scope

The content scope of this study was examined in three parts. The first was to trace the historical developments of the Art and Industrial Design Department with its programmes at Kyambogo University in relationship to vocational education. Here, the researcher focused on the following content:

- when did the DAID with its programmes start at Kyambogo University?
- why was it started?
- what has been the relevance of its programmes to the social-economic conditions of the labour market / world of work?

The second part of the study collected and analyzed the current VET curriculum in the field of art and industrial design at Kyambogo University in relation to labour market / world of work. This included;

- the mode of content delivery (methods of teaching and learning),
- nature of materials, tools and equipment used in teaching-learning process.

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[6] Retrieved from: http://www.kyu.ac.ug/artsdesintro.htm visited on 17th July 2010 at 8:28pm

The third part of the study sought to identify the requirements that are being made of the art and design graduates by the labour market / world of work in Uganda. The content scope for this objective was limited by the following:-

- the type of knowledge and skills the labour market / world of work required from art and design graduates for workplace employment or sustainable self employment.
- the relevance of the knowledge and skills acquired at university to the labour market / world of work requirements

In sum, the content scope involved data gathering both at DAID and the several workplaces where the second year BAID students had gone for practical learning. The content of data gathered was focused on the challenges of finding employment/employing graduates of art and design given the current conditions of the labour market / world of work.

1.8 Definition of operating terms

Art education: refers to education that aims at providing knowledge and skills to learners who wish to teach in the field of art.

Art and Design/Industrial Design: a field of art that is linked to vocational training in the sense that the education tries to integrate theory with practical skills in order to enable learners to create their employment when they finish their studies.

Curriculum: UNESCO (1993) defines curriculum as an overall plan for instruction. It consists of a statement of aims and objectives, of content in terms of theoretical knowledge, practical skills to be acquired, attitude towards work and necessary support materials and tools to be used in its presentation. For the purpose of this study, focus was put on the content, materials and tools used in the teaching of art and design at Kyambogo University.

Labour market / world of work: For this study, the term labour market / world of work refers to both paid employment and self-generated employment.

Labour market / world of work requirements: The term labour market / world of work requirements was used in this study to mean the needs of the society/industry, especially the changing supply and demand for specific skills and training over time.

Vocational pedagogy: Mjelde (2006, p. 21) explained this concept as the relationship between workshop (group and problem-based) learning and learning from the classroom (seated in front of the professor on her or his lectern)—between, on the one hand, vocational fields, vocational theory and general subjects in secondary education, and on the other, learning in practical apprenticeship-like situations in working life, whether this involves engineering, medical or vocational fields of education. One of the major

aims of Vocational Pedagogy as put by Mjelde (2009) is to develop a positive attitude towards skills and competences of students in the fields of vocational education and training.

1.9 Outline of the study

This study is divided into five chapters. Chapter One is the background to the study; Chapter Two has reviewed literature from different scholars and researcher's experience; Chapter Three introduces the methods of data collection, Chapter Four has the presentation, analysis and interpretation of the findings. Discussion of findings, conclusion, recommendations and limitations are given in Chapter Five.

CHAPTER TWO: LITERATURE REVIEW

2.1 Introduction

This chapter reviews literature deemed relevant to the study. The researcher considered the history of art and industrial design in Uganda as background to the question of how art and design respond to social, cultural and economic demands of the market and the labour market / world of work over time. In recent decades this has much to do with art and design striving to become more directly relevant to industrial and business needs and skills requirements. Briefly, the recent history of art and design—especially industrial design—has been linked to vocational training, in the sense that the education tries to integrate theory with practical skills in order to make graduates more employable when they finish their studies. In the field of art and design, as in any other vocational sector, remain relevant to society, the training institutions have to respond to the skills and knowledge competence demanded by the labour market / world of work. The last part of this literature review discusses some of these changing demands.

2.2 Broad historical developments of Art and Design in Uganda

Artistic expression in Uganda predates the arrival of the written word following European exploration and conquest of Uganda. In pre-colonial times, Uganda was ruled by a diverse set of feudal states that were governed by kings and chiefs and were competing for supremacy. As a result, artistic expression in this period was used as a symbol of prestige and power (Niane, 1984, p.498). Each political unit created an array of symbols

of office and ceremonial objects, for example, figures, staffs, jewelry, and clothing in accordance with its level of influence. Art of that time took the form of mats, baskets, earthen pots, bark cloth, wooden and stone sculpture and cave paintings. These works of art, both functional and culturally valuable, were made using designs, skills, materials and tools that were available locally. The hand was the major tool for producing art facts of the time.

The history of Ugandan formal art begins in the colonial period when formal art education was introduced into the school curriculum in the early 1900's, after the British colonial authorities realized that Uganda was of less long-term strategic importance to them than neighboring Kenya and the teaching of art during this era seemed largely to have been devoted to the promotion of arts and crafts that found a market among European travelers (Kefa, 2006, p.50). Formal Art education in the country also owes its origin to Christian missionaries and the work of Margaret Trowell, who established the Fine Art School in 1937 at Makerere University (now known as the Margaret Trowell School of Industrial and Fine Arts [MTSIFA]).

Colonial art education was meant to help improve the lives of native Ugandans by transforming art into a vocation. Some of those who received art education in the colonial period were teachers who introduced art education in Uganda. Initially, art education trainees earned teacher certificates, but later on, were upgraded to diplomas from the Fine Art School at Makerere University and other Teacher Training Colleges and National Teacher Colleges including the Institute of Teacher Education, Kyambogo (ITEK) that

was affiliated to Makerere University. In the pre-independence period, artistic expression in Uganda mainly focused on magical, religious and political motifs or subjects, these being considered to be appropriate to Uganda at a time.

By the middle of the twentieth century, much of the development of art teaching in Uganda focused on African narrative art including new techniques such as silkscreen printing[7]. The School of Fine Arts began to produce graduates who in turn became art educators. Many of the early undergraduates lived with some sense of strain and anxiety about the acceptance of their work and their chronic lack of economic and academic security (De Bunsen, 1958). In the 1940s and 1950s there were few graduates and admission was determined by talent.

Furthermore, as a centre of study of art in East and Southern Africa, the School of Fine Art at Makerere University became a focal point for art practice and research, and as well design education that was becoming more relevant to the East African society of the time. This School provided art education to much of the Eastern and Southern African region. The students were exposed to education in the arts and crafts and also were educated as teachers in their two-year course, which originally offered teacher certificates and later diplomas (NTC- Kyambogo, p.28). The art, design and educational needs of the 20th century society were incredibly diverse (Kingdom, 1983, p.5) and the versatility required of artists has obliged the School to develop a very broadly based programme. This

[7] Retrieved from; http://www.panafricanartists.org/overcomingmaps3/art_uganda_en.htm on 12th March 2010 at 12:54AM

breadth and diversity was supported by the Uganda National Cultural Policy of the day and the policy called for the encouragement and strengthening of artistic and intellectual creation. The relatively early inclusion of art and crafts courses in the school's curriculum eventually led to the development of art and industrial design being included in the studies offered at Kyambogo University.

Art and design teaching changed as the century changed and Uganda began industrial production and modern trade. The art and design that used to be based on traditional arts of the region was superseded by other concerns related to growing commercialization of Ugandan art, growing exposure of Ugandan artists to art forms from other parts of the world and the increasing availability of modern art materials, equipment and techniques in the country (Kefa, 2006, p.52). Today, art and design education is taught at all levels of school from pre-primary to post primary but at higher levels they tend to be relegated to subsidiary positions in the overall curriculum. This has been mainly due to the costs involved in the teaching of art, which goes beyond chalk and talk. Higher institutions of learning have abandoned art instruction for instance; there are few universities (both private and public) offering art and design courses. The few who do still offer higher studies face challenges in the teaching. There is less emphasis given for instance by primary teachers to art. They claim they do not have enough training to administer the teaching of arts and crafts. Even at tertiary level where institutions have tried to vocationalize the teaching of art and design by adding an industrial component to make the teaching more practical, as at Kyambogo University 's DAID, they have not fully managed to prove the economic relevance of such programmes to the society.

2.3 VET curriculum in vocational institutions

In the history of technical and vocational education, a systematic approach to curriculum development is relatively recent (UNESCO, 1993). This report found that due to lack of resources, experience and a break with earlier traditions, there have been certain tendencies in many developing countries simply to copy existing curriculum materials from industrialized nations without proper adaptation to the local situation and needs. This form of copying programmes has often proved to be inappropriate and expensive.

Uganda among other developing countries had most of its curriculum projects established as a result of recommendations from the various Eurocentric commissions such as the Phelps-Stoke Commission of 1925 and the De Bunsen Committee of 1953 (Ssekamwa, 1997). Such contributions on curricular issues by foreigners and colonial administrations have been inadequate to serve African needs.

UNESCO (1993) puts it that a well developed curriculum, must be measured by the extent to which it is able to attract the young generation into the occupations of the future and to take up the skills that employers are asking for. This means that VET should be able to deliver not only technical contents (technical skills) but also help students to learn how to cope with new challenges (coping skills) and prepare them for flexible responses to changing work situations and for engaging in life-long learning. After two years in the MVP programme and engaging in several mini-field expeditions to learning institutes and workplaces in and around Kampala, it is the view of this researcher that on one hand there is the international realization of this need for today and the future, while on the

other there is a continuing support for largely obsolete and highly academic curricula in Uganda's vocational institutions.

The education system adopted by most African countries emphasizes literacy, numeracy and the learning of foreign languages including English and French (Ssekamwa, 1997). The methods of teaching place emphasis on recitation, repetition and memorization. The current VET system in most African countries and Uganda in particular, is highly theoretical and lacks practical bases from which students can develop technical skills and capacity to meet the challenges of the African economies today. This form of teaching/learning was reflected in vocational training institutions which were visited by this researcher and his fellow MVP students in 2009[8].

Findings indicated that both vocational theory and general education were emphasized and practical learning was at least "practiced in theory." In most cases, the vocation-related concepts and theories learned were not directly applicable in the world of work. Nilsson (2009) in his paper presentations to MVP students argued that, for effective teaching and learning to take place in a vocation field, the three pedagogical components of vocational education that include; practical work, vocational theory and general education must be appropriately given to the learners. According to Nilsson, the practical

[8] The training institutions visited in the research expeditions during 2009 by MVP students, the researcher included were; the Hotel and Tourism Training Institute (HTTI), Jinja Nursing School, Nile Vocational Training Institute, Bukalasa Agricultural College in Luwero district, Nakawa Vocational Institute, Spear Motors Training and Apprenticeship Centre and YMCA in Kampala. Workplaces visited on the other hand were Hariss International Ltd, Uganda Bureau of Statistics (UBOS), NCDC, UNEB, DIT, Kitezi pottery, Dama herbalists, Katwe blacksmiths and New Vision Publishing Company.

component should equip the learners with the techniques of practical work; vocational theory should provide them with knowledge about how the materials are used and how tools function (the science of a particular vocation) and general education should focus on general academic subjects, such as one's necessary language, math and history.

The work of Lave and Wenger (2007, p.29) suggests a way to promote learning by doing that can be adapted from workplaces – indeed workbenches – to formal centres of learning. Their findings show that to best master the skills and knowledge in a discipline one goes out into the world and seeks to join a group of vocational practitioners, or what they call a "community of practice":

> the mastery of knowledge and skills requires newcomers to move toward full participation in the social cultural practices of the community. They relate this to a single craft that is taught through "hands-on" legitimate peripheral participation (LPP), the ability to learn would develop in close relation to the ability to perform tasks.

Here, the learner begins by performing simpler tasks as he/she goes on learning more complex tasks. They have found that in terms of workshop learning, the learner needs regular exposure to the social and technical life in the workshops. Practicing with the tools and materials, one gradually gains vocational competence and moves from being an outsider beyond the practitioners, to being a skilled insider.

Inglar et al. (2002) also point out that; learning activities should be organized in ways that enable the students to learn through discovery and by experiences. A teacher should take into consideration not only knowledge, but also be interested in and concerned about the

student's emotions, attitudes and values. A learner should not be a passive recipient of learning but rather should be encouraged to become someone who can discover through learning by doing and contribute a great deal of knowledge that is of value to the society.

Ssekamwa (1997, p.73) also noted that; the education system in Uganda favors general academics, with the curricula being biased almost wholly toward examinations and the achievement of white collar jobs. Thus, for students who spend their lives working in rural areas, for persons engaged in farm and non-farm enterprises and for small subsistence farmers, the current education system pays minimal attention to them and contributes little towards assisting the individual to function effectively in his or her community.

Okinyal (2006) lamenting on the state of infrastructure in VET institutions in Uganda stated that, VET institutions lack instructional material and infrastructure like lecture rooms, teacher's houses, workshops, tools, equipment, books and libraries. Yet VET is practically oriented and its success is dependent on the availability of teaching materials, tools, machines and equipment. If these are grossly lacking in the institutions, the products from them will not have the competencies directly required by today's labour market/world of work.

My experience as a vocational teacher has shown me that lack of working instruments in the classroom makes the teaching of practically related lessons like fine art not affordable, thereby making the teaching theoretical, as noted by Okinyal above. In the

end, the products of the practical education system which indeed do not manage to practice the practical aspect of that education system seldom enable learners to meet the requirements for the labour market / world of work. Lack of equipment and good infrastructure in the VET institutions has contributed to influencing negative attitudes towards VET education. It is a chicken and egg situation: lack of emphasis and investment in VET leads to poor learning conditions, and these lead to bad results and negativity; negativity in turn leads to less investment in this form of education.

Another related example on the state of infrastructure in vocational institutions is the low level of furnishing materials and equipment at Kyambogo University, a relatively new public university that resulted from the fusioning of the former Uganda Polytechnic Kyambogo (UPK) with two other institutions. What the university has inherited are workshops with dilapidated machines installed in 1954, which even then was exemplary of nineteenth century technology. One, like the researcher who has experienced this equipment both as a student and a teacher, may ask whether the kind of graduates from this, one of our flagship technological institutions, can be expected to fulfill the aims of education in Uganda? We in the community of practitioners at DAID and at Kyambogo as a whole, would like to have a kind of technical education that will enable us to make machines (not to repair them), to make clothes (not to cut readymade cloth), and be able to produce at least some of the goods we consume in our daily lives in Uganda.

In a related manner, in today's international economic situation governments are divesting themselves of responsibility for technical training to a considerable degree.

Nalumansi, Mula-Magie, Oluka, Rosch & Moll (2003) describe the plight of technical and vocational education in Uganda as follows (in a World Bank report):

> The BTVET system is not in position to carter for the present and the future skills requirements of the economy. Most BTVET providers do not refine their students to the required current and future skills needs. The training contains too much theory and too little hands-on experience. Even practical skills are theoretically explained by gestures and pictures.

In other words, such official reports find that the furnishing of young people for the labour market / world of work is insufficiently attuned to labour needs in today's international economy. Much of this insufficiency is reflected in the condition of vocational training in Uganda's educational institutions.

Mjelde (2006, p. 85) in her research findings in the vocational sector in Norway indicated that students and apprentices in the vocational trades prospered and learned when they were active in the workplace, but they found no meaning or relevance to the classroom hours of general academic education that was not related to their work-related interests.. The question here is why do the trainees of VET fail to link what they learn in training institutions to what takes place at the workplace?

In the case of Uganda, if we MVP students reflect on our mini-research expeditions to both vocational institutions and workplaces during 2009, we observed that the tools and materials used and the methodology of content delivery in institutions do not relate to those currently in use in today's workplaces. The tools used in training institutions are obsolete, materials are dilapidated and the methodology of content delivery is more theoretical which is contrary to the conditions in workplaces and contradicts the demands

for particular high-tech skills from the labour market / world of work. Vocational didactics of course acknowledges the importance of theoretical understanding in education.

Vocational education is composed, after all of vocational practice, vocational theory and general theory components. However, the situation that has conformed MVP students in our recent research in Uganda is that theory hours of instruction replace what would best be learned in practice, often because practical learning often is more costly and requires equipment, tools and materials that are beyond school budgets. Because learning in institutions is more theoretical in nature as stated above, VET graduates find it difficult to apply what was studied to work situations at the place of work that is characterized by too much technology in the form of abundance of modern tools and materials. Figures 2.1 and 2.2 show the relationship between the nature of tools/equipment used in both institutions and workplaces respectively.

Figure 2.1: Tools in training institutions are old and some of them no longer function.
Source: Author

Figure 2.2: Tools in workplaces are automatic and modern. With high technology instruments, graduates fail to apply their skills and experience acquired from training institutions where they learned with rudimentary tools.
Source: Author

African ministers in a conference held between 29-31 May 2007 in Addis Ababa (Ethiopia) under the theme "Strategy to Revitalize Technical and Vocational Education and Training (TVET) in Africa" noted in their report that, training for high-quality skills requires appropriate training equipment and tools, adequate supply of training materials, and practice. They added that other requirements including relevant textbooks, training manuals and qualified instructors with experience in enterprises are necessary.

Competency based training (CBT) can also enhance quality as it actually emphasizes learning by doing and by coaching. It is therefore necessary to incorporate the principles and methodology of CBT into the formal technical and vocational education system to deliver quality TVET and also to link it to the world of work. Therefore, vocational students need to be exposed to the relevant tools and materials in order to acquire skills relevant to their education in preparation for the world of work. However, it was further noted in the same conference by African ministers in Addis Ababa that the quality of training in most African vocational training institutions is low, with undue emphasis on theory and certification rather than on skills acquisition, self-assessment of performance and proficiency testing.

Afyenyandu, King, Mcgrath, Oketch, Rogerson, & Visser, (1999), observed that vocational institutions are still not responsive enough and simply lack a culture in which training is driven by determination or realistic projections of future skills requirements. The report on the Rapid Appraisal on the Status of Technical and Vocational Education and Training (TVET) in Kenya (Kenya, 2003) observed that the quality of TVET

graduates was fast declining at all levels due to out-dated equipment, poor instruction, lack of work experience and meaningful supervision. In addition, the report observed that the VET system in Africa is not demand driven; attachments and linkages to industry are fragile, poorly planned and inadequately supervised. Poor quality of training resulting from lack of appropriate and sufficient tools and equipment and the poor inflexible curricula in VET institutions, may be attributed again to the low level of investment by governments and organizations towards the VET sector.

Therefore, Uganda, like other countries in East Africa and many other developing countries, will still face a challenge of synchronizing the learning acquired through vocational training not only to the demands for labour skills to serve the needs of workplaces, but also to serve the needs of the society if the government together with vocational training institutions do not work together to improve the quality of training in vocational subjects through providing the necessary teaching materials and improving the quality of instructors.

2.4 Labour market / world of work requirements

Due to globalization, the world has become a large village and this is reflected in nations, enterprises and in the transient and changing life of workers (Richardson, 2001). Globalization has both positive and negative impacts on economies. Richardson argues that in a global economy, the hitherto accepted 'infant industry economy' will no longer be sustainable. Globalization will lead to mega-competition and have major impacts on labor markets.

Therefore to deal effectively with the impacts of globalization, developing countries must invest in training that leads to the acquisition of skills that raise labour productivity and allow widespread use of existing technology. In addition, training should allow promotion of new technological development. Employers with large scale enterprises and the business community in general argue that training is therefore required continuously throughout working life to enhance employability of the individual and collectively the flexibility of the workforce. This means that those aware of global demands in the business and the labour market / world of work want a trained workforce that enables them to produce their goods and services effectively and compete efficiently on the market, both locally and internationally. Such training can make graduates employable or better able to create their own jobs.

The informal sector has a lot of potential to create jobs, develop future entrepreneurs and to produce quality and attractively priced products. Unfortunately, there is consistent lack of adequate and appropriate technical and vocational skills in this sector. This limits its entrepreneurial activity such that it does little to contribute to the creation of jobs and income generating activities and also affects the quality of goods and services produced, reducing their competitiveness in a global market. A combination of an ineffective education system and decreasing job opportunities has led to a gloomy situation in which as job opportunities become scarce in relation to the number of applicants, students tend to proceed further up the education ladder in an attempt to obtain urban jobs. With each

passing year; more students join the ranks of the "educated unemployed" (*Daily Monitor, 11th November 2009, p.17)*

UNESCO (1996) noted that, vocational training is commonly said to be in crisis since it is failing to respond successfully to the needs of growing populations and rapidly changing labour market / world of work. The knowledge and skills gained by vocational graduates do not readily help them to meet the expectations of the labour market / world of work because the training is not driven to the needs of the market.

The World Bank (1991) argued that high training costs, poor quality of training, the mismatch between training and labour market / world of work needs and the high rate of unemployment among TVET graduates as justification to recommend a policy shift away from school based technical and vocational education and training that is theoretical in nature towards practical oriented vocational education that is driven by the demands of the society and aims at solving them.

However, there is now a fresh awareness among policy makers across Europe, the whole European Union as well as in many African countries and the donor community of the critical role that TVET can play in national development. The increasing importance that African governments now attach to TVET is reflected in the various Poverty Reduction Strategy Papers that governments have developed in collaboration with the World Bank for instance the Poverty Eradication Action Plan that was inaugurated in 1997 by the government of Uganda *(Daily Monitor, November, 24 2008).*

In almost all countries in Africa, large numbers of graduates coming out of the formal school system are unemployed, although opportunities for skilled workers[9] do exist in the economy. This situation has brought into sharp focus the mismatch between training and labour market / world of work skill demands. Critics argue that the lack of inputs from prospective employers into curriculum design and training delivery are partly responsible for the mismatch. Another reason that is often cited for the incidence of high unemployment among graduates is the absence of entrepreneurial training in the school curriculum.

Current training programmes in many countries are supply-driven. TVET programmes are very often not designed to meet observed or projected labour market / world of work demands. The emphasis by government appears to be on helping the unemployed to find jobs, without any critical attempt to match training to available jobs (African Union, 2007). This situation has resulted in many vocational school graduates not finding jobs or finding themselves in jobs for which they have had no previous training. Non-targeted skills development is one of the major weaknesses of the TVET system in many African countries and Uganda in particular. This situation contributes to the dependency of the country on donors and foreign investors.

[9] Some foreign firms take advantage of the army of trained and unemployed youth by taking them in and training them themselves, to serve the needs of their firms. For instance, Spears Motors Ltd, one of the work places the researcher visited in 2009 during the research expeditions has successfully trained skilled auto mechanics and other automotive technicians in this manner.

Moreover, training institutions do not track the employment trajectories and destinations of their graduates. Consequently, valuable feedback from past trainees on the quality of the training they have received and the opportunity for their experience-based inputs to be factored into the review of curricula and training packages are lost. In other words, the implementation of tracer studies that can improve the market responsiveness of training programmes is currently absent in many countries.

CHAPTER THREE: METHODOLOGY

3.1 Introduction

This chapter presents the research design and procedures that were followed to gather and analyze the information needed to answer the three research questions which were derived from the objectives of this study to achieve the purpose of the study.

3.2 Research design

The research design was descriptive taking qualitative methods of data collection and analysis. Some quantitative data were taken from the literature to provide a context for the qualitative in-depth data collected. The descriptive approach in this study enabled the researcher to elicit data that were the basis for answering the research questions in relation to the objectives outlined above. Sharan and Edwin (2000, p.71) argue that qualitative research design allows the observer to see the relationships or events as they happen in human life situations and it is exploratory in nature. A recent text on qualitative research analysis (Boeije 2010, p.5) describes sampling in qualitative research as follows:

> Data-collection takes place by means of semi-structured measuring instruments that are tailored to the research subject and refined as the research progresses. In general the research sample should accurately represent the research subject and must be studied intensively. During data analysis, the textual accounts of interviews or observations are searched for common themes and regularities. The findings consist of descriptions of the field using the various relevant, theoretical concepts necessary to interpret the participants' view of their social world and their behavior

The qualitative approach used here has been based on interviews and questionnaires as well as my own observations and experience as a graduate student and teacher in the field of art and industrial design.

3.3 Population

The population of the study consisted of graduates from the Department of Art and Industrial Design, Kyambogo University, whose degrees were within the Faculty of Vocational Studies and who, the researcher assumed, would have experienced some vocational didactics as a background to securing a niche in the world of work. The study also incorporated students who were still at the University and lecturers at the Department of Art and Industrial Design (DAID). In addition, managers in the five workplaces where students of art and industrial design in second year carried out Industrial Training (IT) were included in the population.

3.3.1 Study area

The study was conducted at Kyambogo University, Department of Art and Industrial Design and at five companies/workplaces in Kampala district where BAID students in second year were attending practicum sessions ("industrial training"). Here, company managers and art and industrial design graduates were observed and answered questionnaires to provide data for the theme of this thesis.

3.3.2 Sampling

Graduates of VET in the field of art and design were traced (interviewed and observed) at their workplaces. Students of Art and Design were selected from BAID course and these

were mainly second year students who had gone for industrial training. In this category the participants were randomly selected. The researcher asked students at random if they were willing to fill in the questionnaire. The first ten students (two from each of the five companies) who agreed to fill in the questionnaires were taken as samples. Lecturers were purposively selected. In order to obtain data from long-serving lecturers, the researcher chose from among those who had worked for five years or more as appropriate persons to interview. Ten lecturers (employed less than five years) and five long serving lecturers were considered for participation in the study. The five company managers were selected from the list of those who normally offer industrial training to the students. These were purposively selected, giving preference to those most open and willing to take in Kyambogo students for industrial training practicums).

The researcher had targeted a total of thirty five respondents to participate in this study but only thirty of the total thirty-five respondents returned the questionnaires in the needed time. Thirty five respondents were assumed to be representative of qualitative data gathering. Table 3.1 shows a summary of the composition of the different categories of targeted respondents and those that participated in this study.

Table 3.1: Composition of respondents

Category	**Targeted number**	**Number that participated**
Long serving lecturers	05	03
Lecturers	10	09
BAID students in second year	10	09
Managers/supervisors	05	04
Art and Design graduates	05	05
Total	**35**	**30**

3.4 Research Instruments

A number of instruments were used to collect data for the study. The instruments varied depending on the target group. Instruments included an interview guide, record form, questionnaires and an observation guide as well as a log of notes and observations were used.

3.4.1 Interview guide

The researcher designed an interview guide A_1 (Appendix I) which was used to gather in-depth data from the long serving lecturers A, B and C in the Department of Art and Industrial Design. The designed interview guide, A_1, contained four guide questions and the information given by the respondents to questions based on this guide was recorded in note books. The content of the questions elicited data about the historical aspect of art and design at Kyambogo University.

3.4.2 Record Form

A record form, A_2 (Appendix I) designed by the researcher was used to gather information from documents and the internet. The record form contained four guiding questions that sought information that supplemented the historical data which began the research.

3.4.3 Questionnaires

Questionnaires were used to collect information from lecturers, BAID students in second year (on industrial training), managers of companies where the students were attached for IT as well as art and design graduates. Questionnaires were preferred by the researcher

due to the nature of respondents who were busy and never had enough time for interviews. Kizito (2009) in his paper presentation to MVP students on research methodology noted that, the use of questionnaires as primary data collection tools is also relatively cheap and prevents interviewer bias. The questionnaires helped the researcher to gather data pertaining to curriculum and learning/teaching approaches as well as about the interface between the university training and the demands of the labour market / world of work in the field of art and industrial design. However, in cases where the questionnaires did not yield much data from the respondents, the researcher engaged the respondents in supplementary interview discussions following the return of the questionnaire. This additional information was then added to the researcher's field work books.

3.4.4 Observation Guide

The researcher also employed an observation guide A_7 (Appendix I) to collect information related to the materials, tools and equipment as well as information on the mode of performing tasks both in the art and industrial design department and in companies/workplaces. Visual observation was mainly used to acquire first hand information on issues pertaining VET curriculum in art and industrial design like the teaching/learning methods, materials, tools and equipment, physical products as well as students attitudes towards the tasks. Eyes and ears were used as first level observation tools to capture the information and to enrich the observations, a still digital camera as 2^{nd} level observation tool as put by Nilsson (2009) to take photographs which were later used to illustrate the findings.

3.5 Validity and reliability

The instruments were pre-tested on five fellow MVP students and findings were compared to establish their validity and reliability. Supervisors also gave guidance on the instruments and they were revised accordingly to make them more valid on the basis of their experience. The instruments showed relatively the same results and were deemed valid for the study.

3.6 Procedure

Having established the validity and reliability of the instruments, the researcher sought permission to conduct research within the University, from the Dean of the School of Post Graduate Studies and Research at Kyambogo University. The Dean gave permission and provided the researcher with introduction letters to the companies (out on the labour market / world of work, so to speak) where the study was also conducted. The researcher had sought permission from the Head of DAID to gain access to the programme documents as well as access to the lecturers and studios. These requests were granted.

The researcher then visited the study areas, met and scheduled appointments with the respondents on when the interviews would be conducted for the case of long-serving lecturers. Questionnaires were also left with the respondents, mainly lecturers, BAID second year students on IT, managers and art and design graduates and the period for collecting the filled in questionnaires was agreed upon with each respondent. The researcher at different times studied the programme documents from DAID and other

documents taken from the internet to record information on the history of art and industrial design with its programmes as was required by objective one of this study.

The researcher then met on the agreed day with each respondent and conducted an interview for the case of long serving learning or collected the filled in questionnaire from the other respondents. The interviews were face-to-face with the long-serving lecturers and none of the interviews lasted for more than 30 minutes given the fact that they all had busy time schedules. This lack of relaxed time for data collection limited the information in this project, and especially that obtained from long-serving lecturers.

In order to observe and collect information on the availability of materials, tools / equipment and how they operate in both companies/workplaces and the art and industrial design department, an observation guide A_7 (Appendix I) was followed every time the researcher visited both workplaces and the DAID's studios and stores. With permission from the relevant authorities, photographs of materials, tools and equipment were taken in both companies/workplaces and the art and industrial design department and were used to illustrate findings and comparison purposes.

3.7 Data analysis

The responses gathered from different categories of respondents for each research question in relation to each objective were coded and correlated. Attempts were made to cross-check or triangulate data by checking one source against another. For clarity and

presentation, analysis and interpretation of findings. Since the research was qualitative in nature and working with limited resources like the money and time it was not possible to do a survey with a statistical relevance.

CHAPTER FOUR:

PRESENTATION, ANALYSIS AND INTERPRETATION OF DATA

4.1 Introduction

This chapter presents the findings of the study to find out how relevant the knowledge and skills acquired by VET graduates in the field of art and industrial design at Kyambogo University have been regarding the requirements and demands of the labour market / world of work in Uganda. For a systematic flow of this chapter, the presentation, analysis and interpretation of findings are in light of the three research objectives.

4.2 History of the Department of Art and Industrial Design with its Programmes at Kyambogo University.

The first objective of the study was to study the historical developments that led to the founding of the Department of Art and Industrial Design (DAID) and its programmes at KyU. The researcher conducted in-depth face-face interviews with three long serving lecturers from DAID who for purposes of anonymity are here referred to as Lecturer A, Lecturer B and Lecturer C. These interviews followed the points on the interview guide (see A_1 [in Appendix I] at the end of this thesis). The researcher also consulted available programme documents in the DAID and information obtained over the internet guided by record form A_2 (in Appendix I). The content of the questions both in the interview guide (A_1) and record form (A_2) was limited to the sequence of events that led to the development of the Art and Industrial Design Department at what is today Kyambogo

University: Informants were asked why the institution started and the relevance of its programmes to the social-economic conditions of the world of work as was stated in the content scope (Chapter One).

The findings from long-serving lecturers and other secondary sources (programme documents and the internet) on when and why the art and industrial design department started and the relevance of its programmes to the social-economic conditions of the world of work are presented, analyzed and interpreted in 4.2.1.

4.2.1 Presentation, analysis and interpretation of findings for Objective One

Responses from all the three long-serving lecturers indicated that the Art and Industrial Design Department started in the 1960's and since then different vocational art programmes have been developed. They have aimed at training art educators, satisfying the artistic job market outside the school and higher education sector and equipping its students with skills and knowledge to meet the needs of the labour market / world of work and employ themselves. However, Lecturer C noted that though the DAID settled at Kyambogo hill in the early 1960's in the former National Teachers College before it became ITEK, it was transferred from somewhere the respondent did not mention.

In distinction to these findings, one encounters a different view on the internet (http://en.wikipedia.org/wiki/Kyambogo_University). Here one finds that the art and design department started in 1948 at Nyakasura, Kabarole District and was transferred to Kyambogo Hill in 1954 as a department under National Teachers College which later became ITEK by statute of parliament in 1989 and Kyambogo University in 2003. Art

and design programmes have developed since the department started in 1948 at different levels of higher education including certificate programmes and diploma programmes that were offered in the early 60's 70's and 80's. These findings seem to be in accordance with the written sources used in the historical section of the literature review above as to the general trends in art and design growth and development in modern Uganda.

Findings from secondary sources indicate that other programmes mainly at degree level with exception of Bachelor of Education (BED) that started in the late 1980's were developed in the early and late 2000's, after the establishment of Kyambogo University on Kyambogo Hill. Such programmes include the Bachelor of Vocational Studies in Art and Design with education (BVAD) degree, the Bachelor of Art and Industrial Design (BAID) degree, Diplomas in Secondary Education, Interior Design and Ceramics in addition to two Masters Degrees namely; Master of Arts and Industrial Design and Masters in Vocational Pedagogy.

Respondents in this category further indicated that the DAID was started mainly to train and produce both art educators and professional artists who could understand community needs and be in position to meet them in terms of skills and critical understanding. Similarly, information from the degree programme documents of BED (1999, p. 3), BVAD (1999, p. 2) and BAID (March, 2006, p. 3) in the DAID indicate that vocational art programmes started in the DAID in response to the need for creative and innovative artists and designers who could enhance Uganda's industrial production, trade and commerce, and provide sustenance level of high academic and professional excellence in the field of teacher education. It was further noted that these programmes were to equip

students with knowledge, skills and understanding of how to design businesses for successful competition on the consumer and capital market, both locally and internationally and to provide job opportunities for its graduates in education and other sectors.

Responses from long-serving lecturers on the relevance of art and design programmes to the social economic conditions of work indicated that DAID programmes aimed to solve societal problems through projects developed in response to the needs of the society. Lecturer A said that a link could be created between Ugandan society and the Department through art exhibitions organized at the university. All the three long serving lecturers assumed that industrial design was an avenue through which students found employment and managed to start up their own workshops and businesses. This according to the long-serving lecturers is because students are given dynamic skills and knowledge to make them fit in the world of work. Also, the fact that funding cuts to the arts, across many disciplines ranging from designing, packaging, advertising and signs, influences art and design education to move more forcefully in the direction of the private entrepreneur in the world of work.

In a similar way, information from the programme documents (BED, BVOC, BAID) on the relevance/justification of art and industrial design vocational programmes to the social-economic conditions of the labour market / world of work argue that art and design programmes provide quality education that equip students with self-reliance in accordance with the government's plan to reform and modernize school curricula by

providing education for improved quality and self reliance. This is proclaimed in the Government White paper (Uganda, 1992).

The findings of this study indicate that there is a gap between the professed aims of art and design at Kyambogo University in relation to the labour market / world of work, and the actual reality as experienced by the researcher. Perhaps one reason for the rather light approach to the history of art and design lies in the fact that present teachers do not see their workplace being located in history and having a development in relation to society and the realities of the labour market / world of work.

4.3 Current VET curriculum in the field of art and industrial design at KyU in relation to the labour market

The second objective was to examine the contents of the current VET curriculum in the field of art and industrial design at KyU in relation to labour market / world of work. The researcher respectively administered questionnaires A_2 and A_3 (Appendix I) to lecturers in the DAID and BAID students in second year on Industrial Training (IT) in the selected companies/workplaces. The questionnaires were given to a total of twenty persons and eighteen responded. Through observation of students and instructors in the studios and workshops both at DAID and selected companies, the researcher gathered additional information related to the nature of materials, tools and equipment used and attitudes expressed toward these by instructors and students. The observations were guided by observation guide A_7 (Appendix I).The responses from lecturers and BAID students and findings from observations in terms of the mode of content delivery (methods of teaching

and learning), nature of materials, tools and equipment used in teaching in relation to the labour market / world of work were established and are presented, analyzed and interpreted in 4.3.1.

4.3.1 Presentation, analysis and interpretation of findings for Objective Two

Findings from lecturers in the DAID on the methods of teaching indicated that a variety of teaching methods were employed by lecturers to deliver content to the art and design students. The methods of instruction and mentoring included community-based projects, research projects, group work, discussions, guided tours, explorations / experiments, use of models / resource persons, lecture method/ theoretical approach, passive methods, active methods and learning by doing / hands-on. However, the majority of lecturers who responded to the questionnaire reported that the lecture method / theoretical approach and research projects were the most commonly used methods for imparting knowledge and skills.

The learning mode on the other hand as indicated by both the replies of BAID students, and by the researcher's direct observation, indicated that the majority of the students performed their learning activities individually. This was represented by five out of the nine respondents who filled in the questionnaires, no student indicated learning/performing the tasks in simply by group work, which is only to be expected. However, four out of the nine BAID students indicated that they worked both in groups and individually. Findings also indicated that majority of the students in the DAID work under their lecturers' supervision while performing their learning tasks.

The researcher observed that on some occasions the students received theoretical introductions followed by demonstrations, after which they would be left to carry on with the activities individually (and sometimes in groups in instances where the syllabus called for a course to be based on group work). On no occasion did the researcher see any lecturer operate a machine or knead clay in the ceramics department where the researcher attended one of the lectures with ceramics students. During instruction by the staff member in the ceramics department at the beginning of the 2010/2011 academic year, it was also observed that students' attitudes towards learning activities were negative.

Female students especially were seen not to like some of the "messy" materials used like clay and hence would always shy away from activities that involved such materials. This led the researcher to wonder about the balance between theory and practice, and the discussion with students about learning through practice. This was, after all, a practice-oriented course where the girls' distaste for mucky clay could have provided basis for pedagogical innovation, for an immediate lesson in the need to unite hands and brain to produce items of value for society. Supervision of students was normally done on student's research and community projects by the respective supervisors which were quite interesting and learners seemed to be eager to learn from their supervisors according to what was observed by the researcher.

On the basis of the researcher's experience with vocational pedagogy, it appears that the methods emphasized in the teaching and learning in the DAID have certain features that are the hallmarks of good vocational learning, such as group work, and placement in

industrial training, as well as going out to do community projects in which students identify needs in their community and design projects to satisfy such needs. However, these features could all be strengthened. From what the researcher observed and as was reflected in the questionnaire answers, generally there was a lack of integration between the work of the brain and the work of the hand.

As was seen in the ceramics class, for many of the girls the heart, the hands and the brain were out of sync. Without being encouraged to integrate theory with practice in a more effective way such students would not come to understand their materials. They would fail if they sought work outside the education institutions, as mere theoretical artists and designers with clean hands. Employers and consumers desire products based on a depth of knowledge and skills, products made by skilled persons whose appreciation of their materials is reflected in the goods produced.

4.3.1.1 Technological lag in tools and materials

On the nature of materials, tools and equipment used in teaching at the DAID, all the nine lecturers who responded to the questionnaire indicated that the tools and materials needed for instruction and learning in the DAID were in insufficient supply and suffered from a lack of technological advance. Lecturers indicated that for the most part the main tools and materials used in teaching were simple hand tools and materials like pencils, markers, rulers, squeegees and brushes; there were a few pieces of electronic equipment like computers available in the graphics studio, although student access was very limited; a further example of more sophisticated equipment was the pugmill and plunger in the ceramics studio.

There are no automated machines with latest technology like the large digital printing machine for graphics that is used in commercial firms and institutions in the world of work. Conventional "natural" materials obtained mainly from the environment like clay, wood, banana fibre, raffia or bamboo were emphasized by the majority of the lecturers, mainly because they were available and easily accessible for use in the DAID. Also conventional materials like stationery (mainly bond paper), cloth, and pigments are also used though they are mainly provided by the students themselves. Such essential items are missing as they exceed the budget allowances made by the University. The lecturers reported that these materials are too costly for the institution to supply to all the students. No one suggested investigating whether bulk purchase of materials by the University would be cheaper in the long run for all.

Similarly, the researcher observed and noted that in the art and design studios there were insufficient quantities of materials, tools and equipment for use by lecturers and students during the teaching- learning process. Only a few reams of bond paper, some inks and one cooking stove, in addition to a few textbooks were observed in the DAID storeroom. Students were observed at the store waiting to receive one piece of paper each. This sheet of paper had to suffice for the individual student's assignment. To the researcher's astonishment these waiting students were told by the attendant that there were no materials because the university had not yet provided any to the DAID. At the ceramics department, students were observed struggling for a share of the available clay; some were overheard saying their clay had been stolen by fellow learners. All this is a

manifestation of how the DAID was being starved for materials and tools so that teaching and partial learning could only be of the most theoretical kind.

Other equipment in the Department's studios and stores included an old block printing machine sitting in the printing studio, and in the sculpture and ceramics studio, firing kilns, moulding/throwing machines and kick-wheels. Unfortunately none of these were operable. There appeared to be no maintenance budget for tools and equipment. Also a few computers were observed in the graphics studio. Students reported however that they were prevented by the authorities from accessing the computers. At the ceramics department, students could only use the available equipment and materials in their free time after lectures when there is no instructor to guide them. The studios are few (only four), small and cannot accommodate large numbers of students doing ceramics. Reading materials like textbooks in the ceramics section are insufficient in quantity and variety. The researcher observed five students sharing one book. The lecturer explained that this was the only copy of the book in the whole University. The lack of infrastructure, including tools and materials, limits the students' level of production and mastery of content. Despite this dispiriting situation, the students persist and complete their studies. Figures 4.1- 4.4 show some of the tools/equipment where as Figures 4.3 – 4.4 show some of the materials the researcher observed in the DAID at KyU.

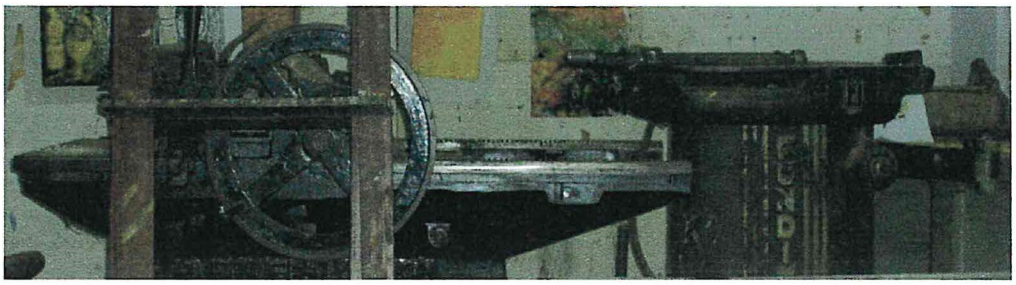

Figure 4.1: Block printing machine in the print making studio (No longer operates).
Source: Author's photograph

Figure 4.2: Firing kiln in the sculpture studio (No longer operates)
Source: Author's photograph

Figure 4.3: Clay used by sculpture students
Source: Author 's photograph

Figure 4.4: Wood also used as material in the DAID at KyU
Source: Author's photograph

The study was able to compare the above findings with those from workplaces with regard to available materials, tools and equipment. This was done by examining responses from BAID students in second year who were on Industrial Training (IT) in the workplaces and by direct observation on the part of the researcher. It was found that at workplace electronic machines, automated/digital machines and simple hand tools were common and in fairly good supply.

Electronic machines included computers, scanners, printers, drying racks, heat transfer machines (HTM), exposing units, embroidery machines, triggers and boven lights. Automated/digitalized machines included digital cameras, camcorders, broadcast cameras, off-set printing machines, large format printers and digital plotting machines. Simple hand tools on the other hand were not far different from those observed at the DAID and they included drawing tools like pencils and brushes, measuring tools, geometric tools, printing equipment like squeegees, printing tables and stapling guns.

The materials used in workplaces were mainly conventional materials but they were available is quantities sufficient for production needs. The majority of these are imported like stationery, fabrics, dyes, films, inks, PVC, pan flex, one-way vision, yarn, photographic paper, mesh and photo coat.

The materials, tools / equipment and machines in the five workplaces under observation were not only available; they were available in adequate quantities. They were generally of good quality and in good condition, operating either manually or automatically with

the aid of electricity. These materials and tools/equipment made the work flow faster, hence increasing production and enabling the performance of quality work. Stores where some moveable tools and materials were kept were readily available in all the workplaces visited. There was unanimity among these students temporarily placed out in industry. They all stated that the equipment, tools and materials were available and efficient to use in all five workplaces.

The researcher noted from observation that students' attitudes towards the tasks in the workplaces visited was positive: they were eager to learn new knowledge and hands-on skills from the places where they were attached for I.T. However, students testified to their own lack of competence in using the available tools and machines in workplaces. The majority of the tools, equipment and materials observed in workplaces were "new" to them and did not exist at the DAID in KyU. Figures 4.5- 4.16 show some of the materials, tools and machines that were observed in workplaces visited by the researcher.

Figure 4.5: Fabric base materials
Source: Author's photograph

Figure 4.6: Metallic and rigid PVC materials.
Source: Author's photograph

Figure 4.7: PVC vinyl stickers.
Source: Author's photograph

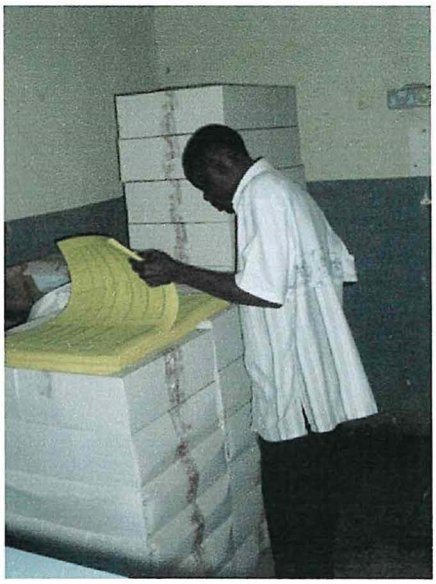

Figure 4.8: Trainee monitoring quality of the print. Boxes contain some production materials.
Source: Author's photograph

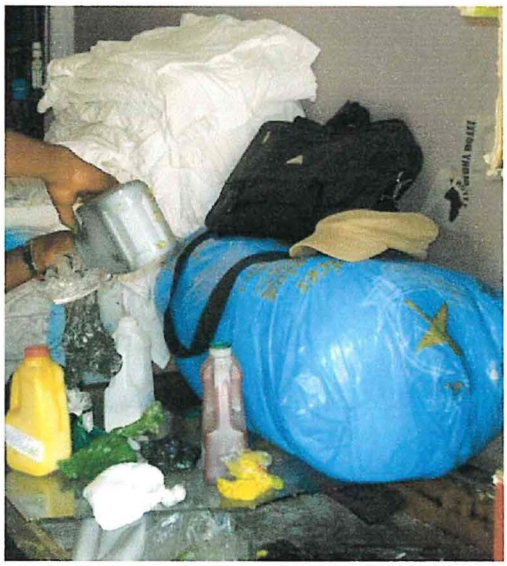

Figure 4.9: Some textile printing materials
Source: Author 's photograph

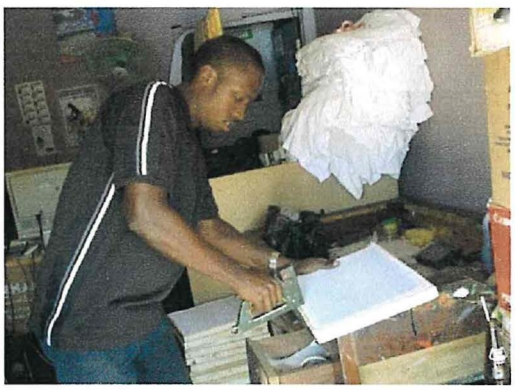

Figure 4.10: Trainee preparing a screen. Students are not practically taught how to prepare the screen at university.
Source: Author's photograph

Figure 4.11: Some of the high quality machines and materials in workplaces.
Source: Author's photograph

Figure 4.12: Bowen lights for photography.
Source: Author's photograph

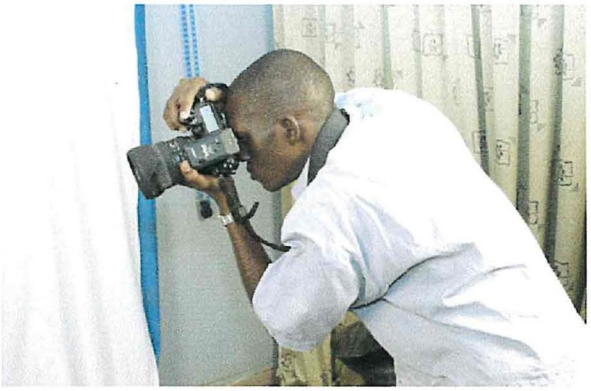

Figure 4.13: Trainee taking a snapshot in studio. Photography is taught, but theoretically, at DAID, KyU
Source: Author's photograph

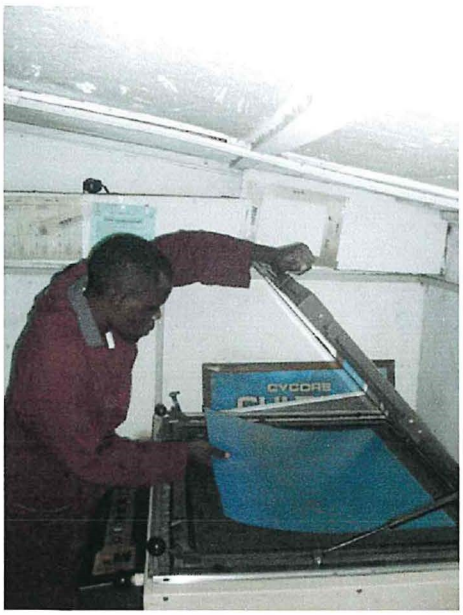

Figure 4.14: Trainee exposing the plate on the exposing machine.
Source: Author's photograph

Figure 4.15: Offset printing machine.
Source: Author's photograph

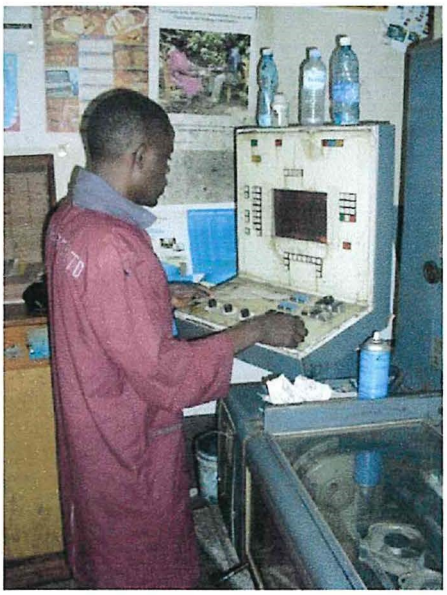

Figure 4.16: Trainee operating a digitalized machine.
Source: Author's photograph

Although all the lecturers reported that the quality and quantity of tools and materials were insufficient in the DAID, they were divided on the effectiveness of the existing tools and material. Five out of the nine indicated that the few materials, tools and pieces of equipment that do exist are efficiently used to produce expected results in the form of products. However, four out of the nine lecturers insisted that the tools, equipment and materials used are not efficient for producing top quality artistic or aesthetic products for today's market. When asked whether the quality of materials, tools and equipment used in the DAID measured up with those used in the workplaces and working life, a sizable number said that they did not know, they were not sure whether the quality matched that used in the market. About one third of the lecturers noted that the materials, tools and equipment did not match the quality of those used in the market.

A few thought that the quality of materials and equipment did match the quality of those on the labour market / world of work in the private sector. When analyzed against the observational findings of this researcher, these varied results from the lecturers suggest that the majority were not very familiar with "cutting edge" labour market / world of work conditions and skills demands existing outside the university walls. Some may not be practicing artists or simply do not teach their students to the standards expected outside in the world beyond the educational institutions.

One should bear in mind as well that according to the lecturers at the DAID, the main proportion of the materials, tools and simple equipment used in the Department is provided by the students themselves. The DAID provides only 22% of the materials, tools and equipment to both lecturers and students. Students reported that a few lecturers

seldom come to demonstrate the use of materials, tools and equipment. This has also been experienced by the researcher. (Data supporting these findings are taken from the researcher's field notes and are available to anyone interested, in the form of tables in the researcher's possession).

The above findings imply that lecturers engage in "the art of the possible", teaching art and design content in line with the materials and tools that students are able to afford. The students, despite their modest means, are themselves forced to be the major providers of the materials and tools in the Department. This is presumably a contributing factor to the poor coverage of important topics and skills that are highly dependent on materials, tools and equipment, and which would, in a better financed system, otherwise help students prepare for participation in the world of work.

Also the Department's failure to provide the necessary tools and materials to help in the teaching-learning process has led to a persistent scarcity of teaching facilities. This was indicated by all the lecturers questioned. The researcher noted from his plentiful observations that the DAID suffers a growing lack of materials and tools and an ever-increasing number of students. Supplies observed in the departmental stores were at best sporadic and inconsistent. The lack of instructional materials and tools/equipment limits the lecturer's ability to equip students with skills and other content that is professionally required. Graduates face a challenge of synchronizing the often theoretical knowledge and skills acquired in the programmes of study to the activities of the workplaces. Most

of them lack competence in the use and operation of the types of tools, equipment and machines that are commonly found in art and design workplaces.

When the students were questioned on the relevance of knowledge and skills acquired at University to the activities of the workplaces, the majority felt that the quality of tools and materials at University were less relevant to skills acquisition than those found in workplaces. None of the students found the tools and materials used at University and at the workplaces to be the same or similar. A lower number indicated that there was totally no relationship between the quality of tools and materials at university and in the workplaces where they were attached for I.T.

In a related manner, the majority of the BAID students on IT indicated that the knowledge and skills acquired in their study programmes at University to some minor extent helped them to execute the activities at the workplace. The response from the remaining minority of students was not to feel there was any relevance of the knowledge and skills acquired in their study programmes to the tasks in the workplaces/world of work.

These findings suggest that the current VET curriculum used in the DAID not only fails to equip the majority of graduates with the relevant knowledge and skills they will need to find employment in the labour market / world of work, but it also fails to sensitize them, make them conscious of the demands of the world of work. In a word, the old adage of "art for art's sake" continues to have currency and the academic institution in question appears to have perhaps only one type of workplace in mind for its graduates—

despite placements out in industry during training—and that is to be engaged in a cycle of teaching students how to become art teachers within the educational system.

4.4 Requirements of the labour market / world of work in the field of art and industrial design in Uganda.

The third objective was to identify the requirements of the labour market / world of work in the field of art and industrial design in Uganda. The researcher employed questionnaires A_5 and A_6 (Appendix I) which were respectively administered to managers/supervisors of five companies/workplaces in Kampala district where BAID students in second year were attached for IT and graduates in the field of art and design from Kyambogo University who were already in the labour market / world of work either employed or self employed.

The questionnaires used in both cases focused on information related to the type of knowledge and skills the labour market / world of work demands of its recruits from among art and design graduates. The researcher also focused on the relevance of the knowledge and skills acquired at university for meeting labour market / world of work requirements and the challenges that both art and design graduates and the labour market / world of work meet in finding employment/employing graduates. The responses gathered from the respondents are presented, analyzed and interpreted in 4.4.1.

4.4.1 Presentation, analysis and interpretation of findings for Objective Three

Findings regarding workplace demands for skilled labour indicate that the world of work does not base its selection of employees only on academic qualifications. What the labour market / world of work mainly looks out from its employees is the experience and competence in the relevant field as noted from the responses from one of the company managers who stated, "we recruit workers who have the desire to work and have the practical competence on the activities of our firm. Academic documents are an added advantage but not the major deciding factor because most of the workers even with good grades do not perform to the expectations of our company goals as far as production is concerned" (interviewed on: 20.09.2010). The graduate should have relevant knowledge and skills regarding the activities of the workplaces and should possess high quality production skills. This means that art and design graduates must be practical, innovative and creative enough to manipulate the materials in the workplaces using the available tools and machines to achieve the best quality products. If they do not have familiarity with the technology, they are expected to be quick and efficient learners.

It was also evident from the results obtained that art and design graduates usually did not possess the relevant knowledge and skills required by the workplaces. This is indicated by the responses from all the managers in the workplaces. This finding is also supported by the fact that all the managers who confirmed that the new recruits are retrained on the job so that they are able to execute the duties of the workplaces were unanimous on this point.

The managers indicated that a lot of resources in the form of materials and time which on the other hand would be used in the production of goods and services are used less productively in training the new recruits (though such training was admitted to be essential).The new recruits take long to grasp the contents and work ethics at the workplaces according to one of the managers who responded to the questionnaire. One of the managers at a graphics firm further added that training of new workers in the long run hinders the company from meeting their production targets.

On the relevance of knowledge and skills acquired by art and design graduates to the labour market / world of work requirements, the majority of art and design graduates (4 out of 5) from Kyambogo University indicated that the knowledge and skills acquired from their course of studies at the DAID did not help them to meet the job requirements. A roughly equal number indicated that the knowledge and skills to a lesser extent had indeed helped them to some degree to meet the job requirements and an even smaller minority agreed that the knowledge and skills acquired in their course of studies at KyU helped them quite a bit to meet job requirements.

However, the smaller minority who agreed that the knowledge and skills gained at university helped them meet job requirements were in a specific corner of the labour market. They turned out to be art and design instructors in institutions of higher learning. The majority of the respondents indicated that knowledge and skills acquired at the university were not relevant in the labour market / world of work and this was consistent with the researcher's observations. This appears to be due to the fact that much of the

existing training is separated from the society and is academic and theoretical in nature, something contrary to the labour market / world of work's production requirements based on practical expertise as indicated almost unanimously by the managers. The graduates find it difficult to adapt and put into practice the knowledge and skills acquired at university to meet the needs of daily activities of workplaces.

It was noted by the researcher that the challenges met in employing fresh art and design graduates by workplaces were mainly due to the lack of practical competence possessed by the graduates. Managers reported that this fact makes it necessary for the employing companies to incur extra costs as it re-trains the graduates who are hired. Art and design graduates possess a lot of theoretical knowledge that is not directly relevant to the activities of the labour market / workplaces unless the graduate has learned to adapt this knowledge to the workplace needs. Theoretical knowledge can be very useful in working life, but it has to be closely linked to practical skills competence. Lack of practical knowledge about the available tools and machines in the labour market / workplaces, coupled with high expectations from the graduates in terms of pay and other fringe benefits, were reported to be major challenges that the labour market / world of work faces in employing fresh graduates.

The graduates similarly indicated that they were faced with challenges of inadequate knowledge and skills in terms of the use of tools and equipment in the labour market /

world of work. Jamilu[10] a graduate of art and industrial design from the DAID, KyU, who now works with one of the graphics firms visited by the researcher in Kampala, confessed to the interviewer that he had taken approximately six months to learn how to use some of the machines in the company. If such an employee was exposed to such new equipment at the university, it would not take him such a long time to learn how to apply the knowledge and skills learnt hence becoming more of a resource to a company.

However, also constant changes in societal and market needs can render the knowledge and skills acquired irrelevant to the jobs after short periods of time and workers need to constantly upgrade their skills through training mainly at the workplaces if such training offers are offered to them by their employers. Graduates also indicated inadequate capital to start up businesses, competition from other big firms that already exist in the market and exploitation from employers. These were the major challenges in finding/starting up self-employment.

4.5 Summary of Findings

The history of the DAID with its programmes at Kyambogo University can be traced from 1948 at Nyakasura, Kabarole District before it was transferred to Kyambogo Hill in 1954 as a department under National Teachers College which later became ITEK by statute of parliament in 1989 and became part of Kyambogo University, which was founded in 2003. Together with its art and craft programmes for training artists and art

[10] Jamilu was a willing and articulate resource person useful to the researcher during the period when data were collected in the company where he works and permitted the researcher to refer to his name when reporting the data if it was necessary.

teachers over the years, the DAID has begun to equip students with knowledge, skills and understanding of design as it function in the business and commercial world.

For the period the Art and Industrial Design Department has existed (and indeed back to the beginning of art education in Uganda under the energetic leadership of Margaret Trowell) its programmes have been faced with changing social and economic conditions in the world in general and in the world of work in particular. In response to these demands, it appears that the DAID has striven to provide students with knowledge and skills to meet the demands, challenges and expectations in daily life and the world of work, but it has not enjoyed much support and attention from the rest of society. Art seems to have been associated early on with craft production and the generation of decorative and folkloric items for colonial authorities and early tourists. As part of forming well-balanced citizens, art education gradually became incorporated into the liberal arts portion of education and higher education in Uganda. In a word, it become an integral part of teacher education and as such was a component of the ITEK curriculum.

Later still, design was incorporated into the study program while at the same time interest in having art and design in the school system has waned. Industrial design and graphics-related communications skills have been emphasized in recent decades, as has the importance of responding to the labour market / world of work.

The lack of deep knowledge and reflection on the history of art and design in Uganda and Kyambogo among informants seems to reflect a point of view that contradicts these aims

of keeping abreast of the needs of the economy and society. There seems to be a rather strong acceptance of teaching and learning the graphic and visual arts in order to train teachers of the same. This is not a bad thing in itself but it does seem to weaken the expressed aims of being relevant to the working world outside the under-funded academic environment. This mixed attitude towards teaching art in itself, and teaching and learning skills and knowledge to equip graduates for art-related jobs seems to be reflected in the curriculum offered as well.

The current VET curriculum in the field of art and industrial design at Kyambogo University does indeed use a variety of teaching and learning methods consistent with current VET practices in other places, but the methods emphasized in the teaching and learning in the DAID have not been entirely successful in encouraging practical work and group work, two key activities relevant to the needs of the workplaces/labour market. Moreover, the nature of materials, tools and equipment used in the current VET curriculum were found not to be contemporary in a technological sense with those in the labour market / world of work in terms of quality and appropriateness. The findings indicated that the current VET curriculum used in the art and industrial design programmes, for the most part, does not equip its graduates with flexible skills that will give employers a cutting edge on their competitors in terms of production, unless that is, the employers happen to be from within the academic environment: the school system and the universities, where one can argue that the training is successful to train teachers to teach other teachers—without recourse to other types of workplace in society.

In terms of identifying the requirements of the labour market / world of work in the field of art and industrial design in Uganda the findings were mixed. Although mixed, the predominant impression was negative as far as the university's success in equipping graduates with appropriate skills and knowledge for successful actions in working life. It was found that the labour market / world of work was not only based on academic premises (that success in examinations would ensure employment), but also that what the labour market / world of work mainly looks for in prospective employees is experience and competence in the field of art and design, or at least the ability to learn quickly and be innovative on the basis of the academic training they have received.

Art and design graduates, according to the findings, did not possess the relevant knowledge and up-to-date skills required by the labour market / work places. Findings also indicated a lack of practical competence possessed by the graduates coupled with a lot of theoretical knowledge that is often not applicable to the activities of the labour market / workplaces. The physical infrastructure for learning in university is inadequate for equipping the graduates with employable skills. Graduates also indicated inadequate knowledge and skills on the use of tools and equipment in the labour market / world of work, inadequate capital to start up business, competition from other big firms that already exist in the market, exploitation from employers as the major challenges in finding/starting up employment in Uganda in the field of art and design.

CHAPTER FIVE:

DISCUSSION, CONCLUSION AND RECOMMENDATIONS

5.1 Discussion

The Department of Art and Industrial Design formerly known as Art and Design Department was inaugurated the same general period that saw the introduction of formal art education into the school curriculum by the British colonial authorities as noted by Kefa (2006: p.50). Formal art education in Uganda which owes its origin to Christian missionaries and the work of Margaret Trowell who established the first school of fine arts in 1937 at Makerere University (now known as Margaret Trowell School of Industrial and Fine Arts) seemed largely to have been devoted to the promotion of arts and crafts that found a market among European travelers and foreign collectors of ethnic art.

The art schools of the time--including the former art and design department (now Art and Industrial Design Department at KyU) that operated in western Uganda as a department under a Government Teacher Training College (GTTC) [according to Mr. Nsamba[11]]--aimed at improving and modernizing the visual arts in Uganda by transforming them into

[11] Mr. Nsamba is a senior librarian at Barclays Library, Kyambogo University, who has worked with the institution since the 1960's when it had just transferred from Nyakasura to Kyambogo Hill as the National Teachers College. The researcher got the opportunity to interact with Mr. Nsamba on issues relating to the history of Kyambogo University. He showed a keen interest in the history of the art and industrial design department. Mr. Nsamba further noted that the university up to now lacks clear written history. He said that, our history is scattered and still remains in people's heads.

a vocation. The majority of those who received art education in the colonial period graduated as art teachers with certificates and later upgraded to diplomas. This development indeed responded to certain new, emerging labour demands. Thus it is wrong to say that the art and industrial design institutions like the DAID have never responded to the needs and demands of the labour market / world of work, for they have. They have produced good teachers of art, of crafts and design for the educational institutions (which indeed are part of the labour market / world of work). At that time—before and after World War II-the labour market / world of work needed well-rounded teachers imbued with the skills to teach a broad liberal curriculum including the visual arts. In other words, at the time, Uganda needed more teachers to respond to the educational needs of a burgeoning population and the art and design schools responded well to these demands—later, however, demands changed and the institutions have been hard-pressed to keep up to date.

For the period that the DAID has existed (and indeed back to the beginning of art education in Uganda under the energetic leadership of Margaret Trowell), the Department's programmes at Kyambogo University have been faced with changing social and economic needs in the world and the world of work in particular. The art and design education that used to be based on traditional arts of the region and concentrated more on the training of art teachers has gradually been superseded by other concerns related to the growing commercialization of Ugandan art production, a growing exposure of Ugandan artists to art forms from other parts of the world and the increasing

availability of modern art materials, equipment and computerized techniques (Kefa, 2006).

To counteract these tremendous changes that have befallen the art world in recent years, the DAID at KyU has striven to provide students with knowledge and skills that can meet at least some of the new demands, challenges and expectations in daily life and the world of work. One of the recent initiatives taken has been the vocationalizing of art and design programmes by adding an industrial component to make it more apprenticeship-like and practically oriented to meet the industrial design and graphics-related communications skills that have in many ways dominated the labour market / world of work.

However, in so doing, the DAID has not enjoyed much support and attention from the rest of society because the relevance of its programmes to the social economic conditions of the labour market / world of work still is inadequate and peripheral to many other concerns in the economy and society. Respondents believe that graduates from the Department do not easily find a niche in the labour market / world of work and the knowledge and skills gained from the courses of study cannot easily be applied to the activities of workplaces. This is in agreement with what a study carried out by International Organization of Migration (2009) in the northern districts of Uganda found. This study showed that the majority of the graduates from vocational training institutions including those of art and design are jobless and that there is a sharp disconnect between vocational training programmes for youth and subsequent employment, right across the country.

In light of the above, the current VET curriculum used in DAID programmes was found, for the most part, not to equip its graduates with flexible skills that will give employers a cutting edge on their competitors in terms of production. My conclusion on the basis of this finding is that the curriculum over-emphasizes the lecture method that conveys primarily theoretical understanding of the visual arts and also emphasizes academic research methods. Although, these are good as learning methods, the researcher considers that the two methods do not encourage practical work (learning by doing) or group work. Both of these are key to the activities of the workplaces / labour market. Instead, students were found to be more preoccupied by individual work than group work. Similarly, Ssekamwa (1997) has argued that the current VET system in most African countries and Uganda in particular is highly theoretical and lacks practical bases from which students can develop technical skills and capacity to meet the challenges of the African economies today.

On the other hand, in the DAID the lecturers do give students vocational theory in considerable doses (60% of the curriculum hours). Students come to know how the tools and materials function and have been used in the profession over the years, but they lack long and detailed period of hands-on work in relation to the workplace or the market, such that through practice the learner can acquire more practical skills through activities that actually put the hands to the tools and materials, and under the supervision of masters of the art or craft skills in question (practical learning is given about 40% of curriculum hours). The same general situation prevails even in other vocational institutions in

Uganda. It was observed that the tools and materials used and the methodology of content delivery in institutions do not relate to those used in today's workplaces. The tools used in training institutions were seen to be old and badly maintained; materials were dilapidated and the methodology of content delivery was more theoretical than practice-based. All these features are contrary to the conditions in workplaces and they contradict, rather than responding positively to the demands for particular high-tech skills made by the labour market / world of work.

While the data have indicated that vocational competence is largely limited to long hours of vocational theory, vocational pedagogy shows us that one does not become fully competent in any work-related skills without learning how to become a responsible member of a group of practitioners. In other words, one becomes fully skilled and assured only when one is assessed by peers in the field and deemed a proficient and socially responsible member of that vocation. Lave and Wenger (2007) encourage the method of learning by doing for anyone determined to master the content in a vocational field. They have argued that in practical work newcomers move from the periphery of a vocation toward full participation in the socially constructed cultural (and technical) practices of that community, be it a community of nurses, mechanics, dentists, industrial designers or ceramicists.

Results also indicated that the nature of materials, tools and equipment used in the current VET curriculum at DAID do not relate or measure up in a technological sense with those in the labour market / world of work. The materials, tools and equipment at the DAID

were of simple, low quality, outdated, not maintained in professional condition and not readily available to the learners (the newcomers to the community of art and design practices). This was in contradistinction to workplaces where materials, tools and equipment were of high-tech calibre, up-to-date, well-maintained and readily available. Okinyal (2006) also laments about the state of infrastructure in VET institutions in Uganda. He agrees that VET institutions lack instructional material and infrastructure like lecture rooms, teacher's houses, workshops, tools, equipment, books and libraries yet VET is practically oriented and its success is dependent on the availability of teaching materials, tools, machines and equipment and skilled practitioners capable of responding to the market conditions and going beyond the learning needs of neophyte art teachers.

The lack of instructional materials and tools/equipment in the DAID limits lecturers; it hinders them from venturing into the delivery of content relevant to the labour market / world of work. Graduates thus face a challenge of synchronizing the knowledge and skills acquired in the programmes of study to the activities of the workplaces. Most of them lack competence in the use of tools, equipment and machines that they encounter in the labour market / world of work since they do not use these or keep up to date with their use while teaching at the university. This indicates the current VET curriculum used in the art and industrial design programmes fails largely to equip its graduates with the relevant knowledge and skills to employ in the labour market / world of work. Nevertheless some employers have shown that they are willing to employ and give on-the-job training to some graduates, mainly those able and willing to rapidly apply their

theoretical learning to the needs of production in the world of industry, trade and commerce.

Findings further indicated a negative impression from the labour market / world of work as far as university's success in equipping graduates with appropriate skills and knowledge for successful work in the labour market / world of work is concerned. The labour market / world of work which did not only recruit workers on the basis of formal academic qualifications (examination results) but mainly the experience and practical competence of the worker in the field of art and design, noted that art and design graduates did not possess the relevant knowledge and skills required to meet the needs of the current labour market / world of work.

This could be one of the reasons why today, when the labour demands have changed from the days of simply supplying teachers for the market, art and design graduates now are not easily absorbed because the vocationalisation of the curriculum has not kept pace with labour demands.

With regard to the equipment and mode of teaching, or facilitating learning (as is the focus in vocational pedagogy), - VET graduates may not possess the relevant knowledge and skills required by the labour market / world of work. This is an implication that their programmes of study in the field of art and design were not driven by the requirements of the labour market / world of work. The African Union (2007) in the strategy to revitalize Technical and Vocational Education and Training (TVET) in Africa stated that TVET programmes in general are very often not designed to meet observed or projected labour market / world of work demands. The emphasis appears to be on helping the unemployed

to find jobs, without any critical attempt to match training to available jobs. This situation has resulted in many vocational school graduates not finding jobs or finding themselves in jobs for which they have been mis-trained and mis-educated.

Findings from the labour market / workplaces also indicated that the graduates in the field of art and design lack practical competence and possessed theoretical knowledge that has proven to be irrelevant to the activities of the labour market / workplaces–even though they might enhance the future activities of the student in non-job-related aesthetic pursuits. Graduates themselves indicated to have inadequate knowledge and skills regarding the use of tools and equipment in the labour market / world of work, inadequate or lack of capital to start up their own businesses, competition from other big firms that already exist in the market and exploitation from employers as the major challenges in finding/starting up employment in Uganda in the field of art and design.

In reference to the above findings, and based on my own experience after I had graduated as a vocational art and design teacher/artist at KyU, it was not easy to apply my vocational skills in the industrial art world or start up my own art related business much as the programme I studied entitled me to. The knowledge and skills I acquired from the programme of study equipped me with knowledge and skills suitable for the labour market / world of work that existed some decades years ago that concentrated on the training of art and design teachers for the Uganda school system. Thus, I was initiated into the teaching of art and design leaving the industrial aspect alone though the labour market / world of work today in the field of art and design needs more practical oriented

graduates that can answer the ever changing industrial and commercial needs in the society. The same challenges being expressed in the above paragraph by the art and design graduates partly prevented me from fully participating in the industrial sector because at times I could find myself lacking some skills required for particular jobs in the labour market / world of work, which should have been part of the course content at the university if the necessary tools and materials were available. Some of such jobs commonly fall in the graphics sector which was my area of specialization at university and do require a lot of computer expertise which the DAID provides "theoretically" due to lack of enough computers and experts in the same to impart the necessary skills to the learners.

In light of these findings, I am forced to conclude along with Nalumansi et al (2003) that the BTVET system as a whole, and in terms of art and industrial design in particular, is not in position to carter to the present and the future skills requirements of the economy. Most BTVET providers like vocational institutions do not refine their students to the required current and future skills needs of the labour market / world of work. The training, often due to financial constraints and too little stakeholder networking between industry and the teaching institutions, contains too much theory and too little hands-on experience. Even practical skills are theoretically explained by gestures, sketches and pictures.

Similarly, Richardson (2001) argues that to counter the impacts of globalization, developing countries must invest in training that leads to the acquisition of those skills

which raise labour productivity and allow widespread use of existing technology. In addition, he maintains, training should allow promotion of new technological development. This means that the vocational institutes must analyze more closely the demands and changes on the labour market / world of work in order to equip people with relevant skills and competences they require for employment or the creation of their own jobs, or become re-employable once they have undergone further education or "re-skilling". Unfortunately, although the VET institutions are trying their best, they suffer from under-investment and detachment from the market demands. As a result, the quality of graduates from VET institutions is poor and cannot meet the needs of the market, especially in the production sector. This is due to poor instruction coupled with out-dated equipment, lack of practical experience and meaningful supervision (see, for example, the above-mentioned study to appraise the status of technical and vocational education and training (TVET) in Kenya [Kenya, 2003]).

5.2 Conclusion

The findings of this study reveal that the knowledge and skills acquired by Vocational Education and Training (VET) graduates in the field of Art and Industrial design at Kyambogo University cannot easily be applied in workplaces / labour market without further job-related training either in the institutions or on the job. The skills gained by graduates are not relevant to the practical needs of labour market because the methods employed in both teaching and learning do not currently put emphasis on hands-on experience or practical work which the labour market / world of work require from the art and design graduates, and which, from the perspective of vocational pedagogy, are essential for the grasping, mastering and retaining of vocational knowledge and skills.

However, it must be accentuated that acquisition of relevant skills by the VET graduates to the labour market / world of work requirements is not sufficient to eliminate all the challenges facing VET and graduates in Uganda. The acquisition of relevant skills is a prerequisite, but a lot more needs to be executed. Political instability, poor governance, poor economic policies and unequal distribution of income are among the other ills that must be addressed if the relevance of VET is to be felt in Uganda and Africa as a continent.

5.3 Recommendations

- The Government of Uganda should equip vocational institutions including Kyambogo University with at least a modicum of modern materials, tools and equipment. It should also create more vocational workshops and encourage industries out in the market place to make room for apprenticeship-like training for students from the institutions of learning. This would help vocational art and design students to gain competence through practice before they join the world of work in order to meet labour market / world of work requirements.

- It will be useful to investigate various methods of curriculum delivery such as training within both enterprises and educational establishments like Kyambogo University in order to recommend in more detail an appropriate balance between theoretical, practical and other integrative aspects of curriculum.

- There should be a general consensus of the actual and developing requirements for each occupation. Such an occupational profile should form the framework of the curriculum at the national level. Curriculum implementation and delivery should then be decentralized to cover varying regional needs. Curriculum planners should be encouraged to keep abreast of labour market / world of work trends. The occupational profile and curriculum framework should cover a list of competencies, standards and work attitudes. It should also specify the level of training, duration, assessment and certification.

- The facilitation of the trainee's learning is, according to the latest vocational pedagogical thinking, even more important to curriculum delivery than is the formal teaching. Thus career and vocational guidance for those teaching vocational subjects in future should be provided along with alternatives to make the learner's involvement in vocational education both interesting, as well as gainful. Competency-based training helps to acquire skills necessary to meet various job profiles. Teaching materials and methods should be developed compatible with the availability of the national resources.

- The delivery of quality VET is dependent on the competence and sensitivity of the trainer/teacher; competence measured in terms of theoretical knowledge, technical and pedagogical skills as well as being abreast with new and ever-changing technologies in the workplace. Therefore, all vocational teachers must be in

partnership with industries, as practicing artists in order to gain familiarity with new technologies and monitor the ever changing labour market / world of work needs.

- The ultimate aim of vocational education training is self-employment. VET programmes therefore should be linked to the job market or should be geared to developing skills in entrepreneurship for operating as a self-employed artist or trainer. In this way, the socio-economic relevance of VET through programmes like art and design can be illustrated and enhanced.

- Employers should provide opportunities for VET trainers to regularly update their workplace experience with regard to new technologies and trainees should be provided with opportunities for industrial attachment to gain competence and experiences in the world of work.

- There is also need to improve communication between employers who are willing to take on art and design students on Industrial Training and the DAID such that both sides are sensitized to each other's needs.

5.4 Limitations and the Need for Further Study

Although this study established that the quality of VET graduates in relation to the labour market / world of work is affected by the training modes, equipment and materials, some other limitations such as political instability, poor governance, poor economic policies and unequal distribution of income may hamper VET graduates to penetrate the labour market / world of work.

We need to appreciate that the study concentrated on the curriculum, the teaching modes and availability of materials and equipment. We need to investigate up close and from "the inside" the ways that art and design graduates develop their interests, their approaches and creativity within their field and in relation to the surrounding society, with a view to suggesting how they might better find ways to market their skills and penetrate the labour market / world of work. Such a detailed examination of the creative and passionate learning process could well strengthen the findings of this study.

It would also be important to establish if it is only VET students who find a placement problem or if this problem applies to other fresh graduates in other disciplines. If other fresh graduates also face the same problem, then there would be need to carry out a nationwide campaign to enable employees to provide avenues of re-tooling fresh graduates.

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http://en.wikipedia.org/wiki/Kyambogo_University visited on 20th October 2010)

APPENDICES

Appendix I: Data collection tools

A_1: Interview guide for long serving lecturers

Dear Sir/Madam(s),

I am Tusiime, Wycliff Edwin from Kyambogo University pursuing a Masters Degree in Vocational Pedagogy. I am carrying out a study entitled;
"VOCATIONAL EDUCATION AND TRAINING (VET) GRADUATES AND THE LABOUR MARKET IN UGANDA: A case study of Art and Industrial Design at Kyambogo University. The specific objectives for this study are to:

i. Examine the history of the Department of Art and Industrial Design (DAID) and its programmes at Kyambogo University in relationship to both art education and vocational education in Uganda.
ii. Assess the contents of the current VET curriculum in the field of art and industrial design at Kyambogo University in relation to the labour market / world of work.
iii. Identify some of the competency requirements demanded by the labour market / world of work in the field of art and industrial design in Uganda.

I am kindly requesting you to provide the necessary information that will be used to develop Vocational Education in Uganda.

The information given will be treated with utmost confidentiality and is for academic purposes only.

Thank you so much for your cooperation.

Questions

1. How long have you served in the department of art and industrial design?
2. What are the historical development trends of the art and industrial design department and its programmes as regards the labour market / world of work and self employment?
3. Why was the art and industrial design department started at Kyambogo University?
4. Of what relevance is the art and industrial design department programmes to the socio-economic conditions of the world of work?

A_2: Record form

1. Specifications Book/Website

   Title of book / Website visited:.....

   Year of publication / Date and time website visited:.....

   Author (if applicable):.....

   City (If applicable):.....

2. What are the historical development trends of the art and industrial design department and its programmes as regards the labour market / world of work and self employment?

   .....

   .....

   .....

   .....

3. Why was the art and industrial design department started at Kyambogo University?

   .....

   .....

   .....

   .....

4. Of what relevance is the art and industrial design department programmes to the socio-economic conditions of the world of work?

   .....

   .....

A_3: Questionnaire for lecturers

Dear Sir/Madam,

I am Tusiime, Wycliff Edwin from Kyambogo University pursuing a Masters Degree in Vocational Pedagogy. I am carrying out a study entitled;

"VOCATIONAL EDUCATION AND TRAINING (VET) GRADUATES AND THE LABOUR MARKET IN UGANDA: A case study of Art and Industrial Design at Kyambogo University. The specific objectives for this study are to:

i. Examine the history of the Department of Art and Industrial Design (DAID) and its programmes at Kyambogo University in relationship to both art education and vocational education in Uganda.
ii. Assess the contents of the current VET curriculum in the field of art and industrial design at Kyambogo University in relation to the labour market / world of work.
iii. Identify some of the competency requirements demanded by the labour market / world of work in the field of art and industrial design in Uganda.

I am kindly requesting you to provide the necessary information that will be used to develop Vocational Education in Uganda.

The information given will be treated with utmost confidentiality and is for academic purposes only.

Thank you so much for your cooperation.

Questions

SECTION A: TEACHING METHODS

1. What approaches / methods do you use in delivering the content?

   .....

   .....

   .....

2. Are there enough facilities (tools, equipment and materials) to aid the instruction process?

   YES ☐ NO ☐

SECTION B: MATERIALS, TOOLS AND EQUIPMENT

3. What type of tools/equipment and materials do you use during instruction?

Tools/equipment	Materials
.....	.....
.....	.....
.....	.....
.....	.....

4. Are the tools/equipment and materials efficient to use by students?

   YES ☐ NO ☐

5. Does the quality of tools/equipment used in the teaching/learning process measure with what is used in the labour market / world of work/world of work?

   YES ☐ NO ☐ Not sure ☐

6. Who are the major providers of tools/equipment and materials in the department of art and industrial design?

Students ☐

Lecturers ☐

Department ☐

A_4: Questionnaire for BAID II students on IT

Dear student,

I am Tusiime, Wycliff Edwin from Kyambogo University pursuing a Masters Degree in Vocational Pedagogy. I am carrying out a study entitled;

"VOCATIONAL EDUCATION AND TRAINING (VET) GRADUATES AND THE LABOUR MARKET IN UGANDA: A case study of Art and Industrial Design at Kyambogo University. The specific objectives for this study are to:

i. Examine the history of the Department of Art and Industrial Design (DAID) and its programmes at Kyambogo University in relationship to both art education and vocational education in Uganda.
ii. Assess the contents of the current VET curriculum in the field of art and industrial design at Kyambogo University in relation to the labour market / world of work.
iii. Identify some of the competency requirements demanded by the labour market / world of work in the field of art and industrial design in Uganda.

I am kindly requesting you to provide the necessary information that will be used to develop Vocational Education in Uganda.

The information given will be treated with utmost confidentiality and is for academic purposes only.

Thank you so much for your cooperation.

SECTION A: COMPANY'S DEMOGRAPHIC INFORMATION

Company/workplace.....

Location/Physical address.....

Major activity of Company/workplace.....

Student's area of specialization.....

SECTION B: LEARNING FORM AT SCHOOL

1. How do you perform the learning activities at school? (Tick where appropriate)

   In groups (A) ☐

   Individually (B) ☐

   Both A & B ☐

2. Do you learn/perform your learning activities under supervision?

   Yes ☐ No ☐

SECTION C: TOOLS, MATERIALS AND EXPERIENCES AT THE WORKPLACE

3. What type of tools/equipment and materials do you use in your activities at the workplace?

Tools/equipment	Materials
.....	.....
.....	.....
.....	.....
.....	.....

4. Are the tools/equipment and materials readily available? (Tick appropriate box)

   YES ☐ NO ☐

5. Are the tools/equipment and materials efficient to use?

   YES ☐ NO ☐

6. Do the tools/equipment and materials at school relate to the ones at the workplace?

   YES ☐ NO ☐ To a less extent ☐

7. Does the knowledge and skills you have acquired in your study programme at university help you to execute the tasks at the workplace?

   YES ☐ NO ☐ To a less extent ☐

A_5: Questionnaire for company managers/supervisors

Dear Sir/Madam,

I am Tusiime, Wycliff Edwin from Kyambogo University pursuing a Masters Degree in Vocational Pedagogy. I am carrying out a study entitled;

"VOCATIONAL EDUCATION AND TRAINING (VET) GRADUATES AND THE LABOUR MARKET IN UGANDA: A case study of Art and Industrial Design at Kyambogo University. The specific objectives for this study are to:

i. Examine the history of the Department of Art and Industrial Design (DAID) and its programmes at Kyambogo University in relationship to both art education and vocational education in Uganda.
ii. Assess the contents of the current VET curriculum in the field of art and industrial design at Kyambogo University in relation to the labour market / world of work.
iii. Identify some of the competency requirements demanded by the labour market / world of work in the field of art and industrial design in Uganda.

I am kindly requesting you to provide the necessary information that will be used to develop Vocational Education in Uganda.

The information given will be treated with utmost confidentiality and is for academic purposes only.

Thank you so much for your cooperation.

QUESTIONS

1. What criterion do you follow in recruiting new workers?

   .....

   .....

2. What type of skills do you require from your employees?

   .....

   .....

3. Do the art and design graduates have the skills you require? YES ☐ NO ☐

4. Do you retrain art and design graduates before they take up their duties?

   YES ☐ NO ☐

5. What challenges do you find in employing fresh art and industrial design graduates?

   .....

   .....

   .....

A_6: Questionnaire for art and design graduates

Dear graduate,

I am Tusiime, Wycliff Edwin from Kyambogo University pursuing a Masters Degree in Vocational Pedagogy. I am carrying out a study entitled;

"VOCATIONAL EDUCATION AND TRAINING (VET) GRADUATES AND THE LABOUR MARKET IN UGANDA: A case study of Art and Industrial Design at Kyambogo University. The specific objectives for this study are to:

i. Examine the history of the Department of Art and Industrial Design (DAID) and its programmes at Kyambogo University in relationship to both art education and vocational education in Uganda.
ii. Assess the contents of the current VET curriculum in the field of art and industrial design at Kyambogo University in relation to the labour market / world of work.
iii. Identify some of the competency requirements demanded by the labour market / world of work in the field of art and industrial design in Uganda.

I am kindly requesting you to provide the necessary information that will be used to develop Vocational Education in Uganda.

The information given will be treated with utmost confidentiality and is for academic purposes only.

Thank you so much for your cooperation.

QUESTIONS

1. When did you complete your studies? (Tick appropriate box)

   Less than 1 yr ☐

   1 – 3 yrs ☐

   3 – 5 yrs ☐

   More than 5 yrs ☐

2. Have you started working? YES ☐ NO ☐

3. If yes, what type of job/work are you doing?

   .....

   .....

4. Did the knowledge and skills you acquired during the course of studies match with the job requirements? YES ☐ NO ☐ Partly ☐

5. What challenges did you face while looking for/starting up the job?

   .....

   .....

   .....

   .....

A_7: Observation guide

1. Tasks performed .....
2. Mode of performing tasks: Groups ☐ Individuals ☐
3. Learners/workers attitudes towards tasks Negative ☐ Positive ☐
4. Quality of products seen: Low ☐ Standard ☐ High ☐
5. Quality of tools/ equipment: Good ☐ Average ☐ Dilapidated ☐
6. Available materials: Plenty ☐ Scarce ☐
7. Storage facilities: Available ☐ Not available ☐
8. Operation of tools/equipment: Manual ☐ Electrical ☐ Automated ☐
9. Student's competence in use of available tools/equipment:

   Excellent ☐ Good ☐ Average ☐ Poor ☐

Appendix II: Introductory letters

KYAMBOGO UNIVERSITY
P. O. BOX 1 KYAMBOGO
Tel: 041 - 285001/2 /285037 Fax: 256-41-220464
Website: www.kyu.ac.ug
Kyambogo University Graduate School

Date 10/06/2010

To:
THE MANAGER
STANDARD SIGNS - KIREKA (K'LA)
P.O BOX 23545, KAMPALA

RE: LETTER OF INTRODUCTION

This is introduce TULSIME WYCLIFF GAWIN Reg. No. 2009/HD/014/MVP who is a student of Kyambogo University pursuing a Masters Degree in Vocational Pedagogy.

He/She intends to carry out a research on:
VOCATIONAL EDUCATION AND TRAINING (VET): GRADUATES AND THE LABOUR MARKET IN UGANDA: A CASE STUDY OF ART & INDUSTRIAL DESIGN AT KYAMBOGO UNIVERSITY

As partial fulfillment of the requirements for the award of the Degree of Master in Vocational Pedagogy.

We therefore kindly request you to grant him/her permission to carry out this study in your organisation.

Any assistance accorded to him/her shall be highly appreciated.

Thank you

Yours Faithfully,

Nakiwala

Sr. Dr. F. Nakiwala
AG. DEAN, KYAMBOGO UNIVERSITY GRADUATE SCHOOL

KYAMBOGO UNIVERSITY

P. O. BOX 1 KYAMBOGO
Tel: 041 - 285001/2 /285037 Fax: 256-41-220464
Website: www.kyu.ac.ug
Kyambogo University Graduate School

Date 10/06/2010

To:
THE MANAGER
BOBA (BEST OF THE BEST ARTISTS) BANDA
P.O BOX KAMPALA BANDA - KYAMBOGO UNIVERSITY ROAD.

RE: LETTER OF INTRODUCTION

This is introduce TUSIIME WYCLIFF EDWIN Reg. No. 2009/HD/014/MVP who is a student of Kyambogo University pursuing a Masters Degree in Vocational Pedagogy.

He/She intends to carry out a research on:
VOCATIONAL EDUCATION AND TRAINING (VET) GRADUATES AND THE LABOUR MARKET IN UGANDA: A CASE STUDY OF ART & INDUSTRIAL DESIGN AT KYAMBOGO UNIVERSITY.

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Thank you

Yours Faithfully,

Nakiwala
Sr. Dr. F. Nakiwala
AG. DEAN, KYAMBOGO UNIVERSITY GRADUATE SCHOOL

KYAMBOGO UNIVERSITY

P. O. BOX 1 KYAMBOGO
Tel: 041 - 285001/2 /285037 Fax: 256-41-220464
Website: www.kyu.ac.ug
Kyambogo University Graduate School

Date...10/06/2010.....

To:
.....THE MANAGER.....
.....KENAND ARTISTS - BANDA
.....P.O BOX KAMPALA.....
.....

RE: LETTER OF INTRODUCTION

This is introduce.....TUSIIME WYCLIFF EDWIN.....Reg. No. ...2009/HD/014/MVP.....who is a student of Kyambogo University pursuing a Masters Degree in Vocational Pedagogy.

He/She intends to carry out a research on:
.....VOCATIONAL EDUCATION AND TRAINING (VET)
.....GRADUATES AND THE LABOUR MARKET IN UGANDA
.....A CASE STUDY OF ART & INDUSTRIAL DESIGN AT KYAMBOGO UNIVERSITY

As partial fulfillment of the requirements for the award of the Degree of Master in Vocational Pedagogy.

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Thank you

Yours Faithfully,

Nakiwala

Sr. Dr. F. Nakiwala
AG. DEAN, KYAMBOGO UNIVERSITY GRADUATE SCHOOL

KYAMBOGO UNIVERSITY

P. O. BOX 1 KYAMBOGO
Tel: 041 - 285001/2 /285037 Fax: 256-41-220464
Website: www.kyu.ac.ug
Kyambogo University Graduate School

Date 10/06/2010

To:
THE MANAGER
URBAN IMAGE (U) LTD
P.O BOX KAMPALA, PLOT A39, LUMUMBA AVENUE, KAMPALA

RE: LETTER OF INTRODUCTION

This is introduce TUSIIME WYCLIFF EDWIN Reg. No. 2009/HD/014/MVP who is a student of Kyambogo University pursuing a Masters Degree in Vocational Pedagogy.

He/She intends to carry out a research on:
VOCATIONAL EDUCATION AND TRAINING (VET) GRADUATES AND THE LABOUR MARKET IN UGANDA: A CASE STUDY OF ART & INDUSTRIAL DESIGN AT KYAMBOGO UNIVERSITY.

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Thank you

Yours Faithfully,

Nakiwala
Sr. Dr. F. Nakiwala
AG. DEAN, KYAMBOGO UNIVERSITY GRADUATE SCHOOL

KYAMBOGO UNIVERSITY
P. O. BOX 1 KYAMBOGO
Tel: 041 - 285001/2 /285037 Fax: 256-41-220464
Website: www.kyu.ac.ug
Kyambogo University Graduate School

Date 10/06/2010

To:
THE MANAGER
VISUAL EFFECTS LTD. UGANDA
P.O BOX KAMPALA, NASSER ROAD

RE: LETTER OF INTRODUCTION

This is introduce TUSIIME WYCLIFF EDWIN Reg. No. 2009/HD/014/MVP who is a student of Kyambogo University pursuing a Masters Degree in Vocational Pedagogy.

He/She intends to carry out a research on:
VOCATIONAL EDUCATION & TRAINING (VET) GRADUATES AND THE LABOUR MARKET IN UGANDA: A CASE STUDY OF ART & INDUSTRIAL DESIGN AT KYAMBOGO UNIVERSITY.

As partial fulfillment of the requirements for the award of the Degree of Master in Vocational Pedagogy.

We therefore kindly request you to grant him/her permission to carry out this study in your organisation.

Any assistance accorded to him/her shall be highly appreciated.

Thank you

Yours Faithfully,

fnakiwala
Sr. Dr. F. Nakiwala
AG. DEAN, KYAMBOGO UNIVERSITY GRADUATE SCHOOL

Kyambogo University
School of Post Graduate and Research
Faculty of Vocational Studies
Department of Art and Industrial Design
P.O. BOX 1, Kyambogo
28th April 2010

To:

The Head of Department
Art and Industrial Design
Kyambogo University
P.O. BOX 1, Kyambogo

Permission Granted
29/4/10

Through;

Dr. Catherine Gombe
Principal supervisor

Supported.
29/4/010

Dear Madam,

RE: REQUEST FOR PERMISSION TO CONDUCT MY RESEARCH AT THE ART AND INDUSTRIAL DESIGN DEPARTMENT.

I am a student of Kyambogo University pursuing a Masters Degree in Vocational Pedagogy. I want to carry out a research on "Vocational Education and Training (VET) graduates and the labour market in Uganda: A case study of Art and industrial design at Kyambogo university". I therefore request for permission from your office to carry out my research in the art and industrial design department during which I will need the following from the department:

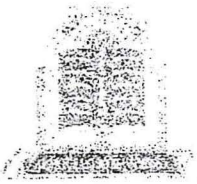
- To collect information related to my study from selected lecturers and BAID years II and III students who will be going out for industrial training in June.
- Access to the departments programme documents mainly with the history of Art and Industrial Design and its development trends at Kyambogo University.
- Access to the current course contents mainly for Bachelor of Art and Industrial Design and Bachelor of vocational studies in Art and Design with education.
- Access to the BAID years II and III current time tables and class lists.
- Access to the list of lecturers showing their areas of specialization.
- Access to the Art and /industrial design studios where the teaching/learning takes place.

All the information that will be gathered from the department will be treated with utmost confidentiality and mainly used for academic purposes.
I will be grateful if permission is granted to me from your office.

Yours faithfully;

.....
Tusiime Wycliff Edwin
Reg No: 2009/HD/014/MVP

Appendix III: IT placement list for BAID students in second year



KYAMBOGO UNIVERSITY

P. O. BOX 1 KYAMBOGO

Tel: 041 -285037/285001 Fax: 041 -220464

Email: arkyu@kyambogo.ac.ug, www. Kyambogo.ac.ug

INDUSTRIAL TRAINING, COLLEGE, SCHOOL AND COMMUNITY PRACTICE OMMITTEE

2009-2010 ACADEMIC YEAR

FACULTY OF VOCATIONAL STUDIES

DEPARTMENTS OF HUMAN NUTRITION AND HOME ECONOMICS &ART&INDUSTRIAL DESIGN

The Dean of Students

Kyambogo University

RE: **LIST OF STUDENTS TO PARTICIPATE IN INDUSTRIAL TRAINING.**

BACHELOR OF ART & INDUSTRIAL DESIGN YEAR II (BAID)							TEL. NO
SN	REG.NO	NAME	SEX	PROG	PLACEMENT	TOWN	ACCT. NO
1	08/U/7213/ AID/PD	ABIRO SUSAN	F	AID	TEXDA	KLA	0700386846 0775070126
2	08/U/7224/ AID/PD	AMIDO CHRISTINE	F	AID	BOBA	KLA	0755765525
3	08/U/7226/ AID/PD	ANYEKI QUINTO DEO	M	AID	STANDARD SIGNS	KLA	0775922491
4	08/U/7228/ AID/PD	APOLOT PAULINE	F	AID	BOBA	KLA	0752336689
5	08/U/14679/ AID/PD	ASIIMWE CHARLES	M	AID	UBC	KLA	
6	08/U/26/ AID/ GV	ASINGWIRE ANNAH	F	AID	~~TEXDA~~ ~~BANDA~~ ~~HAND~~ FREELANCERS		(9-5pm)
7	08/U/62/ AID/ GV	AZIZ YAKUB	M	AID	GRAPHIC SYSTEMS	KLA	
8	08/U/7238/ AID/PD	BALUKU IZAKE	M	AID	BOBA	KLA	0773955089
9	08/U/7240/ AID/PD	BWAMBALE DEDIYE	M	AID	BOBA	KLA	0771674525
10	08/U/ 7241/ AID/PD	BYAMUKAMA IAN	M	AID	~~BOBA~~ MUGIBU	~~KLA~~ IGANDA	
11	08/U/ 7243/ AID/PD	ENGOOLA CALVIN	M	AID	STANDARD SIGNS	KLA	
12	08/U/27/ AID/ GV	EPENU ADAM PERCY	F	AID	NEW VISION	KLA	0140386555901 0763406536
13	08/U/7249/ AID/PD	KAJURA ERIA	M	AID	KENAND ARTISTS	KLA	
14	08/U/ 7251/ AID/PD	KALANDA JULIUS	M	AID	KENAND ARTISTS	KLA	
15	08/U/7252/ AID/PD	KALOOKA PAUL	M	AID	STANDARD SIGNS	KLA	
16	08/U/1211/AID/PD	KASUJJA IVAN KIGANDA	M	AID	STAINED GLASS NSAMBYA	KLA	0752402192
17	08/U/729/ AID/PD	KINCONCO BRENDER	F	AID	CHUI	KLA	0140563496501
18	08/U/7265/ AID/PD	KIRABO SARAH	F	AID	TEXDA	KLA	
19	08/U/7268/ AID/PD	KITAKUFE DIANAH	F	AID	PHENIX LOGISTICS	KLA	
20	08/U/1219 AID/PD	LUBWAMA GEOFREY	M	AID	BOBA	KLA	0773666672
21	08/U/7282/ AID/PD	MANDELA CLIFF	M	AID	USART 83 STUDIO	KLA	
22	08/U/7283 AID/PD	MAKHOLO ARTHUR	M	AID	NEW VISION	KLA	
23	08/U/633/ AID/PD	MASABA TOM	M	AID	BOBA	KLA	0140590913401 0773302463

24	08/U/7299/ AID/PD	MUHANGI ADAM	M	AID	BOBA	KLA	0783316312
25	08/U/7299/ AID/PD	MUSIIMENTA JOAN	F	AID	USART 83 STUDIO	KLA	
26	08/U/29/ AID/ GV	MUSOKE KIWANA JOSEPH	M	AID	LUNA CONCEPTS	KLA	0782359390
27	08/U/643/ AID/ GV	MUWAYA SHAFICK	M	AID	BOBA	KLA	
28	08/U/7305/ AID/PD	NABBANJA ELIZABETH	F	AID	TEXDA	KLA	0775526530
29	08/U/7307/ AID/PD	NAGGADDYA VIOLA	F	AID	~~NYTIL~~ CHUI NYTIL	~~JINJA~~ KLA	
30	08/U/7308 AID/PD	NAHABWE AROD	M	AID	BOBA	KLA	
31	08/U/7310 AID/PD	NAJJINGO WINNIEFRED	F	AID	BOBA	KLA	0753181699
32	08/U/7311/ AID/PD	NAJJUMA ESTER	F	AID	NOMMO GALLERY	KLA	
33	08/U/30/ AID/ GV	NAKIIRYA MEBRA MARY	F	AID	BOBA	KLA	
	08/U/7313/AID/PD	NAKALANZI PATRICIA	F	AID	TEXDA	KLA	
34	08/U/7223/ AID/PD	NAMAGANDA SHAKILAH	F	AID	BOBA	KLA	
35	08/U/31/ AID/ GV	NAMUGGA DOWORESE MUKI	F	AID	~~UIRI~~	KLA ID	0772
36	08/U/32/ AID/ GV	NAMUKWAYA MARY JOSEPHINE	F	AID	BOBA	KLA	0140585257301 0774265690
		NASIIMA DOREEN	F	AID	SUBAKUINFORMATION AND MEDIA NETWORK	KLA	
37	08/U/733/ AID/PD	NDAGIRE ELIZABETH	F	AID	~~NYTIL~~ CHUI NYTIL	~~JINJA~~ KLA	
38	08/U/7334/ AID/PD	NDAGIZA FAHAD	M	AID	USART 83 STUDIO	KLA	
39	08/U/7336/ AID/PD	NGWIRE RAHUFU ABOUL	M	AID	BOBA/QUICK COLOUR PRINT	KLA	
39	08/U/33/ AID/ GV	NUWAMANYA EDGAR	M	AID	NEW VISION	KLA	0140563500701
2	08/U/7361/ AID/PD	OMONA JIMMY	M	AID	VISUAL EFFECTS	KLA	0777755948
1	08/U/7350/ AID/PD	SENTONGO MARTIN	M	AID	~~BOBA~~ CRANE SIGNS	KLA	
42	08/U/7351/ AID/PD	SSEGIRINYA ANTHONY	M	AID	STANDARD SIGNS	KLA	0773824698
43	08/U/7357/ AID/PD	TAREMWA SIMON	M	AID	BOBA	KLA	0783009929
44	08/U/7358/ AID/PD	TUSINGWIRE MARION	F	AID	CHUI	KLA	0778077722
45	08/U/7361/ AID/PD	YIGA HAMIDU	M	AID	BOBA	KLA	0775407604
46	08/U/11221/ AID/PD	AYEBAZIBWE CLARENCE	M	AID	CRANE ENGRVERS	KLA	
47	08/U/652/ AID/ GV	MAYANJA RICHARD WEAZHER	M	AID	NOMMO GALLERY	KLA	0140562758701
48	08/U/1120/ AID/PD	MUGERWA CHARLES	M	AID	~~VISUAL EFFECTS~~/CRANE ~~ENGEVERS~~ URBAN IMAGE	KLA	0782078827
49	08/U/1122/ AID/PD	MUGUME MUGUMYA NICH	M	AID	CLEAR MEDIA	KLA	
50	08/U/650/ AID/ GV	MUKI CHARLES	M	AID	NOMO GALLERY	KLA	
51	08/U/12738/ AID/PD	NASIIMA DOREEN	F	AID	URBAN IMAGE	KLA	
52	08/U/651/ AID/ GV	TAMALE MARTIN	M	AID	VISUVAL EFFECTS	KLA	0773375
		MUTESASIRA FREDRICK	M	AID	USART 83 STUDIO	KLA	

Appendix IV: DAID staff list

No	Name	Qualifications	Specialization
1	Dr. C. Gombe	Ph.D-Kenyatta University	Senior Lecturer: Graphics (P-making), Drawing & Art Education
2.	Mr. J. Mugisha	M.A-MUK	Senior Lecture: Ceramics & History & Appreciation of Art
3.	Mr. W. Kavuma	M.A - MUK	Lecturer: Painting & Sculpture
4.	Ms. M.Senoga	MEd- MUK	Lecturer: Sculpture, Ceramics & Art Education
5	Mr. E. Wathum	M.A -India	Lecturer: History & Appreciation of Art & Sculpture
6	Ms. J. Kekimuri	M.A- MUK	Asst. Lecturer: Painting & Interior Design
7.	Mr. M. Kimani	M.A-MUK	Asst. Lecturer: Weaving & Fabric Decoration
8	Ms. J. Namulindwa	M.A-MUK	Asst. Lecturer: Graphic Design & P-making
9	Mr. E. Mutungi	MA -MUK	Asst. Lecturer: Sculpture
10	Mr. C. Sserwaniko	BIFA-MUK, Cert. in Comp-UNISE	Assistant Lecturer: Multimedia Crafts
11	Mr. A. Nabifo	BA-MUK	Teaching Asst: Fabric Decoration, Multimedia Crafts & Sculpture
12	Ms. J. Nabaggala	M.A-Akershus College University, Norway	Teaching Asst: Graphic Design, Ceramics & P-making
13	Ms. P. Tusaasiirwe	M.A-Kenyatta University	Teaching Asst: Weaving & Graphic Design
14	Mr. H. Mujjuzi H	M.A.-MUK	Teaching Asst: Sculpture & Drawing
15	Mr. D. Ssenyondwa	M.A- MUK	Teaching Assistant Drawing, Sculpture & Art Education

Appendix V: BAID II Time Table for Semester II 2009/2010

KYAMBOGO UNIVERSITY
FACULTY OF VOCATIONAL STUDIES
DEPARTMENT OF ART & INDUSTRIAL DESIGN
BAID II

PROVISIONAL **2009/2010**

SEMESTER II **NO. OF STUDENTS: 51**

	8:00-9:00	9:00-10:00	10:00-11:00	11:00-12:00	12:00-1:00	1:00-2:00	2:00-3:00	3:00-4:00	4.00-5.00
MOD	BAID 2210 Monumental Sculpture **Mujjuzi H** *Studio 6b* BAID 2211 Kilns & Glazes for Ceramics **Mugisha J.** *Studio 7* BAID 2212 Rug Weaving **Kimani M.** *Studio 8*				Self study	**L**	Self study		
TUE	HS 221History & Research Methods				BAID 223 Proto-type Product **Individual supervision (Kimani– Coordinator)**	**U**	BAID 223 (Self study)		
WED	BAID 226 Painting Techniques **Kekimuri J.** *Studio 2* BAID 227 Typography and Illustration **Gyaviira/Namulindwa** *Studio 3* BAID 228 Block Printing **Nabaggala J.** *Studio 3b* BAID 229 Multimedia in Fabric Dec **Batte W** *Studio 5*				BAID 225 (Self study) BAID 226 (Self study) BAID 227 (Self study) BAID 228 (Self study)	**N**	BAID (Self study) BAID (Self study) BAID (Self study) BAID (Self study)		
THU	BAID 221 Design & Studio Technology **Acheng R.** *Studio 11*				Self study	**C**	BAID 224 Technical Drawing **Acaye F.**		Self study
FRI	BAID 222 Anatomy in Drawing **Segujja J.** *Studio 6a*					**H**	BAID 224 Technical Drawing **Acaye F**		Self study
SAT	BAID 2213 Environmental & Multimedia Crafts *Studio 6a* **Serwaniko C**				Self study				

Key

Studio 1	=	Drawing Studio	-	East End	Studio 6b	=	Sculpture Studio	-	East End
Studio 2	=	Painting Studio	-	East End	Studio 7	=	Ceramic Studio	-	West End
Studio 3a	=	Graphic Design Studio	-	East End	Studio 8	=	Weaving Studio	-	East End
Studio 3b	=	Printmaking Studio	-	East End	Studio 9	=	Tent	-	East End
Studio 5	=	Fabric Decoration	-	East End	Studio 10	=	Interior Design	-	East End
Studio 6a	=	Multimedia Crafts Studio	-	East End	Studio 11	=	Lobby		