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SCHOOL OF THE ARTS AND DESIGN

**IMPEDIMENT TO THE FORMULATION OF A NATIONAL
DESIGN POLICY IN KENYA**

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A project submitted to the School of the Arts and Design in partial fulfillment of
the requirement for award of the degree of Masters of Arts in Design

DECLARATION

This Research Project is my original work and has not been presented to any other examination body. No part of this Research project should be reproduced without my consent or that of the School of the Arts and Design, University of Nairobi.

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ABSTRACT

Design translates abstract thoughts of researchers, scientists and technologists into tangible products and services that meet specific public needs. Design forms the initial stage of any production processes and it therefore has great potential to influence job creation which lead to faster social economic development. Industrialized and industrializing countries embrace design in their policies. Their design industry has grown equally because of the appropriateness of the underlying national design policy.

In Kenya, Policy makers benchmark with industrializing countries in Asia and often recognize that innovation contributes to rapid economic growth. However, during public policy formulation, design is not emphasized as key element of innovation. The government has had no attempt to formulate national design policy to alleviate this setback. This forms the impetus on which this project was sets out to: i) understand the current policies of design in Kenya ii) recommend the national design institutional structure, and iii) propose a National Design Policy formulation process.

Research findings show that suppressive design policies carried on from colonial era still influence post-colonial design industry. Attempts to formulate public policies to improve innovation standards have not been successful. Design is loosely hinged to science and technology where it loses its significance. Design policies are uncoordinated and scattered in various policy documents and responsibility falls under various institutions. The following impeding factors to national design policy formulation are: Policy makers lack knowledge on design values to the country; most public policies do not attract and exploit the potential of local design industry; the public and private sector design initiatives are not appropriately linked; lack of national oversight body to streamline and set design standards; inappropriate design education; design industry alienation to policy organisations and the public.

These studies recommend a creation of a national design policy to enhance design standards envisaged in Vision 2030's. The proposed design policy will leverage the potential of regional designs derived from devolved county governments in the Kenya.

1.0 INTRODUCTION:

1.1 Background to the study

Design is a discipline that is applied broad fields and cuts across many socio-economic sectors. This makes the definition of design to be dependent on the sector in which it is applied. According to the Collins English Dictionary (1991), 'design' refers to working out a structure or form of (something) by marking a sketch, outline, pattern or plans. The International Council of Societies of Industrial Design, ICSID on the other hand defines Design as a creative activity whose aim is to establish the multi-faceted qualities of objects, processes and services. According to these definitions, design calls for a creative human mind to transform conceived ideas into desired products and services through a given process. These products and services may be new or improved upon with a view of eliciting efficiency or making living standards better.

Rukwaro and Maina (2006) observed that creative design is not just a craftsman but also a sensitive person who understand the social issues that affect the society and goes ahead to depict them in design work. In recognition of the role of designer and design in socio-economic development, many developing and developed countries have been compelled to form a National Design Policy. Most European and Asian countries, for example, have formed a Design Policy. The United States of America and South Africa are in the early stages of formulating their respective Design Policy. Kenya, among many other African countries, is steadily embracing design trends through benchmarking with more industrialized economies such as South Korea, Japan and India. While this is commendable, Kenya's effort is short-circuited by its emphasis on science and technology at the expense of design. This partly accrues from the fact that policy makers have not been keen on understanding the broad functions of design, hence coming up with lopsided and inaccurate decisions that have negatively impacted on the quest to formulate a clear Design Policy.

Design Policy in Kenya are weak and caused several malfunctions of national projects in the country such as the mutilation of design curriculum in the 8-4-4 education system which saw art and design expunged from schools syllabus; Patents attempts of indigenous Kikoi and Kiondo designs by foreign industrialist; Low realization of local innovation in the country and high dependency on imported designs; increased imitations of foreign products and

services; Legal rows between multinational companies and inventors over Intellectual Property rights. It is claimed that foreign companies make high profits in annual sales by use of the name “*Maasai*” on pens, apparels, automobiles and hospitality industry. Use of local community names by foreign industrialists for profit cause communities to seek legal redress and compensations. For instance in 2003, Jaguar Land Rover sold limited-edition versions of its Freelander called *Maasai and Maasai Mara*¹. The company argues that value of the Maasai brand is not in the handicrafts the tribe produces but in the cultural value of an iconic brand. (Retrieved on 28 Nov. 2013 from www.businessweek.com). It is not clear in this case how an Iconic Maasai cultural brand can be isolated from the craft, designs and products which have been produced used and traded over centuries, and on which the brand is anchored.

Public Policies behind design lapses in the country are found in Copyright Act 2009 and Industrial Property Act 2001 which protect creative industry. Housing Act of 2009 governs housing design. Environment Act 1999 deals with product and service designs and Communication Act of 1998 for communications. Design failure in these public policies may not be due to the absence of design clauses but due to inability for the policy to create clear institutional responsibilities and sustainable implementation structures.

This study intends to investigate the policies that affect design in Kenya; analyze factors that impede the formulation of a national Design Policy and accordingly recommend the processes to be followed to formulate a national Design Policy. Since such a study has not been done in Kenya before, it will prove invaluable in renewing interest in Design Policy.

Qualitative research methods will be used to collect data through focus group discussions and interviews. The findings and recommendations will not only benefit designers, policy makers and future research initiatives, but will also contribute significantly to the aspirations in the country’s Constitution, Kenya Vision 2030 and other public policies that affect design.

¹ Masai is a name of an ethnic group living in part of Kenya and Tanzania. Maasai people are known worldwide for their rich cultural heritage. Masai Mara is a region occupied by Maasai people and an area which experience one of the world’s greatest natural spectacles of annual migration of massive herds of wildebeest in Serengeti National Park in Tanzania and Masai Mara National Reserve in Kenya.

1.2 Problem Statement

Kenya lacks a National Design Policy and the efforts to formulate one are done arbitrarily by various policy institutions. As a result, design responsibilities are scattered in different government departments. This makes national design interests (such as national competitiveness, identity, branding, international trade, intellectual property rights and communications) to be either ignored or determined by individuals who either lack Design knowledge or are not well-versed with it. The resultant effect has been few original and original productions of designs; hence the invasion of foreign designed goods and services. Kenya's design presence at international markets is weak despite the various efforts to market the country through organizations such as Brand Kenya.

1.3 Purpose of Research

The purpose of this research is to investigate the policies that affect design in Kenya, analyze impediments to the formulation of a National Design Policy, drum support for a national Design institutional structure and recommend the processes to be followed to formulate a National Design Policy.

1.4 Objectives of Research

The main objective of the research is to establish the impediments to the establishment of a National Design Policy in Kenya. Specific objectives are to:

1. Investigate the current policies of Design in Kenya
2. Recommend national Design institutional structure
3. Propose a National Design Policy formulation process

1.5 Research Question

The main research question is:

What are the impediments to the establishment of a national Design Policy in Kenya?

Specific questions are:

1. What is the status of Design Policy in Kenya?
2. Is a national Design institution important?
3. Which policy process is suitable to facilitate the formulation of National Design Policy?

1.6 Justification of Research

An effective innovation system is required for a country to harness the potential offered by modern science and technology to its social and economic advantage (STI Policy, 2009). Whereas Design policies created in countries such as Britain, Finland, South Korea, Hong Kong, Singapore, Italy, Netherlands and Japan have helped promote innovation activities in the respective countries, policies affecting Design in Kenya have been counterproductive. The Kenya Institute of Public Policy Research and Analysis (KIPPRA) as well as Krista and Sheri (2004) observe that Kenya relies mostly on imported design and technology. Imitated designs, imported designs, basic original designs and specialty designs are the main categories of design that pervade Kenya (Krista and Sheri 2004). Design related responsibilities are scattered in many different government agencies with little coordination (The Economic Policy, 2009). The country's design impact on the local and international market is insignificant despite Brand Kenya's campaigns to market the country's products and services.

Effective practice of National Design Policy ensures that various institutions which guide and promote designs through funding, research and training will emerge. Such a policy will also provide an opportunity to review existing design policies.

Being the first in this field, this study will evaluate the status of Design in the country and suggest a way forward to the Design Policy formulation process. The study findings will contribute fresh knowledge and make suggestions on how design can be harnessed to achieve the Kenya Vision 2030 and other national strategies on innovation. As Judith Thompson (2011) aptly observes, "if design can change the operating culture of a company, it can also change the operating culture of a country." A National Design Policy is therefore imperative.

1.7 Limitations

There are two limitations eminent to this research:

1. The National Design Policy has not been researched on and literature on this subject is scanty. The researcher intends to rely on primary data derived from government policy documents.
2. The Secret Act signed by public officers on divulging of information was a hindrance in data collection (Secret Act CAP 187, 2009). However the researcher has it in mind to justify this study to respondents and seek official authority to collect data in government and private offices.

1.8 Assumptions

Innovation, Design and Technology are terminologies that are not only used interchangeably in most national policies, but are also assumed to have similar meaning. While Science, Technology and Innovation are clustered together in most government policies, more emphasis is put on science and technology at the expense of innovation and design. The researcher will endeavor to isolate Design from the others elements for the purpose of this study so that innovation or design is understood to mean or to relate to the creation of quality products, services and processes.

1.9 Scope of Study

The study covered 70 respondents, mainly experienced designers in government and private organizations and institutions as well as experts in policy making institutions based in Nairobi.

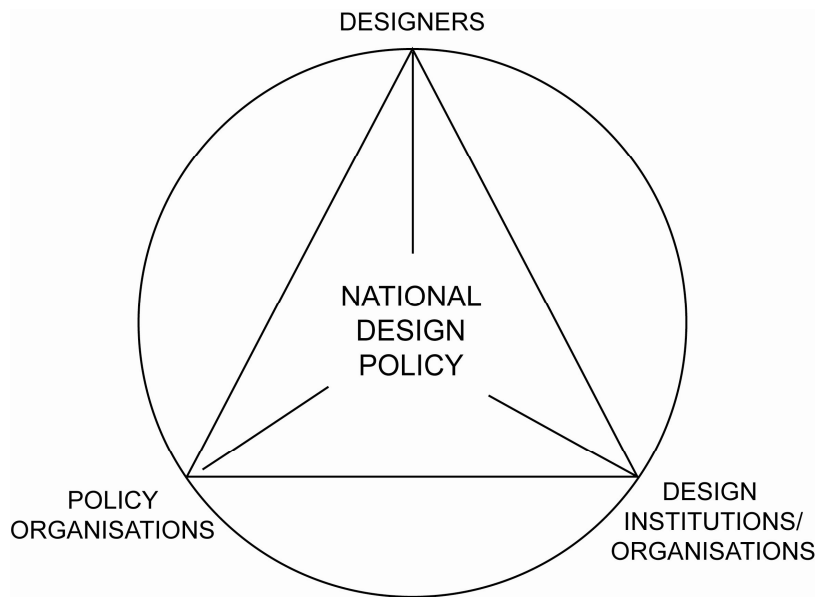
1.10 Conceptual Framework

The last two decades of design practice in the public service have enticed the researcher to develop an interest in the field of design policy. He was involved in various public design projects which involved design input outlined in the schemes of service for designers in the public service. Conceptual framework for this research therefore draws its deep influence from experience and knowledge gained from this sector. Like any other public policy,

designers Professional have a national responsibility to identify public problems and develop long term design solutions to address them. National Design Policy is a design function created to guide on long term issues. Design professionals across all disciplines have a role to play in its formulation and implementation.

For this reason, designers who serve in the public service, private organizations and professional institutions stakeholders in design and also interact significantly with the public, market and policy institutions therefore have impact on the national Design Policy process and final policy product. Practicing designers in these sectors (see Figure 1) were interviewed for their opinions that informed this study on what impede a National Design Policy in Kenya.

Figure 1: Conceptual Framework of Design Policy Formulation Process



2.0 LITERATURE REVIEW

2.1 Overview

This chapter reviews the literature published on Design Policy. The objective is to determine available studies on the national Design Policy and identify the gaps in knowledge in the area of Design Policy. To provide an overview of contrasting perspectives, this chapter is presented in a thematic format in three main headings: understanding of Design Policy; national Design Policy formulation practice; and national Design Policy formulation process. This review is not limited to academic publications only; it also considers documents published or commissioned by governments and other Design institutions as sources of vital information.

2.2 Understanding National Design Policy

2.2.1 What is Design?

This study attempts to gather definitions of Design Policy to unravel what is entailed in a national Design Policy. It does not attempt to provide a definitive statement of what design is because as Swann and Birke (2005) note, it is probably impossible to reach any kind of agreement on the definition of design. However, according to ICSID (2008), design is a creative activity whose aim is to establish the multi-faceted qualities of objects, processes, services and their systems in whole life-cycles. It is the central factor of innovative humanization of technologies and the crucial reason of cultural and economic exchange (International Council of Societies of Industrial Design, 2008).

According to the Hong Kong Design Center, "Design is not styling, but a style of thinking." It is (a) the link between creativity and innovation, (b) an integral part of all businesses, (c) multi-disciplinary and (d) a value-creation tool. (www.hkdesigncentre.org/en). According to Seoul's design vision, design improves the quality of life for the people and creates a harmonious world in which people can communicate with each other without any obstacle (ICSID eNews 2009). Singapore's Design strategy (Dsg-II, Strategic Blueprint of the Design Singapore Initiative, 2009-2015) underscores the function of design to different entities:

- **To the individual:** Design empowers the individual to develop new concepts and paradigms, solve problems, and find innovative solutions for everyday living.

- **To society:** With an increasingly aging population, coupled with the growing diversity of people in our society, good design seeks to integrate individuals into the society by ensuring that mainstream products, services and environments are accessible to the largest number of people.
- **To enterprises and businesses:** Design and innovation can be placed at the core of enterprise strategy to drive new value creation, and to sharpen the competitive edge of enterprises and businesses in the global market.²

2.2.2 What is Policy?

Similarly to design, there is no universal definition of the term ‘policy.’ Wikipedia defines policy as a plan of action to guide decisions and actions. The term may apply to government, private sector organizations and groups, and individuals. Nakamura and Smallwood (1980) observe that "a policy can be thought of as a set of instructions from policy makers to policy implementers that spell out both goals and the means for achieving those goals." Hodgewood and Gunn (1984) define policy as: a label for a field of activity, an expression of general purpose or desired state of affairs; specific proposals, decisions of government; formal authorization; a program, an output, an outcome, a theory or model; and a process. Heskett (2002) defines policy as a set of principles, purposes and procedures about government intentions on a particular topic.

As expressed by these definitions, one cannot discuss policy without mentioning the government, for policy has a relationship with government (Heskett 2002).

According to Heskett (1980), Design Policy is the promotion of technology and design as a means of gaining economic advantage by enhancing national competitiveness. It is a government’s blue-print which aims to promote new technologies in manufacturing of products, provision of new services as well as creation of new and efficient processes. Tunstall (2005) in contrary argues that while Heskett’s definition is narrowed to only government support to the national economy, it evades the role of Design in other governance functions. Design Policy is defined by Er (2002) as systematic efforts by government to

² Mapping of international design policies and strategies for leading design schools and research institutions. Prepared for the Danish vision committee "design 2020."

develop national design resources and to encourage the effective use of these resources by firms for increasing national economic advantage in international markets.

The above definitions illustrate a multifaceted character of design which justifies the need for a National Design Policy intervention and which will promote and co-ordinate design activity in the country.

While policy can be made by both private and public entities, this study is about policies made by public entities, or known as public policy. A public policy is a statement of the government guiding principles and goals in addressing a public issue (Ludeki, Wamukoya, Walubengo, 2005). Plessis J.E, 2001 states that “there is no universally accepted definition of public policy. Neither can there be any universally accepted model of public policy-making. There are almost as many definitions and models of public policy as there are authors on the subject. In fact, public policy changes according to the country or situation to which it is applied.” Public policy can be generally defined as a system of laws, regulatory measures, courses of action, and funding priorities concerning a given topic promulgated by a governmental entity or its representatives. (Kilpatrick D, 2000)

From the above, and in the context of design, a national Design Policy is a strategy or plan of action on a particular area or issue. In this review, ‘Design Policy’ is used to mean the Government’s strategy, plan of action or guiding framework for implementation a specific goal. In the view of the researcher, Design policy should have the following components:

- (i) Identification of a problem in Design
- (ii) A strategy to address the Design problem; and
- (iii) A comprehensively codified strategy (document)

Design policies have a relationship with laws and regulations. Policies require laws and regulations to complement enforce and fully implement them. While a Design Policy is informed by the government’s political agenda, laws and regulations are informed by the need to establish an enabling legal framework for the realization of a written or verbalized Design agenda.

There is need for an over-arching public Design Policy framework to provide high-level guidance to existing Design Policy or programs. The Design Policy can not only act as a launching pad from which further policies can spring, but also a basis for assessing the responsiveness of the policies to be adopted in furtherance of the identified national Design priorities.

2.2.3 Historical Development of Design Policy

Design Policy can be traced as early as 221 BC when Emperor Qin Shi Huang used Design in his dictatorial governance. In his twelve year dictatorial rule of China, he united all the warring states by unifying currencies, script and language, standardized all tools and units of measurements, craftsmen were forced to follow the standard length of the axle of carts so that every cart would run smoothly in the new roads (Adrian Li Producer/Presenter 2006). In 1835, British manufacturers lobbied parliamentary inquiry into the best means of extending the knowledge of the Arts and the principles of Design among manufacturing companies (1835- 6 Select Committee title)³ In 1836, the parliamentary committee recommended the need to fund Design education (Bird, E. 2000). In 1933, Adolf Hitler of Germany initiated the design of a Volkswagen car through a presidential decree (www.pre67vw.com).

In 1957, ministers of economy, trade and industry in post war Japan introduced a good design selection system to encourage quality innovation. In 1970, Japan's Bureau of Science, Technology and Innovation developed a national Design Policy that encouraged all companies to ensure that their design products were small, simple, of high in mobility, compact and technology intensive. Traces of this policy are currently visible in most Japan manufactured products.

Between early 1960s and 1970s, there was a renewed emphasis on innovation policy. It was treated as an annex to science and research policies. Industrialized countries set up Design policies to stimulate innovation. It became a new tool, a new approach for public

³ 1835/6 Select Committee on Arts and Manufactures is generally acknowledged as being the key political event in the establishment of a system of public art and design education in Britain. The immediate outcome of its deliberations was the opening of the Normal School of Design in London in 1837 followed by the steady expansion of the system over the course of the nineteenth century, with art schools being opened in most major towns and cities throughout the country.

management and administration as a whole (Langdon and Rothwell 1985). Langdon and Rothwell (1985) observe that “Design policies are developed and shaped in countries according to different factors, such as economic situation, government systems, infrastructure, Design awareness and market demands. The kind of policy approach adopted by the government will considerably influence the degree to which public funds are directed into certain industrial areas of technology.”

2.3 National Design Policy Formulation Practice

Few countries have been able to implement a policy for design. Some of the countries that have implemented it have failed to relate Design to any government policies (Raulik 2008). Er attributes the weak presence of Design in public policies to the mainstream Design establishment which distances itself from political issues and governance. Moreover, the effectiveness of the existing Design policies in wider economic development is poorly assessed, which prevents further development (Heskett, 2002).

Raulik Gisele (2010) in her comparative analysis of Design policies in India, Brazil, Korea and Finland reveal a common objective by these countries: to inculcate Design in the national industry. Below are assorted mission statements which show the importance of Design in national development:

“To have a design enabled Indian industry which will impact both the national economy and the quality of life in a positive manner” (NID, 2007b, p.1);

“To foster industrial and technological modernization through design, in order to contribute to the improvement of the quality and competitiveness of Brazilian goods and services” (PBD, 2007, p.4);

“Provide support of design innovation to manufacturers of world-class products, encouraging companies to hire at least one in-house designer, connecting small and medium size companies with design institutes...” (KIDP Korea Institute of Design Promotion, 2008b, p.1);

“Design improves the quality, competitiveness and demand of Finnish products and services in the global marketplace, thereby promoting welfare and employment” (Design 2005, 2000, p.9).

These missions emphasize the fact that Design policies are crucial to economic wellbeing and national competitiveness. Industry-focused policies received much attention after World War II when countries around the world embarked on economic reconstruction. Competing in international markets was the challenge for countries such as Japan, Taiwan and Korea (Heskett, 2002). Design policies greatly aided growth in these countries’ economies.

2.3.1 Design Policy Initiative in United States of America

Langdon and Rothwell (1985) points out that the innovation policy, just like the industrial policy, has failed to gain recognition amongst policy makers in the United States of America due to the underpinning political system. However in 2008 a US Design community sanctioned government to formulate a Design Policy. A National Design Summit forum under the banner “Redesigning America’s Future” came up with ten proposals which were subjected to a public referendum. (BIS, 2010) Some of the proposals suggested a design council, design offices in central government, national design grants, design promotions and protection as well as national design statistics showing contribution of design on social economic development. (BIS, 2010) These proposals were subjected to public referendum to solicit views and opinion.

2.3.2 Design Policy in Europe

Europe’s Vision 2020 strategy embraces Design as a driver of innovation in both the private and the public sector (Droll P. 2011). In 2004, seven design organizations in the European Union (EU) formed a collaboration to improve national innovation. This was aligned to regional strategies to improve effectiveness of regional development through large-scale exchange of experience across all EU and neighbouring countries. Droll P. (2011) indicates that Europe’s 2020 strategy embraces design as a driver of innovation in both the private sector and the public sector.

2.3.3 Design Policy in Denmark

Knowledge-sharing, Design education and research, branding and benchmarking are some of the key elements that sustain the country's Design Policy for better Design standards. (Denmark's Vision of the Design, 2011)

2.3.4 Design Policy in Finland

According to Gisele Raulik (2010), the longest Design promotion in history is recorded in Finland. The Finnish Society of Crafts and Design (FSCD) were founded in 1875 and is the main Design promotion organization. Finnish design is world renowned after vibrant international promotion campaigns that started in the 1950s through international fairs and overseas exhibitions. After the country faced economic crises in the 1990s, it resolved to fashion and implement development policies characterized by long-term strategies such as investment in Research and Development. This created a favorable scenario for the formulation of a Design Policy that improved design within the country's innovation system. The country's main design promotion strategies currently focus on education curricular that links design, economics and technology.

2.3.5 Design Policy in Japan

In Japan, the major institutions empowered to manage design are Japan Industrial Design Promotion Organization (JIDPO) and Japan Design Foundation (JDF). JIDPO promotes Design activities in collaboration with government agencies, industrial bodies, and individual designers while JDF is more outward and promotes design products aimed for international markets, formulates basic Design Policy and promotes Design projects that benefit the manufacturing industry (Takeshi Hirose, 2008).

2.3.6 Design Policy in Korea

Design-related policies in Korea began in 1958 when the Korean Handicraft Demonstration Centre was financed by international aid to help the country recover from war. Korean industrialization experienced rapid growth in the 1960s, creating a favorable environment for design. Inspired by the Japanese industrial Design Policy, the first plan for industrial design promotion in Korea was formulated in 1992. Since then, a new Design Policy is rolled out

every five years with specific targets (e.g. to increase the number of Design courses, to improve the quality of Design education, to promote Korean design abroad and to build regional Design centers). The implementation of strategies was consistently financed and monitored by the national government (Gisele Raulik, 2010).

2.3.7 Design Policy in Brazil

The first Design Policy initiative in Brazil was made in 1960s after a decade of economic boom that increased consumerism and demand for new products and services. This created an opportunity to consolidate Design as an ideal profession and establish Design promotion programs. By the end of the 1980s, a government policy was put in place to open the country to exports. This spurred competition ultimately forcing local private companies to invest in differentiation and embrace Design. The 1990s saw the implementation of the National Design Program regional centers in the country. Most of the programs were initiatives of non-profit and private industry. The Government has continued to encourage Design programs targeted at exports. (Gisele Raulik, 2010).

2.3.8 Design Policy in the Republic of India

India initiated its Design Policy in 1947, when the country became independent. The policy was inspired by the country's rich cultural diversity in the arts, crafts, religions, dance, music, architecture and food. This culture spans across the Indian subcontinent and includes traditions that are several millennia old. In 1958, the government ratified the first Design Policy that strongly focused on education to provide services to industry and the development of villages. The National Institute of Design opened in 1961, and its functions include improving design education, design promotion, design policy development, and Design consultancy to the communities. A new, industry-oriented policy was formed in 2007, ratified by government. Non-profit organizations, industry institutions and professional associations are helping in the implementation of the policy. Currently the policy supports all segments of the economy (Gisele Raulik, 2010).

2.3.9 Design Policy Initiative in South Africa

South Africa Industrial Design Council established in 1947 brought new design policy in South Africa (SA) for instance the design Council and SA Bureau of Standards were

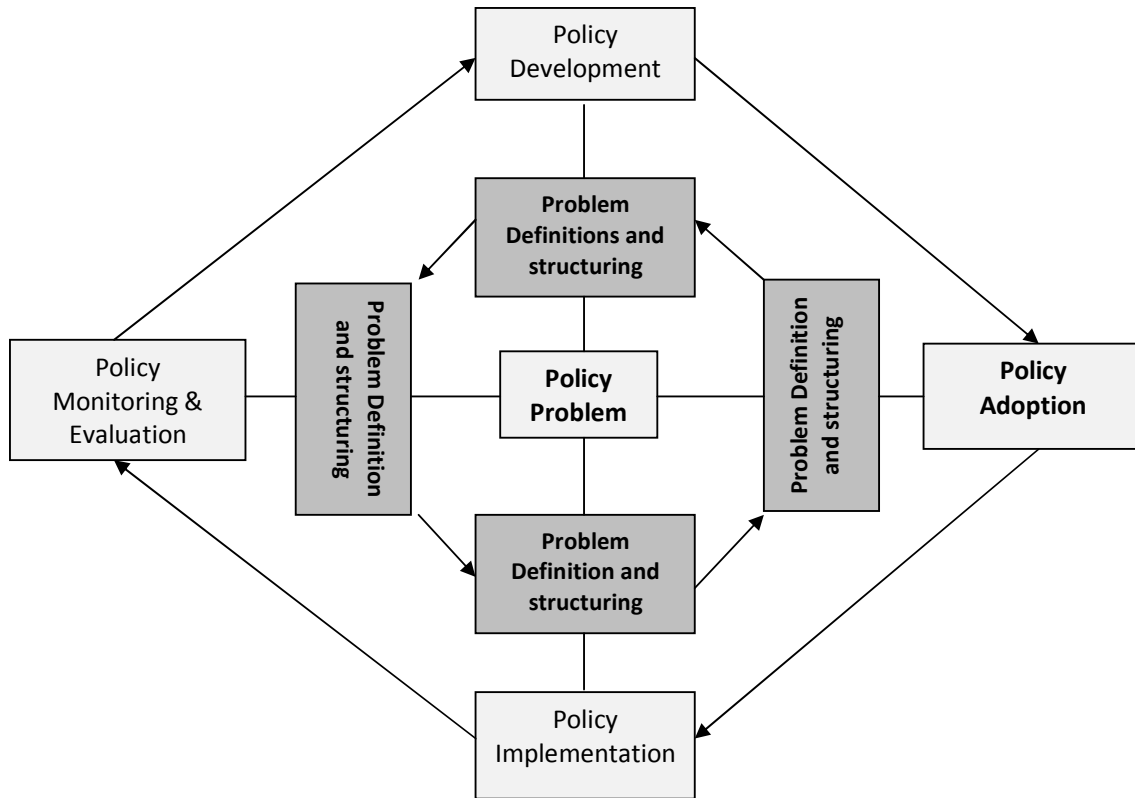
integrated. According to Eugene Julie (1999), Standardization and design are in many respects two faces of a coin because a designer must design within the limits of specification imposed by the client, by law or by international requirements and the bureau which standardizes must be mindful of design limitations in writing standards. South Africa's recognition of design as a vital element in national growth and development led to the founding of the Design Institute in 1993 to promote good design for economic and technological development.

2.4 Comparative analysis of Design Policy Formulation Processes

Finland, Brazil, Korea and India exhibit sound policy making practices (See Table 1). Katarina Stranova (2002) indicates that Slovakia is not left behind as writing on the policy-making process. Katarina observes that the first scholar to break down the process into distinct stages was Harold Lasswell⁴ who identified seven categories. She then points out that in current discourse, the process ranges from three to seven stages. The key components are policy development, adoption, implementation and monitoring and evaluation. These constitute the public policy cycle. In designing an effective policy making process, the above key stages need to be integrated. She states that the five principles of good governance that are essential in public policy formulation are: openness, participation, accountability, effectiveness and coherence. She goes further to propose a policy making cycle – as indicated in figure 3. (Katarina Stranova, 2002).

⁴ Harold Dwight Lasswell (February 13, 1902 – December 18, 1978) was a leading American political scientist and communications theorist. He was a member of the Chicago school of sociology and was a professor at Yale University in law. He was a President of the American Political Science Association (APSA) and World Academy of Art and Science (WAAS).

Figure 2: A model of public policy process



Source: Katarina, Stranova, "Analysis of the Policy Making Process in Slovakia," 2002.

Design policies are developed and shaped depending on economic situation, government systems, infrastructure, design awareness and market demands, among others. The kind of policy approach adopted by the government considerably influences the degree to which public funds are directed into certain industrial areas of technology, that is, the degree of technological selectivity (Langdon, Rothwell 1985 p. 169).

Table 1: A comparison of Design Policy formulation in different countries

INDIA	BRAZIL	KOREA	FILNLAND
<ul style="list-style-type: none"> • The federal government ratified India’s national Design Policy in 2007. However, there has been a very limited allocation of government funds for its implementation. • It is a consensus that the publication of the Design Policy was a great step in bringing design to the national agenda. • The current Design Policy is industry oriented. There is need to expand its scope to cover other areas such as crafts, rural matters, government services and health. • The design agenda should be local or regional, and not only national. 	<ul style="list-style-type: none"> • There is no national Design Policy ratified by the government. However, the document ‘Strategies for design 2007–2010’ was published by the Brazilian Design Programme as a guide to the many design initiatives around the country. • The document establishes a list of 23 priorities; however, there is no budget allocated for implementation. • Although developed under extensive consultation, criticism of the document highlights the fact that the priorities are not aligned with the government agenda 	<ul style="list-style-type: none"> • The first policies for design in Korea were benchmarked against the Japanese industrial policies of the 1990s, encouraged by the Korean government’s aim of overcoming or at least matching the level of economic development of Japan. • Sets of ‘Five-Year Plans’ have been published since 1993. The launch of the policy is supported by budget allocation for its implementation. • The Design Policy also maintains a focus on education. 	<ul style="list-style-type: none"> • Design 2005 was the national policy launched in 2000, ratified by the government with funds allocated for implementation. • A strong emphasis exists on technology, innovation and promoting technologies, but the awareness of the role of design policies has been growing very fast. • The Design 2005 and Design 2010 programs have been increasing awareness of the significance of design. • Policy approach encourages the free-market system. However, there is acceptance that government has a role to play in certain areas, in particular when there is a market failure. This justifies the provision of design support for SMEs

Source: A Comparative Analysis of Strategies for Design Promotion in Different National Contexts, Gisele Raulik-Murphy, 2010

2.4.1 Design Policy Process in Jamaica

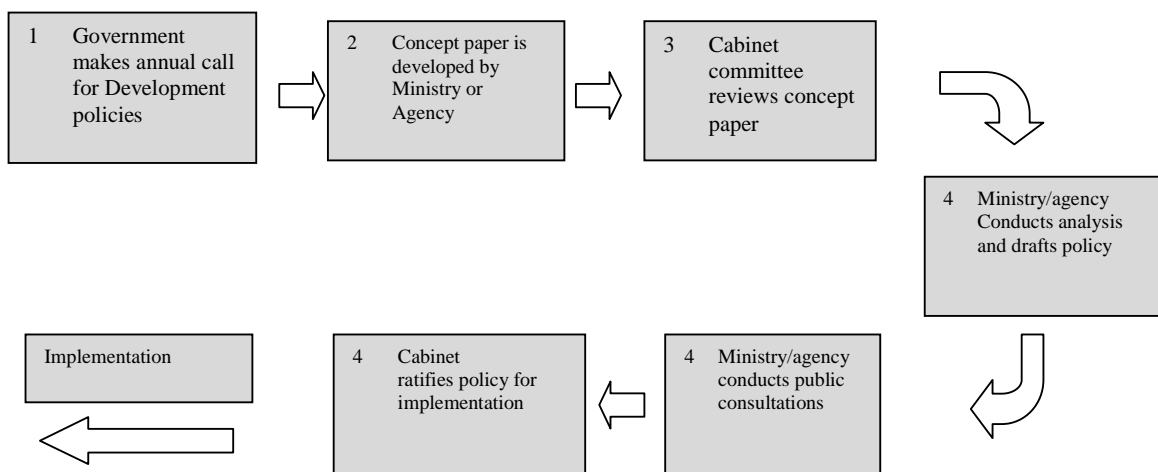
The Government of Jamaica has a six-stage process for public policy development (Figure 3). Every year, the cabinet is advised, through an annual call for Policies for Development, on policy initiatives in process and upcoming policy relevant activities. The Ministry or Agency responsible then develops a concept paper which is reviewed on the basis of agreed criteria before it is accepted by a cabinet committee as priority for action. After approval, the cabinet indicates conditionality for policy process including partnerships. The Ministry then develops an action plan for policy development, including timelines and resources allocation.

The process then proceeds to policy preparation and analysis. This involves literature review, consultations, technical inputs, reviews and preparation of draft policy. The draft is then

submitted to the relevant cabinet committee which can approve the document with or without amendments, refer it for public consultations or request for substantial revisions before resubmission.

The draft policy is then subjected to public consultations if necessary. The revised document incorporating the views of the public is then submitted to the cabinet. The report is submitted formally to cabinet for its ratification. (Gisele Raulik, 2010)

Figure 3: Public policy development in Jamaica

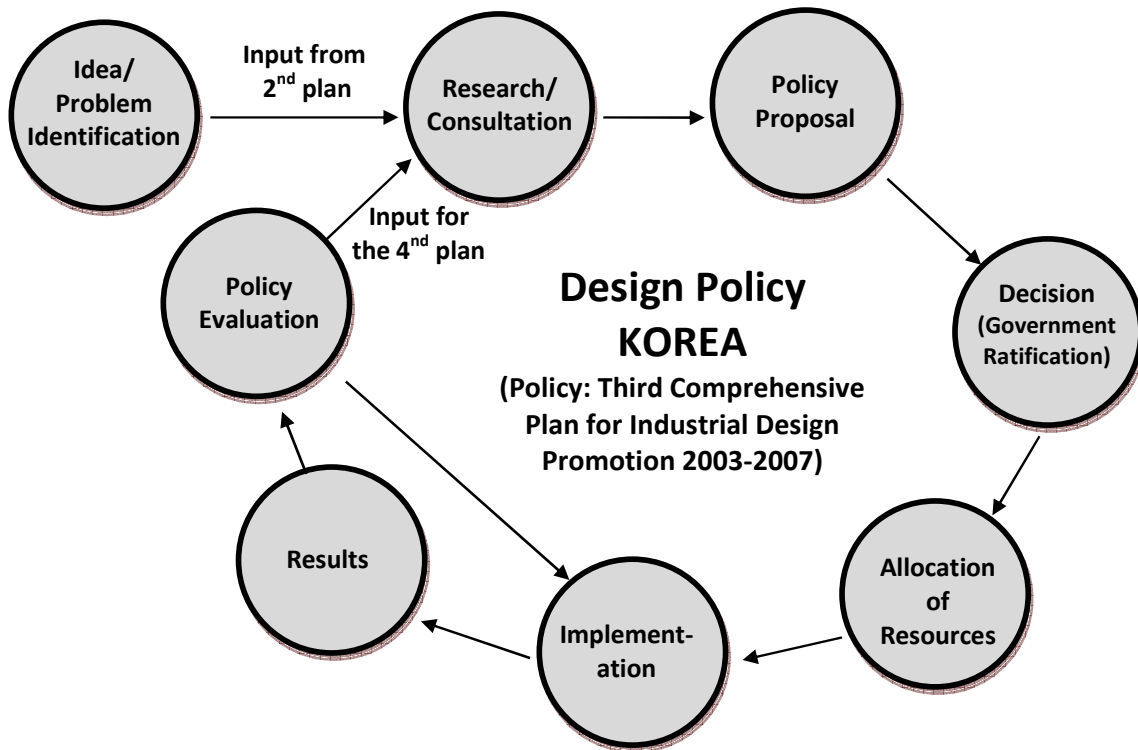


Source: Author’s graphical interpretation.

2.4.2 Design Policy Process in Korea

Korea’s Design Policy has been in existence since 1993. The policy process evaluation is carried out at regular intervals, feeding back into the implementation process (Figure 4). At the end of each five-year plan, a comprehensive evaluation takes place and a new plan is formulated (Bitard & Basset, 2008). This consistency has made Korea to be known worldwide as a reference in Design Policy making. Korea upholds close rapport between government and citizens in the implementation of design strategies (Chung, 1998). The country mobilizes its population, companies and government towards the same goal (Cho, 2004). The country thus has a cutting edge in identifying and addressing specific weaknesses of its Design sector and exploring future opportunities.

Figure 4: Public Policy Process in Korea



Source: A Comparative Analysis of Strategies for Design Promotion in Different National Contexts, Gisele Raulik-Murphy, 2010

2.4.3 Design Policy Process in Finland

In its process to create design policy the government of Finland followed the following steps: 1) made annual call for development of policies, 2) The Ministry in charge of design developed concept paper 3) the Cabinet committee reviewed concept paper 4) Ministry conducted analysis and drafted design policy 5) Public consultations was conducted by the Ministry 6) Cabinet ratified policy and then finally implemented the policy

2.4.4 Design Policy Process in Brazil

The plan was formulated by the Brazilian Program for Design, based on deliberations accruing from a strategic evaluation meeting that involved representatives of industry, government, academia and the professional designers. The plan did not obtain full ratification from the national government and was denied funds to implement. One of the reasons for this

failure was, most likely, lack of focus and the fact that little rapport existed between the national government and the design system.

2.4.5 Design Policy Process in India

India's Design Policy document was developed in consultation with representatives of the professional sector, academia, industry and government in a series of meetings. While it was successfully ratified by the Indian government, it didn't receive budget allocation. This situation jeopardized its implementation but did not stop its progress. The professional sector was proactive in taking the plan forward (Sundar et al., 2007).

2.5 Classification of National Design Policy

Public Policy is divided into four major categories: distributive, competitive regulatory, protective regulatory and redistributive. Distributive policy supports activities that are beneficial to society but that would not usually be undertaken by the private sector. Competitive regulatory policy limits the provision of specific goods and services to a few who are chosen from a group of competitors and the selected companies are then regulated. Protective regulatory policy protects the public by regulating private activities. Unlike the other forms of policy, this may be an active policy. Redistributive policy is a form of policy which seeks to change the allocation of valued goods or services eg. money, property and rights between social, economic or professional classes. (Randall, Franklin 1984) The level of commitment to each of these categories differs based on the country's needs and situation. In researching on national design policies Qian (2011) mapped out the role of stakeholders in the policy-making process and relates it to the supply and demand of design within a country. She identifies the following categories of Design Policy strategies:

- (1) ***Subsidizing policy***: This involves government financial votes to Design activities such as setting up of Design centers that offer consultancy to Small and Medium Enterprises;
- (2) ***Investment policy***: This involves building strong Design associations and networks that promote Design organizations. It also involves allocation of funds to the Design

organization to support small and emerging organizations and enhancing internal knowledge transfer;

- (3) **Accreditation policy:** This exists in the form of awards or certifications for good Design practice. Design accreditation can also affect a country's competitiveness by promoting the development of Design industries and stimulating the purchase behavior of consumers;
- (4) **Promotion policy:** This is a fundamental part of any Design Policy because it encourages various stakeholders to adopt its practices. It is achieved through promoting individual designers, firms, products or simply the general use of design;
- (5) **Education policy:** This develops Design curricula that builds required human resource; and
- (6) **Public awareness policy:** This encourages activities such as conferences, workshops, exhibitions and seminars to generate public design awareness. Design organizations publicize these activities through documents such as Design guidelines, research papers and case studies that communicate Design activities and achievements in the country.

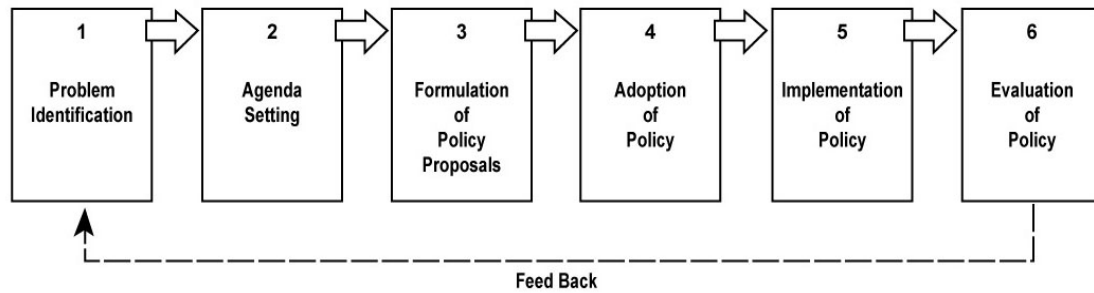
2.6 Policy Formulation Model

As indicated earlier in 2.4, Lasswell H.D (1951) analyzed policy formulation as a process. He developed what is widely referred to as the "stages model of policy formulation process." This model segments policy-making into six stages. By separating the process into a series of clear and identifiable steps, it is easy to focus on the distinct procedures and activities necessary to develop a policy. Through this model, policy-makers arrive at a decision through a rational and systematic approach to problem-solving by defining the problem, analyzing alternative solutions, adopting a solution, and testing and evaluating that solution.

The policy process was modeled as follows:

- (1) **Identification of policy problems or issues:** This is a stage where general Design objectives and issues are identified. This stage determines the affected persons and public awareness on the design issues at hand. It also investigates whether a Design Policy can create change.
- (2) **Agenda-setting or focusing on specific problems:** This is a stage where discussion and debate between governmental officials, interest groups, and individual citizens is carried out to determine the best way to address the issue. This stage sets the goals and how to achieve them. Alternative solutions, potential obstacles, and evaluation of the policy are decided on.
- (3) **Formulation of policy proposals:** This is an initiative taken by policy-planning organizations, interest groups, the executive or legislative arms of government. Policy statements are formulated as solutions and guides to the issues.
- (4) **Adoption of policy:** This is done through the political actions of government, interest groups, and political parties.
- (5) **Implementation of policies:** This is a stage that defines the institutions and organizations to be involved and distributes responsibilities to each. Institutional communication and cooperation, funds and staff are important for the success of the policy implementation. Government ministries, local authorities' government departments are usually responsible at this stage.
- (6) **Evaluation of policy:** In this stage, feedback is given to policy makers and the people who participated in the implementation stage of the policy. During this stage, modification and changes on the parts of the policy may be done to meet the desired goals.

Figure 5: Model of policy formulation process



Source: Lasswell, 1951

The Lasswell model does not focus on the actors and institutions involved in policy making but emphasizes the fact that policy-making cuts across and sometimes links a variety of stakeholders; such as the executive and the legislative branches of government and the courts, civil society and non-governmental bodies (Lasswell, 1951). Nakamura and Smallwood (1980) argue that principal actors in national policy formulation are people with high positions in government and hold authority and funds. They include elected officials, legislators, and high-level administrative appointees. These policy makers are diverse and influence interest groups to demand for certain policies (Nakamura & Smallwood 1980).

2.7 Summary

Chapter 2 provides an overview of literature that has been published in Design Policy and also government strategies in innovation. The review signifies that a National Design Policy is a tool used by industrializing countries to enhance their competitiveness. Tunstall (2007) advises that a nation that does not have a Design Policy ought to craft one. It is also important to note that policy making is a dynamic activity that adapts continually to the prevailing situation and resources available. It is important to have a fundamental policy process in mind during development in order to reduce risks, improve the chances of successful implementation and enhance the results.

The review also indicates that Design Policy has been practiced for more than a century (Adrian Li Producer/Presenter, 2006) and it enhances national socio-economic development. Design policy formulation require government intervention for is formation and enforcement

(Langdon, Rothwell 1985 p.169). Some authors question the single focus on industry and the economic benefits of design. There is concern that national Design policies should be better exploited to cover all aspects of improved living standards such as infrastructure, healthcare and education (Tunstall, 2005). Finally, policy formulation processes success is hinged on consensus between respective governments and stakeholders and periodically reviewed to ensure public participation and ownership (Lasswell H.D (1951).

3.0 RESEARCH DESIGN

3.1 Overview

The aim of this research is to lay a foundation for improved Design practice, stimulate systematic research in the field of Design Policy and inform some Design Policy fundamentals. In addition, the study aims at investigating the status of Design Policy; identifying factors that impede the formulation of a national Design Policy; suggesting a Design institutional structure and Design Policy formulation process. Chapter 3 examines the research approach and methods used in order to achieve these objectives. It justifies the choice of research methods and describes how these methods were applied in the context of the investigation.

3.2 Research Approach based on Grounded Theory

Literature review reveals that the establishment of a National Design Policy is an ongoing practice however research in this field is a recent activity Raulik-Murphy, G. (2010). Consequently, most of the knowledge in this field is based on designers' expertise. Most of the studies in this area are descriptive (as opposed to critical evaluations of national innovation efforts) and often lack a robust research methodology. In literature review limitations on measuring the success of Design policies is demonstrated. This research concentrates its analysis on the process of Design Policy.

The shortage of investigative research into Design promotion and limited background reference work reduced the possibility of producing a challenging and strong research question from the Literature Review. Considering the limited research available in the field of Design Policy, this thesis could be an opportunity to provide ground for research in this field, allowing a more mature advancement of research and practice. With this challenge in mind, the next step was the search for research methods that would provide a systematic approach to the exploratory research.

The desire for appropriate research methods narrowed down to social sciences, from which the Grounded Theory (GT) which is known for its approach of theory-building instead of theory-testing, emerged. It seemed appropriate for the aforementioned research objectives. Due to the absence of both formal theoretical rationales and empirical academic studies that are fundamental for building a strong field of research, any use of hypothesis testing would

be futile. In contrast, Grounded Theory would allow for a theory-building approach that would enable the identification of key parameters in the field of Design Policy. GT, published by Barney Glaser and Anselm Strauss in 1967, is the generation of theory from systematic research. This approach allows the researcher to begin the investigation by exploring an area of study, rather than addressing a preconceived theory or hypothesis (Strauss & Corbin, 1998). Theory is then generated from data, systematically gathered and analyzed through the research process. GT is particularly useful in capturing complexity, gaining understanding about practice, supporting the theorizing of ‘new’ areas and bringing new perspectives to existing theoretical frameworks (Locke, 2001).

GT was particularly an appropriate approach for this study because:

- Grounded Theory is a theory-building rather than a theory-testing approach
- Grounded Theory provides the possibility of improving the process as it progresses (adaptability)
- Grounded Theory is a systematic approach for handling data, in particular, the combination of qualitative and quantitative data

Grounded Theory was considered as the most suitable approach for this project due to the opportunity to build grounds for the advancement of research and practice in the field of policy. Lopes (2008) stress that GT ‘makes its greatest contributions in areas in which little research has been done. Sevaldson, Birger (2010) described the aim of his research project as to inspire and to provide grounds for further research. In this context, the potential contribute of GT in this research is to generate theory that can be used as a foundation for further investigation of the phenomenon and related issues.

3.3 Research Strategy, Sampling and Data Collection Methods

3.3.1 Location of the Study

Nairobi city has a high concentration of Design activities and policy institutions. Designers in the public service and private service were interviewed. These included government ministries and departments, professional bodies, training institutions, private organizations and policy institutions.

3.3.2 Population and Sample

73 designers were sampled through stratified sampling technique to obtain a representative sample of designers. The population was sub-divided into five sub-populations (stratum) namely: government ministries/departments, professional bodies, training institutions, private organizations and policy institutions. This process enabled the researcher to arrange the population separately into homogeneous subgroups before sampling. Each stratum was collectively exhaustive and this ensured that no vital population element was excluded. A simple random sampling was applied within each stratum where 73 individuals were chosen randomly and entirely by chance. Designers with at least five years experience and ability to articulate Design Policy issues were sampled. This allowed the researcher to get a better estimate of the whole population. The stratified sampling technique provided more reliable and adequate data required for the study.

3.3.3 Data Collection Instruments

Primary data and secondary data were collected and each assisted to build up the study case. Primary data was obtained from designers and policy experts through focus group discussions in form of boardroom meetings. It was practical for Design and policy experts (respondents) who work in similar areas in terms of location of field. Designers and policy experts were also interviewed for their opinion on the study.

Secondary data was obtained from publications and government records available. Personal interviews, telephone interviews, focus group discussions, observation or schedules were techniques applied to gather qualitative data during the field survey. Qualitative research interview was used mainly to derive meaning in views and ideas of respondents. The main task in interviewing was to understand the meaning of what the interviewees say (Kvale, 1996).

3.3.4 Personal Interview

Personal interviews were considered to be the most appropriate data collection methods because they helped build trust and confidence in the designers towards this study. The personal interview allowed for in-depth data gathering and reduced misunderstanding. The researcher clarified certain questions that helped the respondent to give personal, relevant and

honest responses. The interviewers were guided to avoid the possibility of influencing respondents and obtaining biased answers. The semi-structured interview was used to collect qualitative data. The researcher prepared a list of key themes, issues, and questions to be covered. The order of the questions was changed depending on the direction of the interview. An interview guide was also used. The order in which the various topics were dealt with and the wording of the questions were left at the interviewer's discretion. Within each topic, the interviewer was free to conduct the conversation as he thought fit, to ask the questions he deemed appropriate in the words he considered best, to give explanation and ask for clarification if the answer was not clear, to prompt the respondent to further elucidate if necessary and to establish his own style of conversation.

3.3.5 Use of Information Communication Technology in Interviews

Interview methods through Telephone, Face book Chats and Skype were used effectively to gather data that was at least comparable in quality to that attained through the face-to-face method. The use of Skype allowed live-like interaction. Information Communication Technology (ICT) interview was used predominantly in qualitative studies because certain contacts had already been made with the participants hence the need for follow-up. The ICT Interviews were also flexible, faster and cheaper compared to personal interviews. Respondents who were either not available in person or not within the location of study were reached through this communication system. To achieve the desired information, the researcher explained the purpose of the interview, terms of confidentiality, format of the interview and how long it would take. Interview notes were recorded for review.

3.3.6 Archival Research

The researcher reviewed government policy documents, gazette notices, strategic plans, session papers, master plans, journals, newspapers, magazines, internet information and yearly reports. The researcher ensured that the data collected was reliable, suitable, adequate and enriching to the research.

3.3.7 Focus Group Discussion Research

The researcher used the Focus Group discussion method to ascertain the underlying attitudes and beliefs held by long serving designers and policy makers. He applied open-ended

questions to gather ideas and opinions that were outside the scope of prepared agenda but which were in line with GT.

In line with GT principles in section 3.2 above, the area of research defined was National Design Policy. Influenced by his own background as designer and by the projects' literature review, the researcher was determined to use qualitative research due to the nature of Design Policy research as part of the social sciences. Four key study areas were defined in order to meet this goal:

- Study 1: Investigate current policies of Design in Kenya
- Study 2: Recommend national Design institutional structure
- Study 3: Propose a national Design Policy formulation process
- Study 4: Establish the impediments to the establishment of a National Design Policy in Kenya

The first study provided a better understanding of the topic, terminologies and actors. The second and third study provided in-depth knowledge about Design Policy institutional structures. The last study made comparisons among the three studies to build the Grounded Theory. Details of the methods employed in each of the three studies are described below.

3.4 Study 1: Investigate Current Policies of Design in Kenya

This study examined Design Policy strategies during colonial and post colonial period. It investigated how Kenya inherited and adopted foreign Design policies from the colonial government, which are still being used by the government to date. The objective was to ascertain issues that have been influential in the advancement of Design policies. The study was developed through an extensive review of publications on innovation policy and programs for the support and promotion of the local creative industry. Research papers, proceedings of seminars, peer-reviewed publications, articles published by designers and government documents were fundamental sources of data for this study.

While the Literature Review provided an analysis of the theory published to date, Study One examined the history of design practice. Chapters one and two provided the author with a full understanding of the fundamental theory and practice of Design Policy.

3.5 Study 2: Recommend National Design Institutional Structure

After researching on the current status of policy and theories in this field, the next stage was to establish the institutional structures necessary for the development of design in the country. The method chosen for this investigation was target group discussions combined with interviews. The target sample selected was Design professionals or any person involved directly or indirectly in the development, establishment and delivery of the Design Policy. Respondents had to meet at least one of the two eligibility criteria: be a designer who had served for over five years or to be involved in policy formulation. The sampling aimed at obtaining diverse opinion in the larger field of Design with at least a response from each field.

3.6 Study 3: Propose a National Design Policy Formulation Process

The Literature Review and Study One provided an understanding of the theory and practice of the Design Policy formulation process. Study Two identified the clear Design Policy process ideal for the country. Study three is based on the interviews which targeted Design professionals and policy makers on policy process. Study three gathered qualitative data from literature review, designers in government ministries and departments, private organizations, professional bodies, training institutions as well as persons in policy institutions. The study sample included 25 designers in government ministries, 11 persons from government corporate organizations, 9 persons from Design professional bodies, 17 Design professional from Design training institutions, 9 persons from private organizations and finally 2 persons from policy institutions. The researcher used personal interviews, telephone interviews, focus group discussions and archival research tools to collect data. Information collected was analyzed qualitatively by making deductions from responses given.

Table 2: Population scope, sampling and data collection instruments

	Scope of study	Population / Sampling	Data Collection Instruments	Reasons for the Instruments used
Government Ministries, Departments				
1	Ministry of Public Works	5	Group Discussion	<ul style="list-style-type: none"> • Group discussion encourage respondents to explore • In-depth data • Personal Opinion • Clarifications
2	Ministry of Information	5		
3	Ministry of Trade Industrialization	5		
4	Ministry of High Education Science and Technology	5	Archival Research	
5	Ministry of Education	5		

Government Departments				
6	Brand Kenya board	5	Group Discussion	<ul style="list-style-type: none"> • In-depth data • Personal Opinion • Clarifications
7	Kenya Broadcasting corporation	2	Interview	
8	Kenya Institute of Public Policy and Research	2	Archival Research	
9	Kenya Institute of Education	2		
Professional Bodies				
10	Design Kenya Society	3	Interview	<ul style="list-style-type: none"> • In-depth data • Personal Opinion • Clarifications
11	Architectural Association of Kenya	2		
12	Advertising Association of Kenya	2		
Training Institutions				
13	University of Nairobi	5	Interview	<ul style="list-style-type: none"> • In-depth data • Personal Opinion • Clarifications
14	Jomo Kenyatta University of Science and Technology	5		
15	Academy of Print Technology	5		
16	Evelyn College of Fashion Design	2		
Private Organizations				
17	Kenya Association of Manufactures	2	Interview	<ul style="list-style-type: none"> • In-depth data • Personal Opinion
18	Export Processing Zone Authority	2		
19	5 Design Agencies	5	Group Discussion	<ul style="list-style-type: none"> • Exploring
Research Institutions				
20	Kenya Industrial Research and Development Institute (KIRDI)	1	Interview	<ul style="list-style-type: none"> • In-depth data • Personal Opinion • Clarifications
21	Office of the Attorney General	1	Interview	

3.7 Summary

Methods and approaches of data collection applied in this research has been explained above, particularly the use of grounded theory. The choice of this approach allowed the author to investigate the field of national design policy in an exploratory manner, pursuing the idea of building grounds for the advancement of research and practice in the field of design policy. High number of designers and policy institutions in Nairobi was considered as an appropriate study location where seventy three designers and policy experts were sampled through stratified technique to obtain a representative sample of respondents.

Study one examined current design policy strategies ranging from colonial to post colonial period. The objective was to ascertain issues that have been influential in the advancement of design policies in the country. Review of publications such as research papers, proceedings of seminars, peer-reviewed publications, articles published by designers and government

documents were useful sources of data. Study Two establish the institutional structures necessary for the development of design in the country. The method used for this investigation was target group discussions combined with personal interviews. Study three which aimed Propose a National Design Policy Process gathered qualitative data from literature review, designers in government ministries and departments, private organizations, professional bodies, training institutions as well as persons in policy institution. Personal interviews, telephone interviews, focus group discussions and archival research we used effectively.

4.0 FINDINGS OF RESEARCH ON CURRENT DESIGN POLICIES, DESIGN INSTITUTIONAL STRUCTURE AND POLICY FORMULATION PROCESS

4.1 Overview

This chapter provides findings and analysis on the status of current Design policies in Kenya, Design institutional structures and design policy formulation process. It accrues from a review of publications on government innovation policies and focus group discussions. The objective of this section of study is to provide fundamental knowledge on the current design policies in the country and institutions responsible for these policies. It seeks to identify issues which influenced the advancement and practice of design in Kenya.

Focus Group Discussions and archival research were conducted to obtain relevant data. Using group discussion which was considered appropriate, Designers and policy experts were engaged in discussion guided by a set research agenda. The findings gathered are analysed below:

4.2.1 Survey of Current Policies of Design in Kenya

Literature review affirms that design policies in the country originated in 1890s the time Kenya was a British colony and then later as a Crown Colony in 1920. Under this rule, the country was viewed and treated as a source of raw materials and market for finished goods. The foreign policy did not allow the development of design infrastructure fearing competition. Indigenous designs which are majorly crafts were replaced with foreign industrial mass - produced and cheap products. Local designs were dismissed as primitive, inferior and unsuitable. Local designers and craftsmen lost interest in their skills and closed their businesses owing to unfair competition. While major trading companies were owned by the white settlers, cottage industries were run by Asians who acquired skills form the British industrialists having been favoured to served as foremen. According to Ndege (2009), colonial enterprises destroyed local industries.

A summary of the analysis of the current policies of design and their impact on design industry is outlined in the table below:

Table 3: Analysis of current policies of design in Kenya

OBJECTIVE	FINDINGS	IMPACT ON DESIGN		CONCLUSIONS
		WEAKNESSES	STENGTH	
Current policies of design in Kenya	<ul style="list-style-type: none"> • Current design policies are influenced by the country's colonial economic activities • Most national policies recognise design / innovation 	<ul style="list-style-type: none"> • Collapse of local art and design industry • Outdated design practices • Slow growth of design in the country • Highly dependence on foreign designs and goods 	Design is anchored to various sectors of the economy	Influence of Colonial policies discouraged formulation of National Design Policy
	All government ministries have design officers but no design department This imply that design is subordinate to other departments and therefore have no direct government funding	<ul style="list-style-type: none"> • Lack of harmony in the design industry • Duplication of design duties and functions in various ministries • Lack capacity to formulate National design policy • Lack design structure in public sectors • Private sector run design without national policy 	Stake holders are drawn from various organisations	<ul style="list-style-type: none"> • Create conflicts and confusion in the design industry • Discourage formulation of National design policy
	Design responsibility lie across many Government Ministries	<ul style="list-style-type: none"> • Design is vested in various unlinked departments and institutions • Lack of harmony in the design industry • Duplication of design duties • Various disciplines of design run independent in various ministries without coordination. 	Stake holders are drawn from various organisations	<ul style="list-style-type: none"> • Lack of a unifying national policy create conflicts and confusion in the design industry
	Constitution of Kenya	<ul style="list-style-type: none"> • Design functions are identified majorly in the Bills of Rights of the constitution of Kenya 	Human rights are hinged on design functions	<ul style="list-style-type: none"> • It has the potential to enhance design • It can spar a National design policy
	Kenya's Vision 2030	<ul style="list-style-type: none"> • It plans for infrastructure that should benefit from design such as industrial parks but has no structure to implementation design promotions • Science, innovation and technology are discussed as one but science and technology are favoured in various policies and strategies. 	Creates an environment for design to thrive	<ul style="list-style-type: none"> • It has the potential to enhance design development • The over-emphasis on research and technology jeopardize the impact of design and innovations

“The character of the contemporary African state has been determined by its colonial origins. The colonial legacy in turn has been altered in crucial and often negative ways since political independence was attained.” Crawford Young (1994). After independence in 1963, foreign designs remained preferable in the country and discouraged local design and manufacturing. Western Europe and North America developed a comparative advantage in manufactured products whereas Less Developed Countries with rich land resources, specialised in primary product production (Frances Slater 1986). Through the Africanization Policy, the government established local manufacturing companies which in turn influenced design to a small extent. These companies include textile, tobacco, and food processing, leather and light metal fabrication. They later succumbed to competition from foreign designs and either collapsed or remained stunted. For instance, the leather and textile industry collapsed in the 1980s affecting fabric and fashion design in the years that followed to date. Light metal industry status has remained as the same despite amplified government support of Jua Kali (Small Enterprise) sector.

In light of the above, successive governments have come up with several initiatives such as the Sessional Paper No. 2 of 1992 which aimed to enable the country achieve global competitiveness by the year 2020. Sessional Paper No. 2 of 2005 established Macro and Small Enterprises for Wealth and Employment Creation for Poverty Reduction policy. National Industrial Policy (NIP) of 2007 is another public policy that proposed the creation of institutions to coordinate and facilitate industrial development. Following a national desire to actualize NIP policy, Former President Daniel arap Moi⁵ in 1986 compelled and funded the University of Nairobi to design and develop a Kenyan Car. Five “Pioneer Nyayo Cars” prototypes were successfully designed and manufactured. (Parliament Debates, 1997 p. 779) This was a viable design decree that brought together many institutions and professionals, which if succeeded would have formed a strong basis for a national design that could have led to need for a national design policy. This case study draws comparisons from similar

⁵ Daniel Toroitich arap Moi served as the country's 3rd Vice President from 1967 to 1978 and finally as the 2nd President of Kenya from 1978 to 2002. He was popularly known to Kenyans as "Nyayo", a Swahili word for "footsteps", as he often said he was following the footsteps of the founding President. He initiated many national projects through executive order and many of the projects collapsed due to lack of political goodwill.

presidential order made by *Adolf Hitler*⁶ of Germany (1933-1945), who applied design and propaganda to consolidate his power. In his quest for affordable cars for Germany, he commissioned an Austrian designer, *Ferdinand Porsche* to design a Volkswagen car. The car became popular not only in Germany but the rest of world for its better fuel efficiency, reliability, ease of use, and economically efficient repairs and parts. (www.pre67vw.com/history/) In the contrary, Kenyan initiative lacked funds and political goodwill and that is the reason why this car design project collapsed.

Historic background above is a clear indication that objectively stated policy targets and benchmarks create mechanism to formulate, facilitate the implementation of public policy. Policies created in the early years have been widely referred to and used in re-crafting current design policies.

4.2.2 Constitution of Kenya

The constitution of Kenya highlighted in appendix 1 states issues concerning design in chapter 2 on the republic and chapter 4 on the bills of rights. In section 11, the constitution recognizes culture as the foundation of the nation and the cumulative civilization of the Kenyan people and as a nation. The state pledge to promote all forms of national and cultural expression through literature, the arts, traditional celebrations, science, communication, information, mass media, publications, library and other cultural heritage. It acknowledges the role of science and indigenous technologies and the need for intellectual property rights protection. In Section 46, part 1, the constitution states that consumers have a right to goods and services of reasonable quality; information necessary for them to gain full benefit from goods and services; protection of their health and economic interest and compensation to loss or injury arising from defect in goods and services. In part 2 of the section it is stated that; parliament shall enact legislation to provide for consumer protection and for fair, honest and decent advertising. In part 3, it states that: this article applies to goods and services offered by public entities or private persons. In section 54 subsections 1, the constitution states that a person with any disability is entitled to access materials and devices to overcome constraints arising from the person's disability. To achieve these fundamental rights, the government hopes to achieve appropriate design of goods, services and processes. The constitution also

⁶ Adolf Hitler was an Austrian-born German politician and the leader of the Nazi Party, He was chancellor of Germany from 1933 to 1945 and dictator of Nazi Germany from 1934 to 1945.

establishes and mandates the Central Bank of Kenya to design national currencies that depict or symbolize Kenya or an aspect of Kenya as opposed to using individuals' portraits. All these rights have a bearing on the functions of design in the country.

4.2.3 Kenya's Vision 2030

Kenya Vision 2030 is the country's blueprint that aims to transform the country into a newly industrialized economy. It aims to promote creativity and innovation among MSEs as well as protect design and innovations. The vision proposes intensified application of science, technology and innovation to raise productivity and efficiency levels. A robust, diversified and competitive manufacturing sector is also pursued by exploiting opportunities in value addition to local agricultural produce. Industrial and manufacturing zones in different regions of the country which are suitable for different types of industrial and manufacturing activities are earmarked for development. Similar industrial and manufacturing clusters will be established across the country based on regional resource endowments. Five Small and Medium Enterprise (SME) industrial parks in key urban centres are expected to be developed as flagship projects.

There are four key elements in Kenya Vision 2030 which outline how design should be used to enhance the lives of people.

- The policy project intensification of innovation in priority sectors through increased funding for basic and applied research at higher institutions.
- Collaboration between various industries, protection of Intellectual property rights and Indigenous technology are also proposed in the strategy.
- National recognition scheme is planned to honour innovators.

Development of industrial and manufacturing zones is highlighted to enable blending and packaging of local products. At least five small - and medium-enterprise (SME) industrial parks in key urban centres will be developed. Enhancing efforts to design and implement truly low-cost housing models / prototypes / pre-approved building plans will be promoted through rural technical institutes. The Government plan to create and implement a Science,

Technology and Innovation policy framework to support the Vision which hopefully will underscore the importance of Design in the country.

4.2.4 National Policy on Culture and Heritage

The government plan to establish national arts galleries, recognize, protect and promote art and creative talents; facilitate evolution of a National Attire, constantly review and promote existing dress codes as well as help to promote the various African attires and adornments. National policy on culture and heritage enforces and encourages various statutes that apply to design through promotion of research, traditional designs; new designs enforcement through Industrial Property Act of 2001; Creation of Design institutions and the teaching of visual arts at all levels of the education system; revitalize government and private sector partnership through tax compensations; promote exhibitions and manage art fairs, locally, regionally and internationally. This policy is suitable for fine art and performing arts.

4.2.5 Copyright act, 2001

Copyright Board is in charge of all functions of design protection. Membership is drawn from registered software associations; musicians' associations; filming associations; publishers, authors and writers associations; performing artistes associations; public universities; associations of producers of sound recordings; associations of broadcasting stations; distributors of audio-visual works; Government Ministries and departments responsible for matters relating to broadcasting; home affairs, heritage and Treasury. The Attorney-General; Commissioner of Police and four other members appointed by the Minister by virtue of their knowledge and expertise in matters relating to copyright and other related rights form the membership. Analysis of the composition of the Copyright Board show that designer are not represented.

The Act describes "artistic work" as any of the following: (a) paintings, drawings, etchings, lithographs, woodcuts, engravings and prints; (b) maps, plans and diagrams; (c) works of sculpture; (d) photographs not comprised in audio-visual works; (e) works of architecture in the form of buildings or models; and works of artistic craftsmanship, pictorial woven tissues and articles of applied handicraft and industrial art. This description is not all inclusive and is limited to a section of design.

4.2.6 Trade Policy

The Kenya Bureau of Standards (KEBS) was established under the Standards Act of 1973 as the national center for metrology, standardization, testing and quality management. Operating currently under the National Standards Council, its main functions are to: develop Kenyan national standards for products, materials, processes and certification. The Kenya Industrial Training Institute policy under the ministry of industrialization ensures that all products, local and imported, comply with existing laws and regulations. The policy restricts dumping and production of substandard goods and services.

4.2.7 Information Communication Technology Policy

The Government policy guidelines on ICT development revolve around five major areas that are key ingredients to the development of a knowledge society. These are: ICT Infrastructure Development; Promotion of ICT Led Industries; Capacity Development; Local Digital Content development; and Innovation in Economic and Social Systems.

According to the guidelines, the Communication Commission of Kenya (CCK) will, in consultation with the broadcasting institutions, media professionals and production industry as well as the public, ought to devise mechanisms to ensure increased local content in the various types of programming services including film, drama, children's programs, documentaries and music. The Government will promote local production of advertisements and create an enabling environment for the production and export of local broadcast and media products that will contribute towards job creation.

In 2009, the Government established measures to address the state of the ICT sector through building the required infrastructure and developing the necessary policy and legal frameworks. This resulted in The East African Marine System (TEAMS) and the National Optic Fiber Backbone Infrastructure (NOFBI) that improved the international and national broadband connectivity, reduced cost of communications and increased internet connectivity speed. The Kenya Communication (Amendment) Act 2009, the Information and Communications Regulatory Guidelines 2010, the Special Economic Zone Policy and Legal Frameworks are interrelated policies formed by the Government.

4.2.8 Building Policy

This is a national policy that ensures that Design and erection of certain buildings are developed according to law. It states that, unless the council otherwise agrees, a person proposing to put up a building of a type described in by-law 127 of these Bylaws, shall employ for the purpose of the

architectural design thereof, a registered architect, and for the purpose of the structural design thereof, a structural engineer and shall retain the services of such architect or structural engineer for the purpose of supervising the erection of such building.

4.2.9 Science, Technology and Innovation Policy and Strategy

The policy state that Kenya's innovation system is linear and does not effectively serve critical national needs. The government plans to adopt a new innovation system to ensure that the education and research system, the business system, the intermediate organizations, ST&I infrastructure and framework conditions in which they operate interact dynamically and respond to national needs (Science, Technology and Innovation Policy and Strategy, 2009).

The policy is skewed towards Science and Technology whereas innovation prejudiced. The policy maintains that Mathematics and science are the foundation upon which rests a country's leadership in innovation and its economic prominence. This expertise is required to build and sustain economic and scientific leadership in a world whose focus has evolved from agricultural to industrial and finally informational. Apart from science and technology other novation disciplines are ignored in the policy. Programmes outlined to be carried out in the policy none is on innovation. It is also noticeable that design is not included in the awards and fellowship programmes nor does it in the establishing of Science and Technology parks and industrial incubators. Public awareness and round table discussion do not include innovation.

4.3 Training Institutions

Design training is offered in few public universities. These include the University of Nairobi, Kenyatta University, Jomo Kenyatta University of Science and Technology, and the Technical University of Kenya, the Technical University of Mombasa. Maseno University and Moi University also have budding design programmes. The study established that most private universities have not embraced design training. Most courses offered in the mentioned universities categorize graphic design under Communication and treat it as one of the subjects (See Table 3). The scope of training in the country hinders in-depth training of design in general. Fields of design such as: Game design, Industrial design, Instructional

design, Interaction design, Lighting design, Military Design, Process design, Service design, Software design are not yet included in Design training programs in the country.

Private colleges teach design and play a key role in the industry. The study found out that the Academy of Graphic Technologies based in Nairobi was started in 2000 and is in association with West Herts College in the United Kingdom, it runs a three-month Electronic Publishing Foundation course and graphics design. Since its inception, over 800 students have been trained. Upon completion of their courses, students are absorbed by the job market.

The Buruburu Institute of Fine Arts based in Nairobi began in 1993 under the sponsorship of the Catholic Church. It provides graduates with opportunities for either self-employment or formal employment in interior design, fashion design, graphic design, sculpture, product design and painting. In the same category is Evelyn College of Design started in 1976 in Nairobi. It offers courses in clothing construction, fashion, textiles and interior design. Its mission is to provide education for a successful career in the fast-growing and competitive design field. The Shang Tao Media Arts College based in Nairobi uses latest software, techniques, and technologies to train courses in animation, film, television and video games development.

Table 4: Public and Private Universities that teach design in Kenya

PUBLIC UNIVERSITIES		
Name of Institution	Location	Design Courses Offered
University of Nairobi	Nairobi	Graphic Design, Interior Design and Product Design
Egerton University	Njoro	-
Jomo Kenya University of Agriculture and Technology	Nairobi	Product Design
Dedan Kimathi University of Technology	Nyeri	
Kenyatta University	Nairobi	Graphics and product Design
Chuka University	Chuka	-
Technical University of Kenya	Nairobi	Graphic Design
Pwani University	Mombasa	-
Technical University of Mombasa	Mombasa	Graphic Design
Maseno University	Maseno	Interior Design
Kisii University	Kisii	-
University of Eldoret	Eldoret	-
Jaramogi Oginga Odinga University of Science and Technology	Kisumu	-
Multimedia University of Kenya	Nairobi	Communication Design
Karatina University	Karatina	-
Meru University of Science and Technology	Meru	-

University of Kabianga	Kericho	-
Laikipia University	Laikipia	-
Maasai Mara University	Narok	-
Masinde Muliro University of science and Technology	Kakamega	-
South Eastern Kenya University	Kitui	-
Moi University	Eldoret	Graphic Design
PRIVATE UNIVERSITIES		
African Nazarene	Nairobi	Communication Design
Catholic University of Eastern African	Nairobi	-
Daystar University	Nairobi	Communication Design
Kenya Methodist University	Meru	-
Scott Theological College	Limuru	-
United States International University	Nairobi	-
University of Eastern Africa, Baraton	Nakuru	-
Pan African Christian University (PACU)		-
St. Paul's University	Limuru	-
Strathmore University	Nairobi	-
Kabarak University	Nakuru	-
Great Lakes University	Kisumu	-
GRETSA University	Thika	-
KCA University	Nairobi	-
Kiriri Women's University of Science and Technology	Nairobi	-
Presbyterian University of East Africa	Nairobi	-
Mt. Kenya University	Thika	-
Adventist University of Africa	Nairobi	-

Few universities and colleges in Kenya offer Design training making few Design professionals in the country. The distribution of these institutions is narrowed to major urban areas denying interested learners in other parts of the country to study design. Design training options are limited to product design, interior design and graphic design. The study shows a high concentration of private colleges offering Design courses in Nairobi.

4.4 Design Profession in Public Service

There are a variety of public design organizations in Kenya which include government ministries, government departments, non-governmental organizations, international organizations and training institutions. Most. The current public sector has fourteen designers spread in the Ministries of Land, Housing and Urban Development, Health, Information, Communication and Technology (ICT), Industrialization and Enterprise Development and Agriculture. The impact of Design in the public sector is minimal because of the low number of designers that translates in inconsequential Design functions. Most of the Design functions are out-sourced because most Ministries do not have design departments.

Table 5: Distribution of Designers in government Ministry Structures

Ministry	Design Department	No. of Designers
Ministry of Interior and Coordination of National Government	-	-
Ministry of Devolution and Planning	-	-
Defence	-	-
Foreign Affairs	-	-
Education	-	-
The National Treasury	-	-
Health	-	1
Transport and Infrastructure	-	-
Environment, Water and Natural Resource	-	-
Land, Housing and Urban Development	1	9
Information, Communication and Technology	-	1
Sports, Culture and the Arts	-	-
Labour, Social Security and Services	-	-
Energy and Petroleum	-	-
Agriculture, Livestock and Fisheries	-	1
Industrialization and Enterprise Development	-	1
Commerce and Tourism	-	-
Mining	-	-

The Schemes of service for Design is revised by the Ministry of State for Public Service periodically in line with emerging human resource needs in the public service. The 2010 revision established seven grades of graphic design assistants and eight grades of graphic designers. The scheme is used in the recruitment, deployment, retention and general development of the designers. The objective of the revision is:

- To provide for a well-defined career structure, which will attract motivate and facilitate retention of suitably qualified and competent Designers
- To provide clearly defined job descriptions and specifications with clear delineation of duties and responsibilities at all levels within the career structure to enable each officer to understand the requirements and demands of the job.
- To set standards for recruitment, training and advancement within the Scheme of Service, on the basis of academic qualifications, knowledge, merit and ability as reflected in work performance and results.
- To ensure appropriate career planning and management succession.

The Revised Scheme of Service of 2010 for graphic designers vested the administration of the scheme to the Permanent Secretary, Ministry of Public Works in conjunction with the Public Service Commission and in consultation with the Permanent Secretary, Ministry of State for Public Service. Previous schemes of service for designers decentralised the administration of Design to the permanent secretaries in various ministries in the previous and current schemes. The role of Design is not clear. Officials of some ministries are compelled to make decisions that affect design in different ways, for example, abolition of Design positions in their institutions or trading-in of certain design cadre in favour of other careers. Some ministries do not understand how Design could add value to key functions of these ministries.

4.5 Functions of design in the public service

Functions of design in the Public service are affected by the functions assigned to officers serving in various positions of design. For instance the function of a Graphic Design Assistant involves the interpretation of a graphic designer's sketches such as visualization and impressions, still life; general drawings; illustrations; manual/digital colour separation; painting; typographic design; photography and preparation of finished artwork for printing. It involves the handling of creative artistic work; visualization and impressions; still life; instrumental and general drawing; illustration, manual/digital colour separation; textile design; product design; modeling and ceramics; painting; sculpture; typographic design and preparation of finished artwork for printing. The function further entails photographic design; computer graphics; exhibition design; model making; mural painting; design of monuments; providing colour schemes for government buildings and institutions; corporate identity and house style including planning and costing of design and printing works. The function also involves adjudication on artistic works and projects.

In 2013, the design professionals in the Ministry of Public Works requested the Department of Personnel Management to establish a Design department in public service. The distribution of designers in section 4.4 shows the disparity among ministries. Various design sections in the ministries and departments have no link and therefore work in isolation.

4.5.1 Design Opportunities in Public Sector

Unfavourable scheme of service for designers is the reason why public sector has few Design professionals. All designers interviewed agree to the fact that the title ‘Graphic Designer’ used in the schemes is not appropriate and limits the scope of design in the civil service. It does not encompass product design, interior design, web design and process design. In addition, the duties of design or graphic designers are absolute because they do not respond to the public needs. The current technological development and progression in the service is slow and frustrates the hire and retention of design professionals. Most designers resign from the service due to lack of career growth in. As depicted in appendix 3, the highest design position for example, is Chief Graphic Designer on job group “P”. An officer on this position is the heads a design unit. Duties at this level entail preparation and printing of reports, newsletters, calendars, cards, dimensional design; display stands for local and international exhibitions and trade fairs; model making; designing/making murals and colour works. In addition, the work entails carrying out research relevant to a television production; visualization of producers’ scripts into sketches and models; attending production rehearsals; preparation of animation storyboards; liaising with programme producers; and clients on commercial requirements in design for television advertisement and directing, supervising and controlling staff. Figure 7 shows that there is lack of designers at Job Group “S.” Therefore issues of Design Policy are beyond the scope of all serving designers in the public service.

The progression path in the public service is a factor that causes a high-turn-up for designers in the service. Ministries and departments have traded-in senior Design positions to allow the growth of other professions. This has happened due to ignorance on the value of design in the ministries and selfishness. The trade-in has destroyed the career path for many designers therefore affecting the impact of the design profession. Few designers who remain are stifled in junior positions where they cannot develop appropriate policy.

Design structures in most ministries are not well defined. Administration officers in the ministries are not aware of the role of designers and therefore assign them any task available. Findings indicate that designers in the public sectors are weighed down with tight datelines and left with no time to objectively discuss design issues of public interest. Some ministries and departments have one designer who gets instructions from many supervisors and some are ambushed with tasks with unclear briefs or briefs that keep changing. Consequently, designers hardly find time to join and attend to professional bodies or associations.

Table 6: Graphic Design Officers in the Public Service

Current Designation	JG	Positions	Institution
Chief Graphic Designer	S		-
Senior Principal Graphic Designer	R		-
Principal Supt Graphic Designer	Q		-
Chief Supt Graphic Designer	P	2	Land, Housing and Urban Development
Senior Supt Graphic Designer	N	2	Land, Housing and Urban Development
Supt Graphic Designer	M	-	-
Graphic Designer I	L	4	Commerce and Tourism and Sports, Culture and the Arts
Graphic Designer II	K	1	Information, Communication and Technology (ICT)
Graphic Designer III	J	5	Land, Housing and Urban Development

4.5.2 Design Practice in Government Corporations

Government corporations are state-owned bodies formed to undertake commercial activities on behalf of the public. Findings of the study indicate that corporations have functions that involve design but do not employ designers. A few corporations have one or two Design professionals who carry out Design functions for the entire organisation. The majority of corporations operate without in-house designers. A few involved in Design development are outlined in the Table 6 below.

Table 7: Design functions in selected Government Corporations

State Corporation	Design Functions	No. of Designers
Kenya Bureau of Standards (KEBS)	Designs standards	-
Kenya Industrial Research and Development Institute (KIRDI)	Research and Innovation	-
Kenya Industrial Training Institute (KITI)	Design Training	-
Kenya Industrial Property Institute (KIPI)	Design Protection	-
Export Processing Zones Authority (EPZA)	Competitiveness of local designs	-
Kenya Copyright Board	Design protection	-
Bomas of Kenya Ltd	Preservation & Promotion of Cultural Designs	-
Gilgil Telecommunications industries	Product Design	-
Industrial and Commercial Development Corporation	Product Design	-
Kenya Agricultural Research Institute	Research and Innovations	-
Kenya Broadcasting Corporation	Communication Design	6
Kenya Forestry Research Institute	Design Materials	-

Kenya ICT Board	Designer	1
Kenya Industrial Estates	Patent Policy	-
Kenya Industrial Property Institute	Industrial Designs	-
Kenya Industrial Research & Development Institute	Design Training	-
Kenya Literature Bureau	Graphic Design	5
Kenya Meat Commission	Packaging Design	-
Kenya National Examination Council	Illustration/ Graphic Design	-
Kenya Ordinance Factories Corporation	Product Designs	-
Kenya Roads Board	Road safety Designs	-
Kenya Seed Company Ltd	Packaging Design	-
Kenya Tourist Board	Service Design	-
National Environmental Management Authority	Sustainable Design	-
National Housing Corporation	Inferior Environment Design	-
National Museums of Kenya	Preservation of Cultural designs	-

4.6 Design Career in the Private Sector

Comparison carried out between designers in the public and private sector shows that private sector employs more designers than the public sector due to size and nature of functions in the sector. Private sector is profit oriented as opposed to public sector and therefore employers push design to be productive. Designers in the private sector hardly join professional association because they lack time. Movements of designers in their pursuit for better terms of employment or after expiry of contract period are common within the sector.

A clear picture of design in the private sector is seen in about 300 registered design companies and design businesses in Kenya. The majority are Design firms that consist are solely an individual designer. The Design firm consists of several designers and other personnel. The survey also exposes that most firms registered as Design entities do not practice design but sell products sourced from other design regions such as imported textiles and apparels, furniture, kitchenware and building materials. Instead of employing designers, they favour marketers and sales personnel.

Despite the financial affluence in the private organisation, there is lack of a National Design Awards for designers in recognition of excellence, innovation, and enhancement of the quality of life. Most of these firms have no Design department. The Design is usually restricted to a small unit in the production department. Designers are treated as subordinate to other professionals.

Graduate designers engage in freelance design or practice as their first employment. This trend continues until they get into formal employment. Those who become successful freelance designers move on to private practice by setting up Design businesses. Fields of design in which freelancing is common include: publishing, filmmaking, editing, photography, event planning, copy editing, proofreading, web design, graphic design, video editing, video production and illustrations.

Publishing Companies employ majorly graphic designers, photographers and illustrators as this form an integral part of publishing. Designers in the publishing firms prepare the artwork for printing through processes such as typesetting, layouts, specification of paper quality, binding method, casing and proofreading. Designers do layouts, colours, typography, cover design and ancillary materials such as posters, catalogue images and other sales materials. Pictorial publications or illustrated publications are the most design intensive publications, requiring extensive use of images and illustrations, captions, typography and a deep involvement and consideration of the reader experience.

Media agencies and advertising agencies in the country vary in nature and capacity. Some are small offices that have few designers while others employ many designers. There are also international Design agency branches whose Design teams include locally trained designers. However large or small the agency, there is a structure. In the smaller agencies, designers perform more than one role in pursuit of creating and producing print and broadcast advertising. A large agency consists of executive Design directors, Design director, associate Design director, copywriters, art directors, broadcast producers, print production managers and traffic managers.

Manufacturing Companies employ designers to integrate product design and process plan to achieve products that are easy and economical to manufacture. Design is crucial in manufacturing since about 70% of the manufacturing costs of a product (cost of materials, processing, and assembly) are determined by design decisions. Production decisions (such as process planning or machine tool selection) account for only 20%. Designers are therefore recruited in food-processing industries such as grain milling, beer production, sugarcane crushing, and the fabrication of consumer goods, like utensils. The informal sector (Jua Kali) in manufacturing of clothes, household goods, motor-vehicle parts, and farm implements produce the designs without professional input.

Although the private sector employs the highest number of designers, it has no structure that would advocate policy issues in the country. Therefore, having a National Design Policy has not been an agenda in the mind of designers both in private and public service.

4.7 Design Policy Formulation Process

The researcher established that line sector ministry is responsible for initiating and managing public policy formulation process. Stakeholders including civil society, local communities and professional groups have a right to contribute during the formulation of a public policy after identifying the problem in society that requires government commitment and direction. As depicted in figure 6 below, policy formulation begins with the identification of a problem or issue at the grassroots and will end when the policy document reaches Parliament for discussion and approval as a Sessional Paper. Below is an analysis of the findings on the status of design policy formulation process in Kenya.

Table 8: Analysis of design policy formulation process in Kenya

OBJECTIVE	FINDINGS	IMPACT ON DESIGN POLICY		CONCLUSIONS	
		WEANESSES	STENGTH		
Recommend National Design Institutional Structure	Number of designers who serve in the public service is small.	<ul style="list-style-type: none"> • Slow or missing career growth which leads to high turnover of designers • Diminishing number of experienced designers affect policy initiative 	-	Lack of capacity to formulate National design policy	
	Public and private sectors have low capacity to initiate a national design policy	<ul style="list-style-type: none"> • Lack of appropriate design policy to guide private sector • Lack of consumer awareness of good design practice • Most serving designers in both public and private sector are not aware of policy formulation process 	-	Lack of capacity to formulate National design policy	
	Professional design bodies are few and operate as welfares bodies in the country	<ul style="list-style-type: none"> • Affiliation to professional bodies is low. • Professional bodies do not lobby government on design policy issues • Most designers work and stay in major cities away from the public needs • Design training is offered in few universities situated in cities • Designers have low opinion about professional bodies 	<ul style="list-style-type: none"> • Professional bodies are active at Design college forming basis for the need for professional affiliation • Design colleges encourage designers to affiliate to international design organisations 		Lack of capacity to lobby government to formulate National design policy
	Public awareness on the value of design is low	<ul style="list-style-type: none"> • The general public lack knowledge on the value of a designer • There is no engagement between design industry and the general public needs and issues. • Design training is geared towards high end products and services. 	-		Lack of capacity to formulate or engage the public or decision makers on need for a National design policy

4.8 Professional Body Contributions to National Design Policies

Research findings indicate that Kenya has a few registered Design professional bodies which are active on national design agenda. Most of these bodies are seated in the capital city and aim to bring professionals together in the Private Sector, Public Sector and Academia. While this intension is noble, it has not been achieved due to lack of funds and membership. Lack of clear professional impact has made designers loose enthusiasm in professional bodies. The

registration of designers to his bodies has been low, leaving the academia to discuss design within their academic circles. There are weak linkages between professionals and stakeholders in the Design industry where policy makers, manufacturers, product developers and financial institutions have no regard for design. Some of the outstanding professional bodies studied are discussed below:

- i. **The Design Kenya Society (DKS)** is an organization whose vision is to respond to the dynamic, professional and development needs of promoting the country's good design practice. Its vision is to spearhead sustainable design that involves research and one that practices partnership with industry to spearhead industrialization in Kenya. Some of its key objectives are;
 - a. Create and maintain liaison between stakeholders in Design professions, Design education and Design industry.
 - b. Promote excellence in design at all levels in both the formal and informal design environments.
 - c. Identify need, initiate, encourage and coordinate research and development programs.
 - d. Raise the general level of Design literacy and awareness in Kenya.
 - e. Act as a catalyst/mediator for development in Design and leadership.
 - f. Encourage the development and utilization of local Design skills so as to develop the manufacturing industry at all levels in the private and public sector.
 - g. Act as an authority for Design practitioners and professionals.
 - h. Provide a platform for regular networking through conferences, seminars, workshops, exhibitions and publications.

The Design Kenya Society draws its membership from the Design professional fraternity, students and individuals interested in promoting professional design. The society has successfully held exhibitions and seminars. DKS is affiliated to the International Council of Societies of Industrial Design (ICSID) and International Design Alliance (IDA), through Network of Africa Design (NAD).

- ii. **Association of Fashion Designers Kenya - AFAD (K)** The Association of Fashion Designers of Kenya (AFAD-K) is a professional fashion organization formed to assist

upcoming designers and fashion professionals to begin and advance their careers in the fashion industry. Their primary objective is to promote the fashion industry in Kenya and internationally. AFAD seeks to establish best practices in the industry by raising awareness on the need for excellence and high standards. Additionally, it continues to promote excellence and leadership by setting industry standards, being active on key industry issues and supporting the next generation of leaders

- iii. **Architectural Association of Kenya (AAK)**, established in 1967, is Kenya's leading Association for professionals in the built and natural environment in Kenya. It incorporates Architects, Quantity Surveyors, Town Planners, Engineers, Landscape Architects and Environmental Design Consultants and Construction Project Managers.
- iv. **The Photo-Journalists Association of Kenya (PAK)** was registered in October 2007. The objectives of PAK as a non-profit making professional and social body include the promotion, and development of ethics and quality photojournalism in Kenya. The association also seeks to promote professionalism, friendship and harmony among professional photo-journalists in Kenya.
- v. **Board of Registration of Architects and Quantity Surveyors:** Establishment in 1934 and had only the Architects and Quantity Surveyors of European origin. There after the Asians were incorporated. It was until late seventies that Africans of Kenyan origin were incorporated. To date the Board has registered 1308 Architects and 687 Quantity Surveyors. The Board has come up with over 42 practice notes since year 1960 developed to assist in the smooth running of architecture and Quantity Surveying. In a 569th board meeting was held on 28th July 1995 to discuss "Interior Design" in the country. The notes state that "an Architect is sufficiently trained to appreciate the works of interior design. Those in the market who describe themselves as "Interior Designers" and practice as such have not been formally trained as interior designers. The greater public interest in this professional discipline will be best served by Architects. This rule does not encourage designers who are not Architects to practice interior design. Previously Interior design was seen as playing a secondary role to architecture but now it has many connections to other design disciplines like industrial designers, Engineers, product designers, fabric designers, builders and craftsmen.

Design professional bodies discussed above lack strength to lobby government to come up with policies that would enhance some of its intentions. Lack of strength is due to lack of enough membership from the public and private sector and weak Design structures in these sectors. Therefore, most of its agenda are not achieved because of existing weak Design policies.

4.9 Policy Formulation Process in Kenya

Public policies and the making of public policy are the preserve of the Executive branch of government as seen in chapter 2.4. It is therefore the duty of the Executive to draft the policies and spearhead the process of their discussion and finalization.

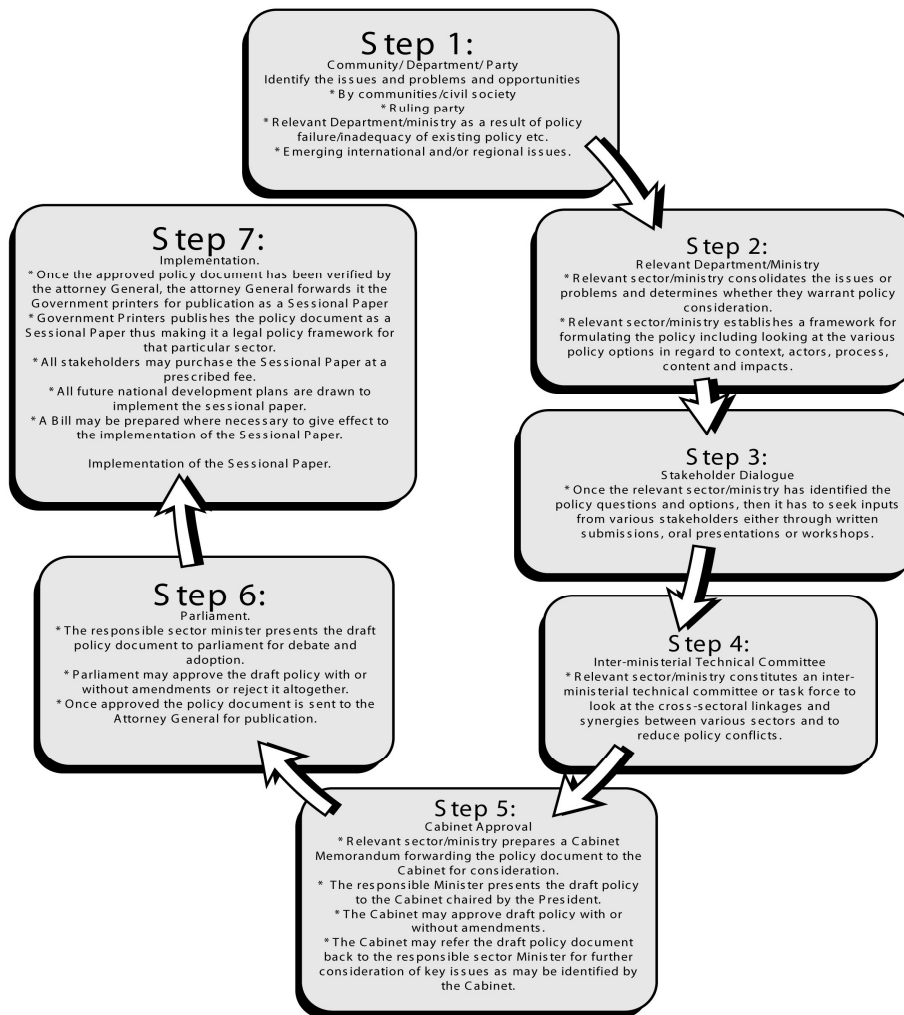
Table 9: Analysis of design policy formulation process in Kenya

OBJECTIVE	FINDINGS	IMPACT ON DESIGN POLICY		CONCLUSIONS
		WEANESSES	STENGTH	
Recommend National Design formulation process	<ul style="list-style-type: none"> • Most designers are not aware of policy formulation process used in the country • Policy makers are not aware of the value of design to the country • Policies of design are scattered in most national policy documents and are not effective 	<ul style="list-style-type: none"> • Designers do not understand design industry and therefore do not discuss design issues • Policy makers do not understand design industry and therefore do not discuss design • Policies of design are created haphazardly by various ministries and departments without engaging designers • Biased policies for science and technology affect design in the country 	-	<ul style="list-style-type: none"> • Designers should engage the public and policy makers to formulate National design policy that harmonises all design functions in the country. • Policy makers should guide designers in appropriate policy process • A national design institution would help in the formulation, implementation and evaluation of national design policy
	<ul style="list-style-type: none"> • Science, Research, Technology and innovation are fields discussed as one in most national policies and strategies. 	<ul style="list-style-type: none"> • Innovation or design is not given equal treatment and emphasis • Design is made to subordinate to other sectors • Design is not appreciated in social activities such as agriculture, health and governance 	Some policies attempt to look at design as a key element in commerce and industry	<ul style="list-style-type: none"> • Design directly affects people and should have a policy created through the participation of all stakeholders.

There is clearly defined and commonly known procedure for development of policies in the country. The essential stages of public policy formulation as indicated earlier involve the

drafting of a policy by the relevant ministry, comments and input, interrogation by the public, stakeholder's discussions and approval by cabinet. Thereafter, the relevant Ministry can publish it as a policy or, in certain cases, take it to Parliament for discussion and adoption as a sessional paper. Below is a detailed process indicating seven key stages:

Figure 6: Policy formulation process in Kenya



(Source: Ludeki, Wamukoya, Walubengo 2004)

Step 1: Identification of a problem/issue: At this stage a problem or issue is defined and some background information is given to explain how the problem comes about, and attempts

to suggest courses of action to avoid disaster or further catastrophe. There are number of instances in which a problem/issue may be identified. These include:

- In the course of implementing an existing policy during which an issue arises that cannot be effectively handled within the existing policy framework (eg. evaluation of existing policies/inadequacy or policy failure);
- New political and economic dispensation (economic change and political realignment);
- Pressure of interest groups on a particular issue (eg. grass root groups, NGOs/CBOs, private sector, professional associations); and
- New developments arising from bilateral and multilateral instruments (e.g. globalization, Millennium Development Goals (MDGs))

Step 2: Policy Proposals: The relevant sector/ministry usually establishes either an internal committee or a multi-sector task force to frame the problem and consider possible policy options. In some instances, a consultant may be hired to undertake an in-depth analysis before recommending policy options to be considered. It is during this stage that sources of information or experience to shape various policy options are teased out. Often this opens up what the basic assumptions are.

Step 3: Stakeholder dialogue/inputs: This is the most important stage that opens the policy formulation process to various stakeholders and interest groups. At this stage, stakeholders may reinforce the policy option and patterns of interests, but they can also gradually change them. At times stakeholders - understood as both individuals or organizations especially CBOs, NGOs, business associations and professional bodies - can through their choices and strategies make quite a difference on the proposed policy options. They can do this by choosing one option over another or by proposing new options altogether which reconcile contradictory interests. The best way of informing policy options is to have a clear and visible success story to present to policy-makers. Having good documentation of success stories ready can help when it comes to making policy choices. This is a function that is played effectively by civil society organizations.

The final document that reflects inputs by the various stakeholders' views is put together by the relevant sector/ministry for presentation to an inter-ministerial committee to ensure cross-sector synergies.

Step 4: Review by Inter-Ministerial Technical Committee: This stage is important in ensuring that there are cross-sector inter-linkages between policies to avoid obvious contradictions. It is at this stage that sector complexities and uncertainties are addressed to ensure consistency in public policies especially those that traverse crosscutting issues.

Step 5: Presentation and Adoption by the Cabinet: The sector/ministry before presenting the Draft Policy for approval by the Cabinet prepares a Cabinet Memorandum outlining the basis upon which the new policy developed with highlights of key milestones that the new policy aims to achieve. The Cabinet may approve the draft policy in its present form or with amendments or defer it for further enrichment where additional input is required. Where the Cabinet approves the policy document with or without amendments, it paves way for the said policy to be prepared for presentation to Parliament by the responsible sector minister for debate and approval.

In instances where the Cabinet defers or rejects the draft policy, then the responsible Minister shall be compelled to address issues raised by the Cabinet before the same could be taken back to the Cabinet for consideration.

Step 6: Presentation and adoption by Parliament: Once the Cabinet has approved the draft policy, then the responsible sector minister in collaboration with the Attorney General's office will prepare it for presentation in Parliament for debate and adoption. In Parliament, the Draft may be referred to the relevant Parliamentary Departmental Committee in the case of design matters the Departmental Committee on industry, Communication and infrastructure for closer scrutiny. Parliament may approve with or without amendments or reject the policy. Where Parliament adopts the policy it then moves to the final stage where it is given a Sessional Paper number before being published by the Government Printer. In instances where Parliament rejects the policy then the responsible sector Minister will have to wait for a period of six months before the same policy could be brought back to Parliament.

Step 7: Publication as Sessional Paper: Once the approved policy has been given a sessional paper number it is published by the Government Printer and made available to members of the public and all other stakeholders at a prescribed fee. Once published, the Sessional Paper becomes an important instrument which guide the operations in that particular sector.

4.10 Main Actors in Public Policy Formulation Process

The Ruling Party: Normally the Government of the day implements the policy of the ruling party. Because of that the ruling party plays a big role in influencing public policy. In fact, most Government policies that are public policies are made out of the policies of the ruling party. However, it is important to note that both the public and Civil Society Organizations including NGOs can influence the public policies through lobbying the various parties to include those interests in their manifestos.

Line Ministry: The Line Ministry identifies the problem and issue and sets out to formulate a public policy to help the Government to provide guidance and directions on how the problem or issue ought to be handled.

Cabinet: The Cabinet, which comprises of all ministers under the chairmanship of the President, is the main body that advises the President on all matters of the Government, including public policy. The minister responsible for a particular sector policy normally puts the proposed policy before a Cabinet meeting for discussion accompanied by a Cabinet Memorandum that outlines the major aspects of the policy, its need and envisaged achievements if policy is adopted. The Cabinet may adopt the policy with or without amendments or may reject the proposed policy altogether. Once the Cabinet has approved the policy, the minister responsible for the sector policy then presents the policy to Parliament.

Parliament: Parliament has the overall responsibility of adopting the policy as a Sessional Paper. The Minister responsible for a particular sector policy presents the policy before the House for consideration and adoption. Parliament may have the policy document looked at carefully by the relevant Parliamentary Departmental Committee. At the Committee stage stakeholders may suggest areas for improvement.

The Committee then presents its report to the House after which the House may adopt the policy with or without amendments or reject the policy altogether. Upon adoption of the policy by Parliament, the line ministry in collaboration with the Attorney General's Chambers will cause the new public policy to be published as a Sessional Paper by the Government Printer for implementation and distribution.

Once published as a Sessional Paper, any interested party may purchase a copy at a prescribed fee from the Government Printer.

Civil Society Participation in Formulation of Public Policy: Civil society is an important group that can help the government to formulate policies to incorporate the community voice. In this regard, civil society can prepare local communities to identify policy questions that will help address their needs, interests and aspirations for consideration by policymakers. Furthermore, civil society organizations are best placed to build human and institutional capacities of local communities to enable them effectively participate in innovation policy dialogue.

More specifically, civil society can participate in policy making process by:

- Initiating review of the existing public policy by identifying problems of concern.
- Promoting formulation of new policy.
- Conducting research which will improve policy makers by supplying them with accurate data required in taking strategic policy.
- Provide technical assistance and other inputs during the formulation of policies.
- Lobbying policy makers and other stakeholders to influence the formulation of crucial policies as well as securing their adoption.
- Creating awareness among the public on various public policies.
- Assist in the implementation and monitoring of public policies and
- Networking.

The researcher made a review of the processes used in developing past policies to see if an established trend in public policy would come to light. According to the findings, the processes followed in developing public policies differ. The disparity was attributed to the

fact that policies emanate from different hierarchies, hence the process to be followed depends on the hierarchical level. There are overarching, fundamental and national policies which must be taken to Parliament for debate, while others need not reach Parliament. It is however not clear how the decision is reached as to which public policy should go to Parliament, the levels of consultation and the stages to be followed before the policies get adopted.

Kenya Institute for Public Policy Research and Analysis (KIPPRA): This is an autonomous public institute that was established in 1997 through a Legal Notice and commenced operations in June 1999. In 2007, the KIPPRA Bill was signed into law and the KIPPRA Act No. 15 of 2006. The Institute is thus an autonomous Think Tank established under an Act of Parliament to provide quality public policy advice to the Government of Kenya and other stakeholders by conducting objective research and through capacity building in order to contribute to the achievement of national development goals. The Institute:

- Conducts objective research and analysis on public policy issues with the goal of providing advice to policy makers.
- Provides advisory and technical services on public policy issues to the Government, government agencies, and other stakeholders.
- Collects and analyses relevant data on public policy and disseminates its research findings to a wide range of stakeholders through workshops/conferences, internal seminars, research papers, policy briefs, a newsletter, and the Kenya Economic Report.
- Develops and maintains research resources and databases on public policy and related issues, and avails these to the Government, the private sector and academic institutions.
- Undertakes contracted public policy research and analysis for the government and clients from the private sector.
- Undertakes capacity building activities for government and private sector officers.
- Serves as a point of contact and encourages exchange of views between the Government, private sector and other civil society.

4.11 Summary

Chapter 4 dwelled in qualitative data analysis which signified salient issues which hindered appropriate development of a National Design policy in Kenya. Below is a summary of findings which answered to the objectives of the study.

Table 10: Summary of study findings

NO.	OBJECTIVES	SCOPE OF ISSUE	FINDING
1	Investigate the current policies of design in Kenya	Pre-independence Influence on design	Colonial Policy only enhanced foreign designs. Colonial policy discouraged growth of local design
		Post independence Influence on design	Africanization Policy in post independence was aimed to empower local industry but failed due to foreign competition. Foreign designs marred local designs and he entire industry.
		Public Policy regime	Successive public policies failed to emphasise local designs. There has been high dependence on foreign products, services and technologies since independence
		Constitution of Kenya	The current constitution has articles that recognise design ability to provide quality products, services and visual communication. It enhances protection of cultural artefacts
		Vision 2030, (Kenya's development Blue Print)	This national development policy has various planned programmes where living standards of people of Kenya will be improved through social and economic innovations.
		Public Policies in general	Formulation and implementation of design policy is scattered in many policies. Design professionals participation in these policies is minimal. Responsibilities fall under many institutions.
		Science, Technology and Innovation policy	Science and Technology sectors are favored. Mathematics and science are recognized to be the foundation of innovation and economic prominence whereas other innovation disciplines are ignored. Innovation is not among the policy flagship programmes. Design is not included in the: (i) awards programmes (ii) fellowship programmes (iii) establishing of Science and Technology parks and industrial incubators (iv) round table discussion and public awareness. In most strategies in the policy, innovation is treated passively.
		Ministries and Departments	Most ministries and government departments have no schemes of service for designers and therefore do not employ designers. There is no

			department of design in any Ministry. Current designers are few and on junior positions therefore design decisions are made by none designers. Since the sector Ministries are incognisant of design there is no capacity to initiate design policy in the country.
		Art and Design Education and Design Training	Art and design was expunged as a compulsory from the syllabus of primary and secondary education. Therefore few secondary schools in the country teach the subject. Institutions that offer design training are situated majorly in urban regions and out of reach to many students.
3	Recommend national Design institutional structure	Public Sector	Designers in the public sector are few and lack capacity to initiate national design policy. There is also lack goodwill for the design profession which is interlaced in many sectors
		Private sector	The sector has many designers and high potential but there is lack of leadership and structure to formulate design collaborations and national design policy
		Design Schools and Colleges	Design bodies formed by design educators based in learning institutions are vibrant in creating collaborations among students but have no capacity to impact on national design policy. They are not able to bring all professionals in the industry on national policy objectives.
4	Propose a National Design Policy formulation process	Professional Bodies	Professional bodies: There are few registered design bodies which are operating as welfares associations and lack public interest and their objectives are detached from the public needs.
		Policy Making Bodies	Presidential Decree: President has powers to make decree that favour design and innovation in the country. The danger with this system may be highly politicised and may lack goodwill from stakeholders.
			Line Ministries: Design policy is scattered in many policies and responsibilities spread in many institutions. The ministry lack capacity to formulate, implement national design policy such as Nyayo Car project
			Parliament: Minister responsible for design sector have not presented design policy bill before the parliament for consideration and adoption.
			Kenya Institute of Public Policy and Research Analysis: KIPPRA has not provided advisory and technical services on public design policy to the government. It is not made aware of the value of design to the public.
			The Ruling Party: Government of the day implements the policy (manifesto) of the ruling

			<p>party. Design has not been fully articulated in policies of political parties in the past.</p> <p>Cabinet: In the past years to date the Cabinet has not been presented with a design policy memorandum for discussion and subsequent advice to the president.</p> <p>Civil society: The civil society has not been engaged in local design as a public and national issue or in design policy advocacy.</p>
5	Establish the impediments to the establishment of a National Design Policy in Kenya	Policies of past Governments in Kenya	Policies of past governments remain responsible for the lapse in design industry which has continued to impede formidable policy to leverage design solutions to key national needs. Findings above form in full or in part key design obstacles to the realisation of National Design policy in Kenya.

5.0 CONCLUSION

5.1 Reflection on the Research Questions

Introduction section of this project offered three research questions which guided this study. The questions are repeated here to show how they have been answered through data collected and research findings.

5.1.1 What is the status of Design Policy in Kenya?

A review of the history of Design in Kenya suggests lack of design enthusiasm and goodwill from external influences. The British foreign policy, fearing competition, largely stifled design and manufacturing industry in Kenya during the colonial era. Post independent leaders did not overhaul this policy but instead embraced most of it. Although the Africanization Policy assisted the government to establish local manufacturing companies, the collapse of key manufacturing sector such as the leather and textile industries in the 1980s, not only reduced the pace of design advancement but scared new ventures to manufacture local designs in Kenya.

The status of design policy has shown that most national policies are loosely hinged to science, technology, research, development and manufacturing. The Kenya Vision 2030 outlines the need for the promotion of Small and Medium Enterprises (SME) in order to increase production and value addition on exports goods. Economic Report, (2009), in the contrary, promised that the government will promote creativity and innovation in SME's. The National Culture Policy in 2009 stipulates that production, use and preservation of Traditional Designs will be protected. Despite all the aspirations in the national strategies, the study indicates that Design institutions such as National Council for Science and Technology (NCST), Kenya Bureau of standards (KEBS), Kenya intellectual Property Institute (KIPI) and Communication Commission of Kenya (CCK) are not harmonized. Design issues in the STI policy was not adjudicated appropriately and therefore design or innovation strategies proposed are unclear and unachievable.

As highlighted severally in this research, policies of design in Kenya are largely uncoordinated and scattered to the detriment of good Design practice. A case in mind is the

many administrative challenges in the Design industry and lack of a unifying factor in the design industry. This has stifled the formulation of a National Design Policy.

Attempts by the government to improve the manufacturing industry were invested in the 2007 National Industrial Policy. This policy emphasised the importance of innovation in value addition strategy to products and services. In line with this strategy, there were various attempts to include innovation in the institutions created to coordinate and facilitate industrial development. The study discovered that this effort only proposed the appraisal of global design trends to re-orient the industrial production to the world demand but failed to create the means to achieve the dream. Policy documents have always appraised innovation to the international trends but have failed to create institutions to uplift design standards and trends realised by other developing and developed countries.

Design is not a familiar profession to many policy making individuals or organizations. Various government policies often emphasized on science and technology as key factors in industrialization. There is an assumption that science and technology policy takes care of design and therefore the participation of various spectrum of designers is not considered. The informal sector (Jua Kali), highly acclaimed to drive industrialization does not fully embrace design. The National Council of Science and Technology has no designer either as a board member or member of staff. While industrial parks are set to be established in various parts of the country, an institutional platform is not set for innovators / designers to engage in the implementation. Institutions that were created to enhance innovation in the country have low regard to design.

5.1.2 Is a National Design Institution Important?

The study reveals that various Design institutions exist in the country and perform different Design functions. Some of the design responsibility in the public sector is not adequately executed due to limited resources. Mechanisms for the public sector to assess and streamline design issues in the private sector are missing. Like-wise, the private sector acts without set standards. The Design program has not been adequately discussed or even initiated and therefore the necessary national Design Policy is missing. There is lack of an oversight body to link all design institutions; Design based manufacturing industry, service industry, stakeholders operating within government and private sector. The study shows that current

Design institutions are loosely linked and are therefore have no capacity to spearhead or even strongly engage either government of civil society on national design issue. One umbrella institution would be appropriate to grow design in Kenya.

To orient the local Design industry to global trends, a proposed national Design Institution will:

- Promote investments in the Design industry
- Create a link between Design industry, academic institution and other research organizations
- Assist industries to appreciate the importance of quality and effective design management in product manufacturing to upgrade market competitiveness
- Create a linkage between the design industry and other local industries
- Promote best design practices and innovations
- Build a partnership between public sector and private sector
- Compile and manage traditional and cultural design database
- Enhance awareness programs in the design industry
- Promote and protect Intellectual Property rights
- Take stock of the impact of Design in the economy

5.1.3 Which policy process is suitable for a National Design Policy?

The researcher analyzed various policy formulation processes in other countries. He made comparisons between successful and unsuccessful processes to establish reasons. To identify a suitable policy process for Kenya, the researcher co-opted suitable stages into the Kenyan process to avoid deviation from local policy trends as guided by national constitution. It is also due to the realization that the Kenya policy process is politically driven and geared towards devolution. The proposed process should contain the following eight stages:

1. **Problem identification:** Design professionals should identify and define the design problems and issues of human and national scope. Background information on the issues should be circulated to the stakeholders (designers, stakeholders, opinion

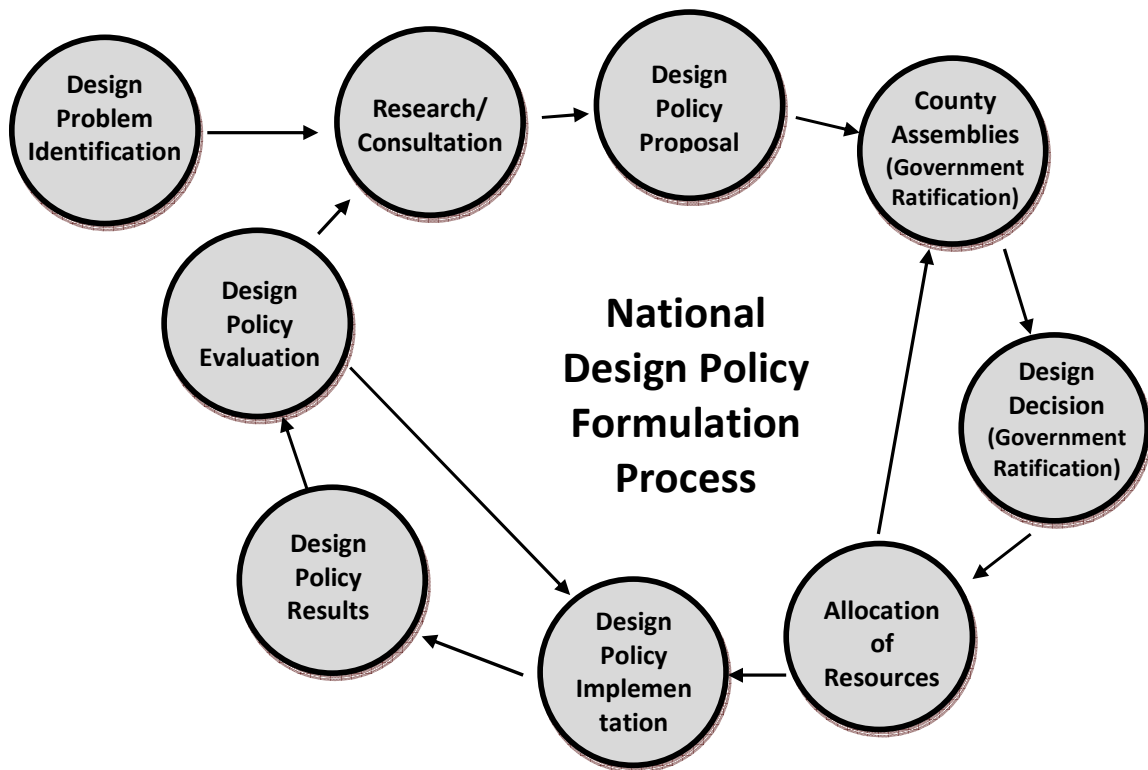
leaders and lobby groups) and tentative solutions proposed and opportunities and other proposed policy gains stated.

2. **Research and consultation:** The Design Industry or relevant government ministry should formulate policy proposals either through establishing an internal committee or Inter-Ministerial Taskforce. The team should craft the design problem and consider policy options and suggestions. Consultation should be done with designers and civil society representing the public. Ground research should be done on the context in which the policy will be implemented. Gather evidence of related policies. Assess level of funding. Consider potential results and risks.
3. **Stakeholder involvement:** Policy proposals should be exposed to various interest groups and to the general public. Review by an inter-ministerial technical committee to ensure cross-sector linkages between policies should be done to avoid contradictions. The legislature and public should own the policy idea, policy process and policy product.
4. **Government ratification:** Once the deliberations have taken place, the Ministry should draw up a Cabinet Memorandum seeking Cabinet approval. Once approved by Cabinet, the Ministry in consultation with various stakeholders should draw-up a draft. The office of the Attorney General should then prepare a draft bill for parliamentary to debate policy. The Cabinet and the President respectively should approve the Sessional paper to give it legitimacy. Once it receives Presidential assent, it should become an Act of Parliament, which can be enforced by law.
5. **Allocation of resources:** Resources have to be allocated and delivery plan formulated, allocating responsibilities for fulfillment of the objectives.
6. **Design Policy implementation:** A pilot program should precede implementation and basing on its outcome entire implementations carried out.
7. **Results:** Results of policy should be measured after a stipulated period.

8. **Evaluation:** Evaluation should be at every stage during the entire process. It is crucial to record the scenario prior to the start of the implementation in order to compare it against the post-implementation achievements. The results of the analysis should feed back into the proposal for a new policy. The implementation of the policy is carried out by the relevant design bodies either private or public depending on the sections of the subsequent Act.

The proposed process of policy formulation is designed for a scenario where there is no National Design Institution and its creation through an Acts of Parliament will be part of the Design Policy results or products. Policy institution therefore will take up an oversight role and evaluate the policy to come-up-with subsequent policy initiatives amendment through collaboration with government. The process is shown in figure 6 below:

Figure 7: Proposed national Design Policy formulation process



5.1.4 What are the Impediments to the Formulation of a National Design Policy in Kenya?

Both the colonial and post-colonial governments, educational systems and cultural orientations have had an impact on Design in Kenya. Over-reliance on foreign ideology, designs and technology has been harmful to the creative industry. The researcher concludes by pointing out findings after close scrutiny of the impeding factors to the National Design Policy. These impediments are as follows:

- 1) The researcher finds it ideal to draw conclusions in reference to the opinion of Crawford Young (1994) who stated that; “the character of the contemporary African state has been determined by its colonial origins. The colonial legacy in turn has been altered in crucial and often negative ways since political independence was attained.” An uncomfortable mixture of the pre-colonial, colonial and global economic structures exists in Kenya’s post - colonial social formation (Ndege, 2009). As previously indicated in the earlier chapters, that colonial foreign policy gagged local design activities and related manufacturing industry due to the discriminate quest to establish a market for overseas goods and services. This had a lasting negative impact in design and Design Policy. The colonial and post-colonial policies hindered design by devaluing original local art, craft, Design processes and research and imposing expensive, complicated and unsustainable designs on the natives. This happened initially through soft religious seduction and suppression in concentration camps. Local reservoir of design knowledge skills and materials were destroyed. Local Design studios with expensive artifacts and foundries were destroyed and designs looted. Local designers were brainwashed to accept foreign designed products and services. Currently, there is an influx of designs and technology from the United States of America, Japan and, increasingly, China. The consequence for this is the stagnation and deterioration of Design standards in the country.
- 2) The link between Design and the public has always been ignored is still missing. The impact of design to the public has not been significant. This is because home grown design, products and services which would be ideal to solve local problems have not been experienced by the public. There is a gap between a designer and emerging

national issues. The government has embraced Design to solve national problems but the means to achieve this is not planned. This is why various policies harp on science and technology key to development but evaluation do not realize significant outcome.

- 3) Design does not have a clear foundation in schools and colleges. It is not emphasized as science and mathematics. A move by the government to expunge art and Design subjects in schools has contributed to a low opinion on design. There is lack of equitable distribution of design knowledge and skills in the country because only national schools and few high cost schools offer art and design subjects. This denies many learners the opportunity to learn design in their early education. Further harm is the concentrations of tertiary institutions that train design in urban areas and which deny the rest of the community exposure to design education as well. In this case design ceases to be seen as a solution to the public issues but a course offered to few able learners for the few affluent persons.
- 4) The private sector employs close to 85 per cent of designers in Kenya with the rest being shared within the public sector and non-governmental organizations. A small percentage of designers quit design and are either engaged in activities that do not directly relate to design such politics, spiritual leadership, transport, food industry and the job creation. The nature of employment is either formal or informal. Freelancing is common with graduate designers. The job market is slim because of the earlier discussed social and economic factors that include lack of original manufacturing companies which consume budding original design concepts. Established private Design firms create micro policies for their agencies but are not conscious about the need for a National Design Policy. The private sector blames the government for design deterioration in the country due to trade policy and influx of foreign products. Designers in the private sector therefore spend their time doing design tasks or scrambling for the inadequate job instead of joining associations to craft policies that spur design opportunities.
- 5) The Ministry of State for Public Service develops the Schemes of service for Design in the public sector. In the scheme, the name Graphic Design Assistants and Graphic Designers is used to identify Design professionals in the public sector. This identity is

inappropriate to a field of design that has other disciplines such as Product Design, Interior Design, Industrial Design and Fashion Design. The Functions of design stipulated in the scheme limit design in the public sector. Administration of the scheme is currently vested in the accounting officer in the Ministry of Lands, Housing and Urban Development. The mechanism of reporting to the administrator is not provided for since each ministry operates individually without linkages with other government arms. Design Policy is only included in the functions of Chief Graphics Designer, Job Group 'S' which is the highest Design grade in the public service. The officer at this level is responsible for general administration that include:

- Approving colour schemes affecting interior and exterior designs of government and institutions
- Advising on typography and art as a means of visual communication
- Co-coordinating graphic design work in local and international exhibitions
- Stage designing and development of television broadcast materials;
- Providing consultancy on graphic designs
- Representing the Government in the Marketing Society of Kenya (MSK) and Advertising Agencies;
- Formulation, development and implementing of graphic design policies
- Development of graphic design standards.

Other functions include: Preparation and implementation of performance appraisal systems; Team building; overseeing the financial and asset management issues of the area of jurisdiction; instituting operational accountability; development plans; overall supervision; training and development of staff

- 6) Currently the Chief superintending Graphic Designer on job group "P" performs all functions of job group "Q" "R" and "S". The performance of the officer is on the acting status and not substantively approved and therefore design policy matters are not given priority or are beyond the officer's scope. To influence policy the officer need a department to attract the attention of the accounting officer of the sector ministry.

- 7) The schemes of service discussed above do not attract and retain qualified professional designers due to dismal remuneration standards. The progression path in the public service is a factor that causes high-turn-up for designers in the service. In the past, most designers employed would resign to the private sector. The few designers who remain in the service re-designate to other professions in order to progress in the service. Studies on the Design structures reveal a shortage of design opportunities in the public sector. Only fourteen designers are serving in the public sector. Most of the design tasks in the public service are outsourced indirectly through firms to provide goods or services. For instance, printing services are tendered and a winning firm expected to design and print. In interior design, a job is awarded to a contractor who in turn engages the services of an interior designer. Firms or designers sourced in this manner are interested to make profits and therefore do not interest to engage in policy issues.
- 8) The country has few professional bodies emerging that deal with Design disciplines. These bodies have not been vibrant with national design issues to attract practising professionals. Designers on the other hand are not enthusiastic to join professional bodies. Most of them interviewed are not affiliated to any local or international bodies or organization because of either ignorance or the ones available does have impact to their interests. This situation forms a cyclic design issue than can be looped back to lack of clear national design policy and good design practice.
- 9) Design policy process will attract many actors defined by partly politics, geographical locations, design interests and national budgetary regulations. The process will involve majorly National Government, County Government, Line Ministries involved in design aspects, Executive Office, Parliament and relevant Parliamentary Committees that deal with innovation, civil society, non-governmental organizations, and community based organizations, treasury, development partners, interest groups and manufacturing industry. These actors will be in form of corporate entities or individuals who make decisions. Design policy process will begin with the identification of a design problem or issue at the grassroots, run through all stages proposed in section 5.1.3 above and end when the policy document reaches Parliament for discussion and approval as a Sessional Paper.

5.2 LIMITATION

At the beginning of this project, the researcher highlighted the shortage of academic studies and theories that could serve as references for Design Policy. The researcher (who is also a practitioner) formed an opinion that a review of government documents which form major part of literature could contribute valuable data. However the researcher encountered limitations stated below:

1. Although it is possible to account for total numbers of professional designer trained locally it is difficult on those trained outside the country. It is also difficult to ascertain how many trained designers work in the country and those in the in other countries. Therefore, lack of design statistics limits authoritative evaluation of design impact in the private sector.
2. This project was also largely reliant upon the experiences and opinions of the interviewees, who were selected through systematic criteria that qualified their eligibility and relevance as subject samples. Although their perspective was fundamental in developing and understanding of Design Policy, it would be interesting to test whether further data collection would reinforce findings deduced in this research.

5.3 CONTRIBUTION TO KNOWLEDGE

Identification and development of knowledge in the area of Design Policy gathered during the investigation of the three main research questions (described in more detail in chapter 4 above) form the initial contribution to knowledge. The first survey on the status of design policy rekindled the impact of early guests who visited Kenya as missionaries, settlers, explorers, traders and colonial administrators in the 1890s that negated on local design. Colonial legacy persisted in post independent regimes despite efforts to Africanise design. The second survey on policy process considered suggestion by the respondents on a hybrid policy process which conform to devolved systems of government being established. The third survey on Institutionalization of Design in the country contributed suggestions on the merits of administrative and coordinative structure of design at which all stakeholders subscribe to for guidance. The fourth survey on the impediments to the establishment of a National Design Policy in Kenya reflected on the findings of the first and second research question.

The research therefore makes the following contributions to knowledge; (1) National design policy creates an environment in which creativity flourish in all social and economic spheres in the public and private sectors. (2) Professional bodies of designers legitimize the practice and safeguard all public design interest. (3) National design system enables complex creative networks of actors from various sectors to accumulate experience, knowledge, capabilities and leadership in various design fields. (4) Designs programmes initiated by government in collaboration with private sector spur innovative developments. (5) Strategies set in the national design policy address fundamental problems, market failure, industry competitiveness and social innovation. (6) Design policy operates within a context of other public policy with direct or indirect impacts and therefore it should be planned, funded and implemented in harmony with other national policies.

5.4 RECOMMENDATIONS

- 1 Government is encouraged to establish and adequately fund Departments of Design in key Ministries and Government Corporations. These will increase application of design as a tool of social economic growth and will also enable in the formulation, implementation and future evaluations of national design policy.
- 2 Design professionals are encouraged to establish several professional associations or design council which will revive interests of designers, policy makers and the public on innovation issues and needs of the country. These bodies will provide networks for professionals to meet and discuss design issues and where necessary lobby for a suitable national design policies.

5.5 RECOMMENDATIONS FOR FURTHER RESEARCH

There is lack of national statistical measurements of the effects of design / innovation in Kenya echoing rest of the world. As part of the design activity and an element in the business cases of the public investments, it is important to get deeper understanding of the effects of design on the socio-economic wellbeing of a country.

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APPENDICES:

APPENDIX 1: Current Policies of Design

DESIGN POLICY	POLICY DOCUMENT	ARTICLE / PAGE	YEAR	DESIGN FIELD	INSTITUTIONS / ORGANIZATIONS INCHARGE
Every person has a right to a clean and healthy environment	Constitution of Kenya	42	2010	Environment	<ul style="list-style-type: none"> • NEMA • MOPW • MOH
Consumer has the right to (a) goods and services of reasonable quality (b) to the information necessary for then to gain full benefit from goods and services	Constitution of Kenya	46 (1)	2010	Product Design Graphic Design	<ul style="list-style-type: none"> • NEMA • KEBS • Ministry of Industry • Ministry of Communications
Parliament shall enact legislation to provide for consumer protection and for fair, honest and decent advertising	Constitution of Kenya	46 (2)	2010	Product Design Graphic Design	<ul style="list-style-type: none"> • Parliament
A person with any disability is entitled to (a) reasonable access to all places, public transport and information (b) access materials and devices to overcome constraints arising from the person's disability	Constitution of Kenya	54 (1)	2010	Product design Service Design Process Design	<ul style="list-style-type: none"> • Ministry of Housing • Ministry of Public Works • Local Authorities
(1) There is established the central Bank of Kenya (4) Notes and coins issued by the Central Bank of Kenya may bear images that depicts or symbolize Kenya or an aspect of Kenya but shall not bear the portrait of any individual.	Constitution of Kenya	231 (1)		Graphic Design	<ul style="list-style-type: none"> • Ministry of finance • Treasury
<i>Intensification of innovation in priority sectors: through</i> (1) increased funding for basic and applied research at higher institutions (2) Enhancing collaboration between various industries. (3) Protection of Intellectual property rights and Indigenous technology, (4) National recognition will be established to honour innovators.	Vision 2030	26	2007	All	<ul style="list-style-type: none"> • Ministry of Science and Technology • Ministry of Education • Office of Attorney General
<i>Development of industrial and manufacturing zones: to enable blending and packaging</i>	Vision 2030	74	2007	Industrial design	<ul style="list-style-type: none"> • Ministry of Trade and Industry
<i>Development of SME parks: At least five small- and medium-enterprise (SME) industrial parks in key urban centers will be developed.</i>	Vision 2030	75	2007	All	<ul style="list-style-type: none"> • Ministry of Trade and Industry • County governments
<i>Low-cost housing: Enhance efforts to design and implement truly low-cost housing models / prototypes / pre-approved building plans. This can be promoted through rural technical institutes.</i>		152	2007	Interior	<ul style="list-style-type: none"> • Ministry of Housing • Ministry of Public Works • Local Authorities
The Government shall undertake to establish national arts galleries, to	National Policy on Culture and	14 81	2009		<ul style="list-style-type: none"> • Office of Attorney General

recognize, protect and promote art and creative talents.	Heritage				<ul style="list-style-type: none"> • Ministry of Culture
The Government shall facilitate evolution of National Attire and adornments and shall constantly review and promote existing dress codes as well as help to promote the wearing of various African attires and adornments.	National Policy on Culture and Heritage	14	2009	Fashion	<ul style="list-style-type: none"> • Ministry of Culture
<p>The Government shall review the enforcement of various statutes that apply to design and shall encourage public and private institutions and individuals to research, develop and promote all fields of traditional designs.</p> <p>The Government shall encourage and support creativity and skill in the development of new designs and expressions. The</p> <p>Government shall protect innovation through the Industrial Property Act of 2001 and endeavor to provide an enabling environment for innovation to thrive. The Government shall encourage and support the creation of design institutions.</p>	National Policy on Culture and Heritage	16	2009	All	<ul style="list-style-type: none"> • Ministry of Education • Office of Attorney General • Ministry of Trade
<p>The Government will encourage the teaching of visual arts at all levels of the education system. The Government will enable partnerships with the private sector in promoting the visual artists and their works, especially through tax-facilities in compensation for private sponsorship of Kenyan artists.</p> <p>The Government shall promote visual arts by facilitating exhibitions and art fairs, locally, regionally and internationally and promote exchange</p>	National Policy on Culture and Heritage	17	2009		<ul style="list-style-type: none"> • Ministry of Education • Ministry of Higher Education Science and Technology
The Government shall put in place mechanisms to prevent exploitation of artistes. The Government affirms its commitment to the Convention for the Safeguarding of the Intangible Cultural Heritage (CSICH). The Government shall commit itself to facilitate the work of artists and of all cultural practitioners both at home and through Regional and international cooperation.	National Policy on Culture and Heritage	22	2009		<ul style="list-style-type: none"> • Ministry of Culture
<p>In this Act, unless the context otherwise requires "artistic work" means, irrespective of artistic quality, any of the following, or works similar thereto</p> <p>(a) paintings, drawings, etchings, lithographs, woodcuts, engravings and prints;</p>	<p>The copyright act, 2001</p> <p>No. 12</p>	2(1)	2001	All	<ul style="list-style-type: none"> • Kenya Copyright Board

<p>(b) maps, plans and diagrams;</p> <p>(c) works of sculpture;</p> <p>(d) photographs not comprised in audio-visual works;</p> <p>(e) works of architecture in the form of buildings or models; and works of artistic craftsmanship, pictorial woven tissues and articles of applied handicraft and industrial art;</p>					
<p>Kenya Copyright Board</p> <p>The Board shall consist of</p> <p>(a) a chairman, who shall be appointed by the Minister from amongst the members of registered copyright societies;</p> <p>(b) one member nominated by registered software associations;</p> <p>(c) one member nominated by registered musicians' associations;</p> <p>(d) one member nominated by registered filming associations;</p> <p>(e) two members nominated by publishers, authors and writers associations;</p> <p>(f) one member nominated by performing artistes associations;</p> <p>(g) one member nominated by public universities;</p> <p>(h) one member nominated by registered associations of producers of sound recordings;</p> <p>(i) One member nominated. by registered associations of broadcasting stations;</p> <p>(j) one member nominated by producers and distributors .of audio-visual works;</p> <p>(k) the Permanent Secretary in the Ministry for the being responsible for matters relating to broadcasting or his representative;</p> <p>(l) the Attorney-General or his</p>	<p>Kenya Copyright Board</p>	<p>6</p>	<p>2001</p>	<p>All</p>	<ul style="list-style-type: none"> • Kenya Copyright Board

<p>representative;</p> <p>(m) the Commissioner of Police or his representative;</p> <p>(m) the Permanent Secretary in the Ministry for' the time being responsible for matters relating to home affairs, heritage and sports or his representative;</p> <p>(n) the Permanent Secretary to the Treasury or his representative;</p> <p>(o) the Executive Director appointed under section 11; and</p> <p>(p) not more than four other members appointed by the Minister by virtue of their knowledge and expertise in matters relating to copyright and other related rights.</p>					
<p>The Kenya Bureau of Standards (KEBS) was established under the Standards Act of 1973 as the national centre for metrology, standardization, testing and quality management. Operating under the National Standards Council, its functions are to:</p> <p>Develop Kenyan national standards for products, materials, processes and certification</p>	Trade Policy	Functions	2007	Products, Services and Processes	<ul style="list-style-type: none"> • KEBS
Rally all stakeholders and development partners' to support in creation of local content in communications	ICT Policy	Page 7	2006	Communication	Ministry of Communication and Information, CCK
<p>Design and Erection of Certain Buildings</p> <p>Unless the council otherwise agrees, a person proposing to erect a building of a type described in by-law 127 of these Bylaws, shall employ for the purpose of the architectural design thereof, a registered architect, and for the purpose of the structural design thereof, a structural engineer and shall retain the services of such architect or structural engineer for the purpose of supervising the erection of such building.</p>	Building Code	Article 124	2006	<ul style="list-style-type: none"> • Architecture • Engineering 	<ul style="list-style-type: none"> • Ministry of Housing • Ministry of Public Works • Local Authorities
<p>Promotion Information</p> <p>All advertising material (in press, television, cinema, radio, outdoor billboards and general promotional material) must identify the responsible service provider (marketer) by name and/or logo.</p> <p>All advertising materials must specify where additional details about the</p>	<p>East African Communication Organizations (EACO)</p> <p>Guidelines On Marketing Communications (Draft)</p>	Page 7	2011	<ul style="list-style-type: none"> • Graphic Designer 	<ul style="list-style-type: none"> • Ministry of Information • CCK

<p>particular product or promotion, including terms and conditions, can be accessed with ease by customers. Such details shall include contact details for the providers "Helpline"</p> <p>All information must be correct, clear, complete, accurate and up to date. It must be capable of independent verification. In particular, information as to chances of winning and the amount or nature of prizes must not be misleading in any way, and</p> <p>The cost of participating in particular promotions or games shall be clear in all advertising material and related marketing communications.</p>					
<p>Advertising with Third Parties</p> <p>Where sponsorships or merchandising arrangements, co-promotions, and any other advertising with any third parties are conducted, a service provider shall take particular care to ensure that</p> <p>The provisions of these guidelines are adhered to when dealing with third parties; and These guidelines are applied in accordance with the relevant legislation and industry codes, which apply to advertising in respective jurisdictions.</p>		Page 7	2011	<ul style="list-style-type: none"> • Graphic Designer 	<ul style="list-style-type: none"> • Ministry of Information • CCK

APPENDIX 2: Original Agenda of group discussion

SURVEY ON THE IMPEDIMENTS TO THE FORMULATIONS OF A NATIONAL DESIGN POLICY IN KENYA

FOCUS GROUP DISCUSSION

Discussion Agenda

Agenda 1: Significance of Design industry in Kenya

1. Social economic significant of design in Kenya
2. Management of Design industry in Kenya
3. Government's effort in design development
4. Designers' role in the development of design in the country
5. Impact of foreign designs on the future of local designs

Agenda 2 National Design Policy

1. Nature of the Current Policies of Design in Kenya
2. Significance of a National Design Management structure
3. What is the process of formulating a National Design Policy?
4. Impediments to the establishment of a National Design Policy in Kenya

Agenda 3: A.O.B.

APPENDIX 3: Group Discussion Notes

Agenda 1: What Significance does Design industry have in Kenya

Social economic significant of design in Kenya

- Visual communications on both print and electronic
- Local and international trade
- Manufacturing in industries
- Advertising and branding
- Employment opportunities
- National cohesion and diversity
- Environmental management
- Politics
- Infrastructure
- Agriculture
- National Heritage and culture
- Tourism

How is the Management of Design industry in Kenya?

- Design is managed by Ministry of Public Works, Ministry of Education, Ministry of Trade and Industrialization, Ministry of Communication
- Management of design industry is not coordinated among ministries
- Design award scheme for designers in the country are not considered
- Designers are not conversant with design protection procedures
- Designers do not participate in public policy formulations to influence design agenda

What is the Government's effort in design development?

- National Science and Technology Council
- National policy on culture and Heritage
- The copyright act 2001
- Trade policy
- ICT policy
- Building code
- Brand Kenya

What is the role of a Designer in the country?

- Initiate design policy
- Solve national issues through appropriate design application
- Form professional design bodies
- Participate in Design issues through professional bodies
- Collaborate with other stakeholder on design industry
- Relate design to the public need.

What Impact do foreign designs have on local designs?

- Threat: Unfair competition due to technological gap, superior advertising strategies, public goodwill on foreign products, Nature of Original Product Manufacturers in Kenya. Collapse of local industry, Brain drain to other economies.
- Strengths: Design standards improvement through benchmarking. Training and industrial attachment.

Agenda 2 National Design Policy

What is the nature of the Current Policies of Design in Kenya

- Design policy is scattered in various government institutions
- Design policy do not guide design industry appropriately
- Design policy is not known by designers in both private and public sector
- Policy makers are not aware of design
- There is no distinction between technology, innovation art and communication by policy makers.

What is the Significance of National Design Management structure in the country?

- Undertake design awareness and effectiveness programmes
- Act as a platform for interaction with all stakeholders
- Undertake R&D and strategy
- Accredited design institutions
- Develop and standardize design syllabi
- Conduct programmes for continuous evaluation and development of new design strategies
- Develop and implement quality systems through designs for enhancing the country's international competitiveness
- Coordinate with Government to facilitate simplification of procedures and systems for registration of new designs
- Assist manufacturing companies to engage the services of designers for their existing and new products
- Encourage design and design-led exports of Kenyan products and services
- Engage in environment-friendly approach for designs produced in Kenya so that they have global acceptance as sustainable designs
- Enable designers in Kenya to have access to global trends in product development and innovations;
- Encourage close cooperation between academia and industry to produce proprietary design know-how while encouraging creation of new design-led enterprises for wealth creation
- Encourage and facilitate a culture for creating and protecting intellectual property in the area of designs.

What policy process is ideal for National Design Policy in Kenya?

- Step 1: Public related design issue is identified
- Step 2: Design Department consolidate the issue
- Step 3: Line Ministry organize stakeholder forum
- Step 4: Inter ministerial technical forum to harmonize policy
- Step 5: Preparation of Cabinet memorandum for cabinet approval
- Step 6: Parliament debate
- Step 7: Implementation of policy

What are the Impediments to the establishment of a National Design Policy in Kenya?

- Designers attitudes and inabilities
- Lack of design professional bodies
- Public sector management of design
- The Public perception on design and innovation
- Foreign influences on local Design
- Design Training and distribution of design professionals
- Weak design strategies in all current public policies in the country.

Agenda 3: A.O.B.

- Lack of design department has had negative impact to design policies in the country.
- Although design affect the public government has had minimal effort to enhance design standards in the country
- Local designers should ape what the world is doing about design and do it in Kenya
- All public policies should clear strategy on innovation and design

APPENDIX 4: Extract of the Schemes of Service

VIII CHIEF GRAPHICS DESIGNER, JOB GROUP 'S'

(a) Duties and Responsibilities

This will be the highest grade for this cadre. The officer at this level will be responsible for Graphic Design function. Duties and responsibilities will include: general administration; approving colour schemes affecting interior and exterior designs of government and institutions; advise on typography and art as a means of visual communication; co-coordinate graphic design work for local and international exhibitions and fairs; stage designing and development of television broadcast materials; provide consultancy on graphic designs; represent the Government in the Marketing Society of Kenya (MSK) and Advertising Agencies; formulation, development and implementing of graphic design policies; development of graphic design standards.

In addition the officer will be responsible for implementation of the graphic design strategic objectives; preparation and implementation of performance appraisal systems; team building; overseeing the financial and asset management issues of the area of jurisdiction; instituting operational accountability; development plans; overall supervision; training and development of staff.

(b) Requirements for Appointment

For appointment to this grade, an officer must have:-

- (i) served in the grade of Senior Principal Superintending Graphic Designer or a comparable and relevant position in the Public Service for at least three (3) years;

OR

relevant working experience of twenty (22) years in the field of Graphic Design and fifteen (15) of which must have been in the Public Service; and

- (ii) a Master's degree in any of the following disciplines; Design, Graphic Design, Communication, Advertising, Interior Design, Printing or any other relevant and equivalent qualifications from a recognized institution.

In addition to the above requirements, an officer must have the following key competencies:-

- (i) high degree of professional competence and administrative capability required for effective planning, direction, control and coordination of building development programmes;
- (ii) personal integrity – a strong commitment to openness, honesty and inclusiveness demonstrating tolerance and a capacity to inspire trust in others;
- (iii) personal responsibility - the willingness to accept responsibility for own actions and outcomes;
- (iv) a thorough understanding of National goals, policies and programmes and the ability to translate them to the quantity surveying functions; and
- (v) ability to build and sustain networks management.

APPENDIX 5: Introduction Letter

School of the Arts and Design
University of Nairobi
P. O. Box 30197 – 00100
Nairobi, Kenya.
Tel: 254-20-2724524/6 Ext. 238
Fax: 254-20-2724527
Email: designdept@uonbi.ac.ke

LETTER OF INTRODUCTION

Dear Sir / Madam

This letter is to introduce **Mr. Adams Namayi Wamukhuma** (B51/76765/09) who is a Masters Student in the School of the Arts and Design at the University of Nairobi. He will produce his student card, which carries a photograph, as proof of identity.

He is undertaking research leading to the production of a Master Degree Thesis on the subject of **"Impediments to the formulation of a National Design Policy in Kenya?"**

He would be most grateful if you would volunteer to assist in this project, by granting an interview which covers certain aspects of this topic. No more than one hour would be required.

Be assured that any information provided will be treated in the strictest confidence and none of the participants will be individually identifiable in the resulting project report or other publications. You are, of course, entirely free to discontinue your participation at any time or to decline to answer particular questions.

Any enquiries you may have concerning this project should be directed to me at the address given above.

Thank you for your attention and assistance.
Yours sincerely

Adams Namayi Wamukhuma
School of the Arts and Design
University of Nairobi

APPENDIX 6: Government Parastatals

Office of the Vice President

National Museums of Kenya
Betting Control and Licensing Board
N.G.O. Co-ordination Bureau

Ministry of Finance

Kenya Revenue authority
Retirement Benefits Authority
Kenya Re-Insurance Corp.
Capital Markets Authority
Consolidated bank of Kenya
Deposit Protection Fund Board
Kenya Post Office savings Bank
Kenya Accountants & Secretaries Examination Board (KASNEB)
Kenya National Assurance (2001) Limited
Central Bank of Kenya
Capital Markets Tribunal
State Corporations Appeals tribunal
Kenya Institute for Public Policy Research and Analysis

Ministry of water and Irrigation

National Water Conservation & Pipeline Corporation
National Irrigation Board
Kenya Water Institute
Water Services Regulator Board
Lake Victoria South Water Services Board
Coast Water Services Board
Northern Water Services Board
Water Services Trust Fund
Rift Valley Water Services Board
Lake Victoria North Water Services Board
Athi Water Services Board
The Tana Water Services Board
Water Resources Management Authority

Ministry of Agriculture

Tea Board of Kenya
Pyrethrum Board of Kenya
Horticultural Crops development authority
Coffee Board of Kenya
Agricultural Finance Corporation.
National Cereals & Produce Board
Kenya Plant Health Inspectorate Board
Kenya Sugar board
Nzoia Sugar Company
Chemilil Sugar Company
Kenya Sugar research foundation
Pests control Products Board
Central Agricultural Board
Nyayo Tea Zones Development Corporation
Agricultural development Corporation
Kenya Seed Company
Kenya Agricultural research Institute
Coffee Research Foundation
Tea research foundation
Sugar Arbitration board
Agricultural Information resource Centre

Kenya Sisal Board
Bukura Agricultural College

Ministry of Education & Ministry of Higher Education, Science & Technology

National council for Science & Technology (NCST)
Public Universities Inspection Board
University of Nairobi
Moi University
Egerton University
Jomo Kenyatta University of Agriculture & Technology
Kenyatta University
Maseno University
Kenya National examination Council
Kenya Literature Bureau
Jomo Kenyatta Foundation
Kenya Institute of Education
Kenya Education staff Institute
Commission for Higher Education
Higher Education Loans Board
Teacher's Service Commission
Western University College of science and Technology

Ministry of Energy

Kenya Power and Lighting Company
Kenya electricity Generating Company (KenGen)
Kenya Pipeline Company
National Oil Corporation of Kenya
Kenya Petroleum Refinery
Electricity Regulatory Board
The Energy Tribunal
Rural Electrification Authority
Energy Regulatory Commission

Ministry of Transport

Kenya Airports Authority
Kenya Railways Corporation
Kenya Ports Authority
Kenya Ferry Services Limited
Transport Licensing Board
Kenya civil Aviation Authority
Transport licensing Appeal Tribunal
Kenya National Shipping Line

Ministry of Information & Communications
Communication Commission of Kenya
Postal Corporation of Kenya
Telkom Kenya Ltd.
Kenya Broadcasting Corporation
Kenya Film Commission
The Kenya Information & Communication Technology

Ministry of Industrialization

Numerical Machining Complex
Kenya National accreditation service
Anti-Counterfeiting Agency
Kenya Industrial Property Institute
Kenya Agricultural & Development Institute
East Africa Portland cement

Kenya Industrial estates
Kenya Bureau of Standards
Industrial development bank Capital Limited

Ministry of Trade

Kenya Investment Authority
Export Processing Zones Authority
Kenya National Trading Corporation
Kenya Wine Agencies Limited
Industrial & Commercial Dev. Corporation (ICDC)
Industry Property Tribunal

Ministry of Livestock & Fisheries Development
Kenya Marine & Fisheries Research Institute
Kenya dairy Board
Kenya Meat commission
Kenya Veterinary Board
Co-operative College of Kenya
New Kenya Co-operative Creameries Ltd

Ministry of Regional Development Authorities
Ewaso Ngiro North Development Authority
Ewaso Ngiro South Development Authority
Lake Basin Development Authority
Coastal Development Authority
Kerio Valley Development Authority
Tana & Athi River Development Authority

**Ministry of Housing
National Housing Corporation**

Ministry of Roads & Public Works
Kenya Roads Board

Ministry of Gender, sports, Culture & Social Services
National Sports Stadia Management Authority

Kenya Cultural Centre
Kenya National Library services
National Disability Council
Gender commission
Ministry of Health
Kenyatta National Hospital
Kenya Medical Training College
National Hospital Insurance fund
Moi Teaching & Referral Hospital, Eldoret
Kenya Medical Research institute
Kenya Medical Supplies Agency
Radiation protection board

Ministry of Tourism & Wildlife
Kenya Tourist Development Corp.
Kenya Tourist Board
Catering Training & Tourism Development levy Trustees
Kenya Utalii College
Kenya Wildlife Services
Kenyatta International Conference Centre Corporation
Hotels & Restaurants Authority

Ministry of Environment & Natural resources
Kenya Forest Service
Kenya Forestry Research Institute
National environmental Management authority

Ministry of Justice & Constitutional Affairs
Public Complaints Standing committee

Ministry of Planning and National Development
Poverty Eradication Commission
Kenya National Bureau of Statistics

Ministry of National Heritage
Public Archives Advisory Council

APPENDIX 7: Extract of interviews' transcripts

RESEARCH ON: IMPEDIMENT TO THE FORMULATIONS OF A NATIONAL DESIGN POLICY IN KENYA

Interview Guide

FOR DESIGNERS IN THE PUBLIC SERVICE

Introduction:

Thank you for your participation in this academic research project on "Impediments to the formulation of a National Design policy in Kenya. The aim of the research is to investigate factors that impede the formation of a national design policy for the creative industry. The research will identify the current design policies, suggest ideal national design institutions for good design practice and recommend processes to be followed to develop a National Design Policy.

You are identified as a key respondent based on your experience on design issues and ability to comprehend issues of public policy. Your organization is also considered as key institution of design in Kenya.

Finding of the study will not only contribute new knowledge in design but will enlighten designers in their various roles in policy making process. This project is expected to stimulate new thinking on how design industry should be structured to solve social and economic setbacks in the country.

You are assured that information provided will be treated as confidential and none of the participants will be individually identifiable in the resulting thesis report.

Names of Interviewees Judith Okello, Regis Ondieki
Christine Moya, Kendrick Wandera,
David Nyare, Wycliffe Buhere
Muriithi Muthigani, Grace Fikirini
Organization / Institution / Company: Gr. D.K. CICIMC, Design
department, Cooperatives College Min.
of industrialization.
Date: 30/4/2013 Time: 2:30 pm.

1. What is the social economic significance of design in Kenya?

Communications, Marketing, PR
Environment management and protection
industrial growth, protection of National
indigenous knowledge, Quality standards
of learning.

2. Comparison of local designed products and services to imports

Foreign products are, superior, more
expensive and valued. standards
are maintained with appropriate
packaging as compared to local products.

3. Government concern on the quality of local products and services

The Government strives to:
enhance innovations, industrialize by
2030, add value to farm produce and
become ICT hubs in Africa. It expects
home grown designs that are competitive

4. Ministries and Departments that spearhead design industry in Kenya

Education, Housing, Industrialization
Communications and Tourism are
public departments that spearhead
design.

5. Status of Design Policy in Kenya

There are various regulations scattered in various ministry and public departments. There is no National design policy. Most public policies are passive about innovations. Design is discussed under Art and innovations.

6. Function of design in your organization

Public communications, through media and exhibitions, interiors and exteriors, Productions, publishing and Advertising Fabric and Fashion.

7. Public issues in your organizations which should be solved by design decisions

Road accidents, domestic violence, drug abuse, illiteracy, poverty, unemployment, security, Environmental degradation, ethnic conflicts, HIV pandemic etc.

8. Design role and functions in other government policies

Vision 2030 project on value addition on agricultural products, industrial parks, bills of rights to health and environment also stipulated in the new constitution.

9. Initiative to develop a design policy in your organization

None

10. Consequences of National design policy in Kenya

National design Policy would: strengthen design industry, improve local design support manufacturing industry - increase trade, create employment and reduce pressure on environment.

11. Stakeholders in National Design Policy formulation process?

Members of the public, ministries and departments National leaders
Members of parliament, President
Designers, professional bodies,
civil society.

12. National Design Policy formulation process ideal for Kenya

Public issue - Designers - Line
ministry of or department -
National assembly or county assembly.
cabinet - President - Policy document.

13 What is the reason why Kenya has not developed a National Design Policy?

1. Value of design is not known by National leaders.
2. Schemes of service for designers in the public sector has discouraged hiring and retained retainability of designers. Very few designers.
3. Accounting officers in the Public Service are not informed of the role of design in the country.
4. Education strategies are biased to science and mathematics.
5. Tertiary institutions do not offer design courses.
6. There are weak professional bodies for design.
7. Designers in the private sector are less concerned with design policy.
8. Most institutions that deal with innovation emphasize on science and technology.
9. There is no link between designers and public and therefore the public is not aware that designers affect their standards of life.

APPENDIX 8: Photographs of Interview and Group Discussions



A photograph of researcher interviewing Martin Makokha and Justus Agumba who are experienced and practicing Graphic Designers