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Painting sustainability pathways: investigating the extent to which Kenya's Vision 2030 is contributing to the formulation of a conducive environment for visual artists in Nairobi

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Painting Sustainability Pathways: Investigating the extent to which Kenya's Vision 2030 is contributing to the formulation of a conducive environment for visual artists in Nairobi

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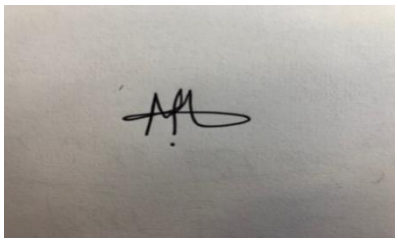
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A Research Report submitted to the Wits School of Arts, Faculty of Humanities, University of the Witwatersrand in partial fulfillment of the requirements for the degree of Master of Arts in the field of Cultural Policy and Management

(24,997 Words)

DECLARATION

I declare that this research report is my own unaided work. It is submitted for the degree MA by CW and RR In the field of Cultural Policy and Management (School of Arts), University of Witwatersrand, Johannesburg. It has not been submitted before for any other degree or examination in any other University.



Melissa Ulrike Ommeh

1st day of: December year: 2020

DEDICATION

I dedicate this research to my mother Doctor Hellen N. Natu, thank you for all the sacrifices you have made to make it possible for me to pursue my education to this level you are my rock. Thank you my dear daughter Amani N. Natu for patiently awaiting in Kenya as I undertook my studies miles away in South Africa you are my biggest inspiration my dear child. Thank you to Christopher T. Swai, for your unwavering support throughout my research journey. To my siblings thank you for motivating me to complete my masters studies.

I would also like to dedicate this research to my father Emmanuel W. Ommeh who passed away while I was writing up this research report, may his soul rest in eternal peace Amen.

Last and most importantly I dedicate this research to God. Throughout the research process I have seen your divine hand at work thank you, nimeshukuru sana Amina.

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I would like to express my gratitude to all the participants who took part in my research. Thank you to the visual artists, Onyis Martin, Lemek Sompoika, Hannington Ghanzu, Kidiavai Meshack, Patrick Mukabi and Kevin Oduor. I would also like to thank the experts, Judy Ogana who is the national program officer for culture at the United Nations Educational, Scientific and Cultural Organization (UNESCO) and the Kenya Visual Artists Association (KENVAA) members. Thank you to Julius Manzi the assistant director of the Department of Culture (DOC). I also thank the participants who chose to remain anonymous. I am grateful you all took time out of your schedules to contribute to this research. I gained a lot of insight from you and I look forward to engaging in future conversations on the state of our arts and culture sector. A special thanks to Naphtal Momanyi (chairman of KENVAA) who connected me to the KENVAA members.

Last but not least I would like to thank my friend Imelda Ofuyo for being my contact person in Kenya while I was conducting this research. I am grateful for all your support and for our friendship.

ABSTRACT

Previous research has been conducted on factors that impede the sustainability of the careers of visual artists in Kenya. However research is yet to be conducted on ways in which government could support the artists to become more sustainable. I therefore purposed to contribute in addressing this research gap by investigating, the extent to which the Department of Culture (DOC) through Vision 2030 is able to advocate for the nature of support that visual artists in Nairobi need from the government to aid in the development of sustainable careers. Hence I undertook the following objectives: exploring the nature of support the artists need from the government; investigating the extent to which the Vision 2030 document is addressing the nature of support the artists need from the government; and examining the extent to which the Department of Culture includes the participation of visual artists in Nairobi in decision-making processes. I conducted the critical and philosophical analysis of the phenomenon by using Foucault's (1991) notion of "Governmentality" as the overarching lens. Governmentality is the role of the government of creating an enabling environment for the self-governance of its people (Foucault, 1991; Dean, 2010; Huff & Munro, 2013; Michael & Zhang, 2008; Schmitt, 2011). I used governmentality so as to gain insight on the relationship between the state and the artists with regard to the governance of the VA subsector. I then engaged with Arnstein's (1969) concept "ladder of citizen participation" to analyse the nature of engagement the visual artists have with the DOC in relation to their level of participation in decision making processes. Finally I applied Holden's (2006) concept of "cultural value" to investigate whether and the extent to which the DOC embraces the notion of governmentality so as to enable the promotion of cultural values which are important to the visual artists in its advocacy for the VA subsector through Vision 2030. My research was qualitative, and I triangulated my data sources by conducting in-depth interviews with visual artists, experts and the DOC in correlation to the Vision 2030 document. I found that the ability of the DOC to advocate for the nature of support the visual artists need in Vision 2030 is limited because the artists are often excluded from the DOC's decision-making processes. Therefore they lack the power to affect the decisions. Factors that lead to the exclusion of the participation of the artists are: inadequate resources; mistrust and a poor working relationship between the department and the artists' association;

differences of understandings of participatory policy making; and the duplication of roles between the national government (DOC) and the county government. Furthermore, because the artists are not included in matters of governance the cultural values which the DOC and the visual artists hold with importance are not understood as being complementary. Due to all these issues the DOC is unable to advocate for some of the needs of the visual artists in Vision 2030 like: the refurbishment of community social halls; adult continuing education programs; the formulation of a cultural policy for county government; and the legitimisation of the Kenya Visual Artists Association (KENVAA).

Key Words: *Kenya's Vision 2030, Visual Arts, Governmentality, Citizen Participation, Cultural Values.*

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ACRONYMS

ASRC	Arts Sector Review Committee
CBC	Competence-Based Curriculum
CCIs	Cultural and Creative Industries
CI	Creative Industry
CEWG	Creative Economy Working Group
CIP	Creative Industry Policy
CS	Cabinet Secretary
DOC	Department of Culture
ICT	Information Communication and Technology
IP	Intellectual Property
KAC	Kuona Artists Collective
KBF	Kenyan Biennale Festival
KCB	Kenya Copyright Board
KCC	Kenya Cultural Centre
KENVAA	Kenya Visual Artists Association
KNA	Kenya National Archives
KRA	Kenya Revenue Authority
MICT	Ministry of Information Communication and Technology
MSCH	Ministry of Sports, Culture and Heritage
MSMEs	Micro-Small and Medium Enterprises
MTP	Medium-Term Plan
NACG	National Arts and Culture Gallery
NCAC	National Culture and Arts Council

NCB	National Culture Bill
NDP	National Development Plan
NGO’s	Non-Governmental Organisations
NMK	National Museums of Kenya
NMP	National Music Policy
NPCH	National Policy On Culture and Heritage
UNESCO	United Nations Educational, Scientific and Cultural Organization
VA	Visual Arts
VA subsector	Visual Arts Subsector

CHAPTER ONE - OPENING THE PAINT BOX: INTRODUCTION

Research Report Outline

This research report is written in five parts. In the introduction chapter I cover definitions, the study background and rationale which includes the justification for the study, the problem statement, the research aims and objectives and the research questions. The second chapter comprises the literature review and also includes the conceptual framework. In the third chapter I explain the research methods I used to conduct this research. Chapter four is the discussion of findings section where I present and discuss the research findings according to the themes that emerged from the data I collected I do this in correlation to the literature. Finally in chapter five I conclude the research and offer recommendations.

Definitions

Visual Arts

Visual arts are art forms that focus on the creation of works which are primarily visual in nature, or are multidimensional objects (UNESCO, 2009:21). Examples of visual arts are paintings, sculptures, installation art pieces etc.

Sustainability

From an arts and culture perspective, sustainability is the ability to sustain, continue or maintain arts and cultural activities at a certain level (Katriina & Inger,2014:42). I use this word in my research in relation to the careers of Nairobi's visual artists.

Conducive Environment

According to Matarasso and Landry (1999) the development of a conducive environment for the creative arts is guided by unique local circumstances. In my research a conducive environment means the local circumstances visual artists in Nairobi need so as to have sustainable careers.

Kenya's Vision 2030

Kenya's Vision 2030 is the country's National Development Plan (NDP). It outlines the challenges faced in subsectors within developmental areas and the contribution it

will make to aid in the formulation of a conducive environment for the subsectors (Government of the Republic of Kenya, 2018).

Governmentality

Governmentality is the role of the government of creating an enabling environment for the self-governance of its people (Foucault, 1991; Dean, 2010; Huff & Munro, 2013; Michael & Zhang, 2008; Schmitt, 2011)

Citizen Participation

Citizen participation is the involvement of those who are potentially affected by a decision in decision making processes (IAP2, 2007:24)

Cultural Values

Cultural value is the worth attributed to people engaging with and participating in cultural activities (Crossick & Kaszynska, 2016:18).

Background and Rationale

Kenya's Vision 2030 is the country's National Development Plan which was launched on the 10th of June 2008. The NDP is revised after every five years, it was revised in the years 2013 and 2018 and the next revision will be in 2023. Vision 2030 outlines the challenges faced in subsectors within developmental areas and the contribution it will make to aid in the formulation of a conducive environment for the subsectors. It therefore addresses issues relating to programs and projects, policy reforms, legal reforms and institutional reforms in the subsectors. In 2013 the arts and culture sector was included as a priority developmental area. Subsequently Vision 2030 purposes to address issues faced in the subsectors of literature, film, music, theatre, dance and the visual arts (Government of the Republic of Kenya, 2018).

Although the arts and culture sector is represented in Vision 2030, visual artists the Visual Arts (VA subsector) in Nairobi continue to struggle to have sustainable careers (Chutel, 2017; Nyaloba, 2018). Major art galleries have shut down these include the Rahimtullah Museum of Modern Art, Gallery Watatu, and Art Space which shut down in 2013, 2013 and 2017 respectively (Mutu, 2017; Kross, 2015).

Furthermore arts centres that provide studios and exhibition spaces for the visual artists like Kuona Artists Collective (KAC) continue to grapple with issues of sustainability (Gacheru, 2017). Previous research exists on factors that impede the growth of visual artists careers in Kenya. Standing (2013) explores challenges faced by visual artists and key players. Andesha (2015) investigates factors that impede an effective valuation process of contemporary art in public galleries in Nairobi. Manyala (2016) examines challenges faced in Kenya's VA subsector that impede its ability to attract investments. Finally Nyairo (2019) explores questions of infrastructure and freedom in the VA subsector. It is clear that there has been substantial research which investigate factors that impede the growth of visual artists careers in Kenya. However research is yet to be conducted on ways in which government could support visual artists to become more sustainable. The justification for this study is that it has the potential of contributing in addressing this knowledge gap by investigating the extent to which the Department of Culture (DOC) through Vision 2030 is able to advocate for the nature of support that visual artists in Nairobi need from the government to aid in the development of sustainable careers. Additionally this research might also be useful to key stakeholders in the VA subsector like the government, visual artists and other non-state actors because it investigates issues of governance in the VA sub-sector. Furthermore, this research makes recommendations on what can be done to address the challenges faced by visual artists in Nairobi's Visual arts subsector.

Problem Statement

Kenya's Vision 2030 (NDP) purposes to address issues of career sustainability in Kenya's arts and culture sector. However artists in the visual arts subsector in Nairobi grapple with achieving sustainable careers. Major art galleries have shut down and artists continue to grapple with issues of sustainability (Mutu, 2017; Kross, 2015; Gacheru, 2017 Chutel, 2017; Nyaloba, 2018). Previous research has been conducted on factors that impede the sustainability of visual artists careers in Kenya. The factors found include a lack of effective mapping of practitioners, weak infrastructure, scarce funding, limited art education and little art publishing, lack of the necessary valuation skills, an absence of systems that discourage fraudulent behaviour, the absence of a visual arts policy, lack of infrastructure, unregistered (MSMEs) and start-ups, disorganized market structures, limited entrepreneurial skills

and rampant piracy (Kilonzo, 2013; Standing, 2013; Andesha, 2015; Manyala, 2016; Nyairo, 2019). However research is yet to be conducted on the extent to which the government supports the visual artists to have more sustainable careers. Therefore the purpose of this research is to contribute in addressing this research gap by investigating, the extent to which the DOC through Vision 2030 is able to advocate for the nature of support that visual artists in Nairobi need from the government and ensure the implementation of Vision 2030. So as to aid in the development of sustainable careers for the visual artists.

Research Aims and Objectives

The aim of this research is to investigate the extent to which the DOC through Vision 2030 is able to advocate for the nature of support visual artists in Nairobi need from the government to aid in the development of sustainable careers. I conduct this investigation through the exploration of the philosophy of governmentality to investigate the relationship between the government and the VA subsector. Through the lens of governmentality, I examine whether and the extent to which the visual artists have influence on the formulation and implementation of Vision 2030 in the VA subsector. More specifically I look at the ideology of 'cultural value' where I investigate whether and the extent to which the DOC enables the promotion of cultural values which are important to the visual artists.I also explore the ideology of 'citizen participation' with regard to the participation of the visual artists in the formulation and implementation of Vision 2030.

The first objective is to explore the nature of support visual artists in Nairobi need from the government. I investigate the role (s) assumed by the DOC in relation to the roles assumed by non-state actors in the VA subsector as this impacts the role the DOC assumes. This is so as to gain insight on the role (s) the visual artists believe the DOC ought to play in the VA subsector. I then investigate the cultural values which the visual artists view as important as this influences the nature of support the artists need to be provided by the DOC. Finally I examine the challenges faced by visual artists in their careers and the nature of support they need from the DOC to assist in overcoming them.

The second objective is to investigate the extent to which the Vision 2030 document addresses the nature of support visual artists in Nairobi need from the government. I

examine the extent to which the document speaks to: the role the visual artists believe the DOC ought to assume, the cultural values considered to be important by the visual artists, and the type of government support the artists need to address the challenges they face.

The third objective is to examine the extent to which the DOC includes the participation of Nairobi's visual artists in decision-making processes. I begin by mapping the communication pipelines between the artists and the DOC. I then investigate the extent to which the artists are involved in the DOC's decision-making processes.

Research Questions

Relevance, originality and rigour are three crucial considerations when formulating a good research question. The question ought to be relevant to stakeholders, add new insight to a debate or topic and it ought to align to the method(s) used in the research (Mattick & Croix, 2018). I have therefore ensured that the research questions are relevant to the following stakeholders, visual artists in Nairobi, the DOC, policy makers,private agencies and non-governmental organisations in Nairobi's VA subsector. The questions propose to contribute in addressing the knowledge gap of 'ways in which government could support visual artists in Nairobi to have more sustainable careers'. More specifically I investigate the extent to which the DOC through Vision 2030 is able to advocate for the nature of support visual artists in Nairobi need from the government. Additionally, the research questions explore the perspectives of the stakeholders so as to gain deeper insight on this discourse. Hence the questions are aligned to a qualitative methodological approach. This approach seeks to understand underlying reasons, opinions and motivations so as to provide insight into a problem (DeFranzo, 2011; Hancock, Ockleford & Windridge, 2009; Books,1997). My research approach is therefore exploratory and the following three broad research questions frame my research:

1. To what extent is the Department of Culture through Vision 2030 able to advocate for the nature of support visual artists in Nairobi need from the government?
2. What is the nature of support visual artists in Nairobi need from the government?

3. To what extent does the Department of Culture include the participation of Nairobi's visual artists in decision making processes?

Research Report Overview

The overarching lens I used to read the phenomenon is Foucault's (1991) notion of "Governmentality" so as to investigate the extent to which the DOC in its advocacy through Vision 2030 for the VA subsector includes the participation of visual artists in the decision-making process. I then applied Arnstein's (1969) "ladder of citizen participation" to analyse the nature of engagement the visual artists have with the DOC in relation to their level of participation in decision making processes. Finally I use Holden's (2006) concept of "cultural value" to investigate whether and the extent to which the DOC embraces the notion of governmentality so as to enable the promotion of cultural values which are important to the visual artists in its advocacy for the VA subsector through Vision 2030.

I used a qualitative methodological approach to undertake this research. Firstly I analysed the Vision 2030 document seeking to understand the nature of support the DOC is advocating for the VA subsector. I then conducted in-depth interviews with twelve participants. The participants were seven visual artists located in various art studios in Nairobi. Thereafter I interviewed four experts of the VA subsector, first Judy Ogana who is the national program officer for culture at the United Nations Educational, Scientific and Cultural Organization (UNESCO). Second, I interviewed three members of the Kenya Visual Artists Association (KENVAA). Finally I interviewed a government official, Julius Manzi who is the assistant director of culture in the DOC. I then triangulated the data sources by rolling over findings from the Vision 2030 document into the in-depth interviews which I conducted with the twelve participants. I did this by extracting information from data collected from one source and incorporating it into the interview questions for the next source.

CHAPTER TWO - INVOKING MUSES: LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

In this chapter I review the body of literature as it relates to my research where I investigate the extent to which the DOC through Vision 2030 able to advocate for the nature of support visual artists in Nairobi need from the government. I therefore examine the extent to which the role(s) assumed by the DOC enables it to promote firstly the participation of visual artists in decision making processes, and secondly the cultural values important to the artists. Hence the themes in this literature review are: *challenges faced in Kenya's Visual Arts subsector, role of government in supporting the creative arts*, *citizen participation in the governance of the creative arts* and *cultural values and justification of support for the creative arts*. Additionally I discuss the *Conceptual Framework*. The main scholars are Foucault (1991), Arnstein (1969) and Holden (2006).

Factors that impede the growth of visual artists careers in Kenya

Substantial research has been conducted on factors that impede the growth of visual artists careers in Kenya. Standing (2013) explores challenges faced by visual artists and key players in the VA subsector and finds a lack of effective mapping of practitioners, weak infrastructure, scarce funding, limited art education and little art publishing. Andesha (2015) investigates factors that impede an effective valuation process of contemporary art in public galleries in Nairobi and finds that: Artists lack necessary valuation skill - which is an attribute of Standing's (2013) finding of limited art education in the VA subsector, art curators do not indulge in open and transparent valuation processes that engage the services of professionals, and there is an absence of systems that discourage fraudulent behaviour. Manyala (2016) further examines Standing's (2013) finding that the VA subsector has scarce funding. This is done by investigating challenges faced in Kenya's VA subsector that impede its ability to attract investments. Manyala (2016) finds the absence of a policy dedicated to the visual arts, lack of infrastructure for the subsector, unregistered Micro-Small and Medium Enterprises (MSMEs) and start-ups, disorganized market structures, limited entrepreneurial skills and rampant piracy - which is as a result of Andesha's (2015) finding that there is an absence of systems that discourage

fraudulent behaviour. Nyairo (2019) further explores the findings of Standing (2013) and Manyala (2016) that lack of infrastructure is a challenge in the VA subsector. Nyairo (2019) builds up on this discourse by exploring questions of infrastructure and freedom in the VA subsector and finds that infrastructure for the visual arts is inadequate and this impacts on the artists' freedom of expression. These studies are relevant to my research because I corroborated the findings from the various studies with the findings from the data I collected. Moreover in this research I purpose to address the knowledge gap of; ways in which government could support visual artists to become more sustainable.I therefore explored ways in which government could support visual artists to become more sustainable. I investigate the extent to which the Department of Culture (DOC) through Vision 2030 is able to advocate for the nature of support that visual artists in Nairobi need from the government to aid in the development of sustainable careers.

Role of government in supporting the creative arts

Governmentality goes beyond the narrow definition of "government", in contrast governmentality is associated with the willing participation of the governed. It argues that actions taken by governments alone cannot bring about desired ends. Governmentality then describes the role of government as the creation of an enabling environment for the self-governance of its people (Foucault, 1991; Dean, 2010; Huff & Munro, 2013; Michael & Zhang, 2008; Schmitt, 2011). I am intrigued by the notion of governmentality because I do not solely investigate whether or the extent to which the DOC's advocacy for the VA subsector through Vision 2030 is addressing factors that impede the sustainability of the visual artists careers. I also explore whether or the extent to which the DOC includes the participation of Nairobi's visual artists in the decision-making processes.

Schmitt (2008) adds that governmentality is integral as political interference may endanger the autonomy of cultural institutions which are aimed at protecting artistic integrity from political preferences. In contrast Kerr (1999) and Jessop (2007) critique governmentality for downplaying the central role of the state in shaping social policies that regulate our daily lives. Marinetto (2003) adds that the state has the ability to mobilize active citizenship at the community level without the actual transfer of executive powers from the centre to the local. However, Miller and Yúdice (2002)

both argue that this impedes the freedom of citizens to legal, political and socio-economic rights. Murdock (1992), McGuigan (1996), Pakulski (1997), Stevenson (2000), Miller and Yúdice (2002) both concur and add that the connection between cultural policy and citizenship rights ought to be recognized. This literature is relevant to my research because I explore whether or the extent to which the DOC advocates for its political preferences or includes the participation of the visual artists in decision-making processes.

Accordingly I examine whether and the extent to which the role(s) assumed by the DOC enables it to embrace the notion of governmentality. It is therefore imperative that I review literature on the various roles a government can assume. Chartrand and McCaughey's (1989) "state models of cultural policy" suggests four different models of governmental intervention in the cultural field to explain the relations between governments and the cultural sphere. The models are on a sliding scale between minimal and maximal governmental intervention.

"state models of cultural policy" Chartrand and McCaughey (1989)						
ROLE	**POLICY OBJECTIVE**	**FUNDING**	**POLICY DYNAMIC**	**ARTISTIC STANDARDS**	**STATUS OF THE ARTIST**	**STRENGTHS & WEAKNESS**
Facilitator	diversity	tax expenditures	random	random	box office appeal & taste; financial condition of private patrons	**S:** diversity of funding sources **W:** excellence not necessarily supported; valuation of private donations; question benefits; calculation of tax cost
Patron	excellence	arm's length arts councils	evolutionary	professional	box office appeal; taste & financial condition of private patrons; grants	**S:** support of excellence **W:** elitism
Architect	social welfare	Ministry of culture	revolutionary	community	membership in artists' union; direct public funding	**S:** relief from box office dependence; the affluence gap **W:** creative stagnation
Engineer	political education	ownership of artistic means of production	revisionary	political	membership in official artists' union; Party approval	**S:** focus creative energy to attain official political goals **W:** subservience; underground; counterintuitive outcome

Figure 1 State Models of Cultural Policy (Chartrand and McCaughey, 1989)

As illustrated in (*Fig.1*), the models are: the “facilitator state” which is a ‘hands-off’ model where governments provide conditions that favour cultural production and consumption such as the extension of tax incentives. The “patron state” where the cultural sector is supported through arm’s length councils’. The “architect state” where governments have a more direct role in shaping the environment. It is therefore more interventionist and is connected to social welfare and national cultural policy objectives. Finally, the “engineer state” where governments directly intervene and control the cultural field. Here culture is an instrument of political education and the government owns the means of production including the media. These roles and objectives are not mutually exclusive, a single government may play more than one role and may seek to achieve more than one objective. I use this notion to investigate the extent of the DOC’s involvement in the VA subsector and to explore the role(s) the subsector believes the government should play. However Johannison (2003) posits that the cultural policy field is also dependent on other policy fields in a way that is not sufficiently analysed by Chartrand and McCaughey (1989). He argues that measures taken in other policy areas such as economic and development policies indirectly govern the cultural policy area. I therefore examine the extent to which some of the challenges visual artists face result from other policy areas like education. Furthermore I examine whether and the extent to which the DOC is addressing these matters in its advocacy for the VA subsector through Vision 2030.

Citizen participation in the governance of the creative arts

The terms “citizen participation” and “public participation” are used interchangeably (Miroshnikova, 2014). The general definition of citizen participation is the involvement of those who are potentially affected by a decision (IAP2, 2007). Rowe and Frewer (2005) then narrow the definition by basing it on the “flow of information”, more specifically, “communication”, “consultation”, and “participation”. Communication and consultation are one-way flow approaches, while participation is a two-way approach. According to Miroshnikova (2014) citizen participation enables the articulation of local circumstances by the public in planning. This aids in the formulation of comprehensive plans that address unique local circumstances. Matarasso and Landry (1999) add that the development of a conducive environment

for the creative arts is guided by unique local circumstances. Brody, Godshalk and Burby, (2003) concur and criticize planners for poor citizen participation in planning processes. Arnstein, (1969) and IAP2 (2007) add that the levels of citizen engagement vary depending on the power citizens have. This is illustrated in Arnstein's (1969) "ladder of citizen participation" (*Fig.2*).

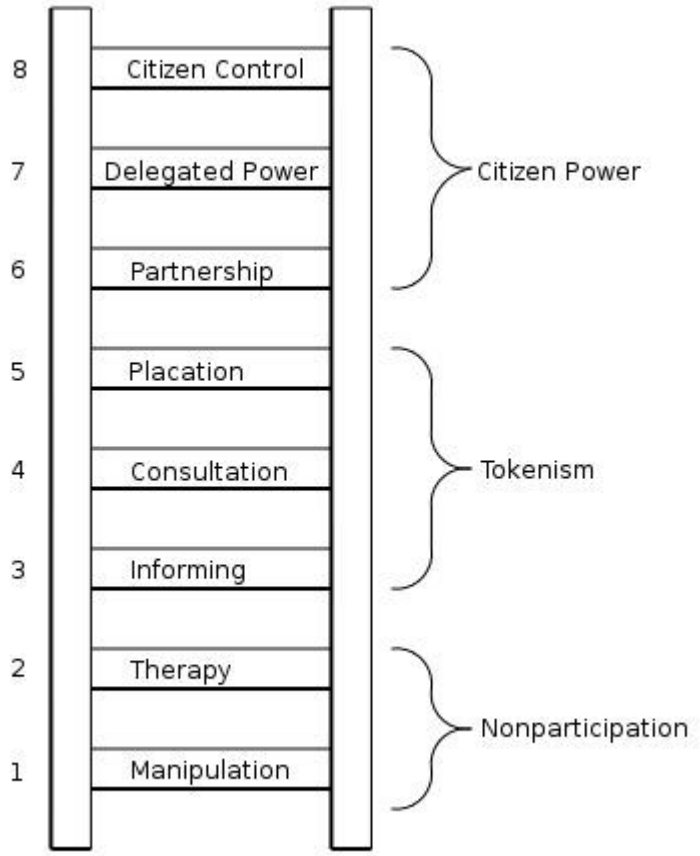


Figure 2 Ladder of Citizen Participation (Arnstein, 1969)

The ladder illustrates degrees of citizen participation. The bottom steps of "manipulation" and "therapy" describe levels of "non-participation". They do not enable citizens to participate in planning or conducting programs but enable powerholders to "educate" citizens. The subsequent steps of "informing" and "consultation" are levels of "tokenism", they allow the citizens to hear and to have a voice. However they lack the power to ensure their views are heeded by the powerful. The next step of "placation" is a higher-level tokenism, citizens are able to advise but powerholders have the continued right to decide. Subsequent levels are of "citizen power"; the "partnership" level enables citizens to negotiate and engage in trade-offs

with traditional power holders. At the topmost steps is “delegated power” and “citizen control” where citizens obtain most decision-making seats. This concept is important to my research because it aided me in examining the level of power visual artists have in decision making processes with the DOC.

However, Collins and Ison (1988) critique Arnstein (1969) for the linear relationship between non-participation and citizen control arguing that policy-making requires different levels of participation depending on the issue. Cupps (1977) further posits that as a result of increased citizen inclusion in public administration some problems have been identified like in the administrators’ attempt to satisfy everyone’s needs in the community, they can become distracted from more important problems that require long-range planning. Furthermore citizen participation without careful cost-analysis, detailed organization, and desire from local representatives might be a costly and time-consuming process. I therefore investigate whether and the extent to which the DOC faces problems which can be related the increased inclusion of visual artists’ participation in decision making processes.

Investigating the extent to which visual artists participate in decision making processes with the DOC enabled me to examine whether and the extent to which the role(s) assumed by the DOC enables it to embrace the notion of governmentality.

Cultural values and justification of support for the creative arts

Williams (1983) observes tensions between anthropologists and culturalists, with the former defining culture as a ‘particular way of life’, and the latter being associated with culture as ‘works and practices of intellectual and especially artistic activity’. In my research I use the latter definition where ‘culture’ refers to artistic activities and I specifically focus on visual arts. In line with this definition of culture, cultural value is defined as the worth attributed to people engaging with and participating in cultural activities (Crossick & Kaszynska, 2016:18).

Throsby (2007) places cultural value in two categories: Firstly “use values” which are benefits individuals or companies get through the direct consumption of cultural activities they offer. Use values are often reflected in market processes and prices. Secondly “non-use values” which are satisfactions obtained from attributes of cultural activities that cannot be reflected in the market process. Intrinsic value is a form of non-use value that is unique to the cultural sector and is associated with ideas of

artistic excellence and individual enjoyment and is therefore highly subjective. Throsby (2007) then argues that there is a danger in including economic concepts that place predominant focus on the use values neglecting non-use values. Consequently the term “public value” was conceptualised in the UK as an attempt to navigate the dichotomies of cultural value by insisting on both the intrinsic value and the use values (Collins, 2007; O’Brien, 2013). Holden (2006) then classifies cultural value further into three types (*Fig.3*).

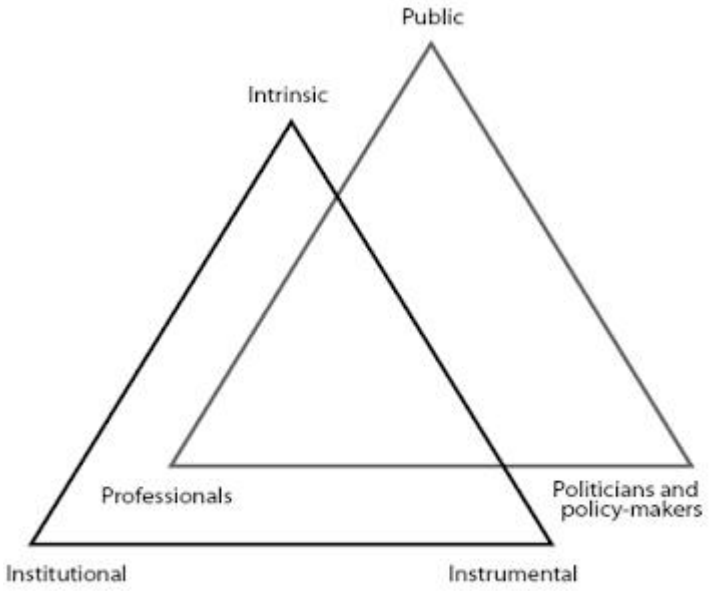


Figure 3 Mismatch of Value Concern (Holden, 2006)

Intrinsic value which relates to the subjective experience of culture intellectually, emotionally and spiritually; instrumental value which results from the use of culture to achieve social or economic purposes; and institutional value which relates to the processes organisations adopt in how they work to create value for the public. Holden (2006) further states that there are three key groups of people who place importance on different aspects of cultural value. The public cares most about intrinsic value and to a degree about institutional value. Politicians and policymakers are primarily concerned with instrumental value. Professionals are primarily concerned with intrinsic value. However, they value a wider set of objectives which they can achieve only by aligning the cultural values between themselves, politicians and the public. Holden (2006) then argues that the aspirations of professionals and

politicians in terms of cultural values ought to be viewed as being complementary so as to achieve success in cultural policy and practice. Furthermore he argues, intrinsic value which the public cares about is the most important value because it is a catalyst for the formation of identities. Therefore, culture should not be funded because of its instrumental value but rather because the public wants it. Lvova (2013) concurs adding that a sound policy and governance of culture ought to take account for all different types of values and place a focus on non-use values. However, emphasis is usually placed on professionals satisfying funders. As a result, the instrumental value becomes the focal point (Holden, 2006). In this research I therefore explore whether and the extent to which these different views on cultural values are understood to be complementary so as to benefit both parties in the DOC's advocacy for the VA subsector in Vision 2030. This exploration further enabled me to gain insight on whether and the extent to which the visual artists' participate in decision making processes with the DOC which allow them to address issues of cultural values that they consider to be important.

Conceptual Framework

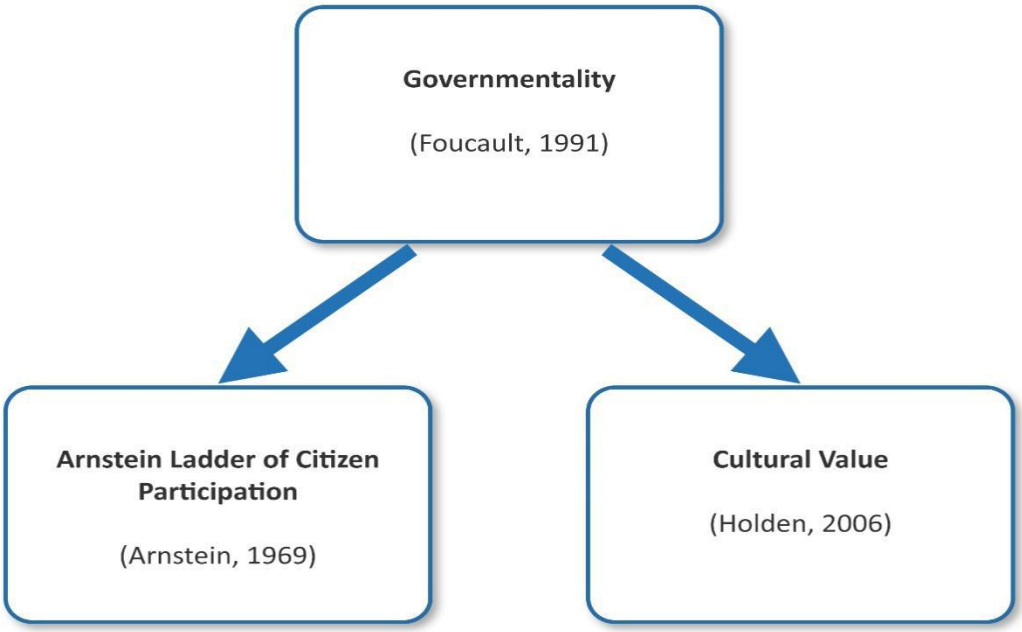


Figure 4 Conceptual Framework (Created by Author)

I created the conceptual framework (*Fig.4*) to undertake the purpose of this research which is to investigate the extent to which the DOC through Vision 2030 is able to advocate for the nature of support visual artists in Nairobi need from the government to aid in the development of sustainable careers. I use it to examine whether and the extent to which the DOC has embraced the notion of governmentality firstly so as to enable Nairobi's visual artists to participate in decision making processes with the DOC. Secondly so as to allow for a complementary outlook on cultural values in policy and practice because both the DOC and visual artists would be in positions of power. Therefore the overarching concept of the research is Foucault's (1991) notion of "Governmentality" which I use to investigate the extent to which the DOC in its advocacy through Vision 2030 for the VA subsector includes the participation of visual artists in the decision-making process. Here I use Arnstein's (1969) "ladder of citizen participation" to analyse the nature of engagement the visual artists have with the DOC in relation to their level of participation in decision making processes. This is in order to examine the extent to which the visual artists have influence in the formulation of what the DOC advocates for the subsector through Vision 2030. I then use Holden's (2006) concept of "cultural value" to investigate whether and the extent to which the DOC embraces the notion of governmentality so as to enable the promotion of cultural values which are important to the visual artists in its advocacy for the VA subsector through Vision 2030.

CHAPTER THREE - PRIMING THE CANVAS: RESEARCH METHODS

In this chapter I provide a detailed overview of my *methodological approach*, c*hoice of research method*, *data analysis methods*,*sampling method*,*description of my participants*, *research process*, *limitation and delimitations of the research* and *ethical considerations*.

Methodological approach

The overall aim of this research is to investigate the extent to which the DOC through Vision 2030 is able to advocate for the nature of support visual artists in Nairobi need from the government to aid in the development of sustainable careers. I therefore explore through my research questions the perspectives of my respondents so as to gain deeper insight on this discourse. Hence the methodological approach of my research is qualitative which seeks to understand underlying reasons, opinions and motivations so as to provide insight into a problem. In qualitative methods, interviewees take the topic and develop it allowing the interviewer to explore unexpected topics, it is therefore an inductive process. This is as opposed to a quantitative approach which begins with a hypothesis and uses a deductive process to validate an explanation (DeFranzo, 2011; Hancock, Ockleford & Windridge, 2009; Books,1997). In this research I was seeking underlying reasons, opinions and motivations from my respondents and a qualitative approach enabled me to do so.

Data collection methods

For the purposes of this research I used in depth interviews. In depth interviewing involves conducting intensive individual interviews with a small number of respondents to explore their perspectives on a particular idea, programme, or situation (Boyce & Neale, 2006). A researcher tries to understand the informants' worldview in an unstructured interview and has a general purpose and therefore uses a topic guide. The informant provides most of the structure of the interview and the researcher follows up on 'cues' the informant provides (Books, 1997; Mathers, Fox & Hunn, 2002). The rule on sample size for in-depth interviews is that when the same themes emerge from the interviewees, then a sufficient sample size has been reached (Boyce & Neale, 2006). I therefore collected data from various participants until the same themes begin to emerge.

In-depth interviewing provides more detailed information than what is available through other data collection methods like surveys (Mathers, Fox & Hunn, 2002; Boyce & Neale, 2006). Hence it was ideal for my research because it allowed the participants to express their perspectives in detail based on their respective positions in the VA subsector. However, in-depth interviewing has its limitations as it can be time intensive (Books, 1997; Boyce & Neale, 2006). I navigated this issue by doing comprehensive planning which entailed proper scheduling. Furthermore errors can occur during the interviewing process as there is no guarantee that the interviewer will not influence the responses, there is also no assurance the interviewee provides accurate information (Books, 1997). I handled the issue of the accuracy by being cognisant of my interviewing process so as to avoid influencing the interviewees responses.

In addition I interviewed diverse participants and triangulating my data sources. Data triangulation is a method of combining different aspects of research from multiple places, people, theories or methods. It helps give a better understanding while making sense of data and information. Moreover it strengthens the research by increasing the overall validity and credibility of the data sets and information used (Turner & Turner, 2009; Heale & Forbes, 2013; Honorene, 2017). I specifically 'triangulated sources' which involves examining the consistency of different data sources from within the same method (Denzin, 1978 & Patton, 1999). Hence I triangulated the following data sources; visual artists, experts in the VA subsector, the and the DOC in relation to the Vision 2030 document. This was in order to compare their different viewpoints and gain deeper insight on the research questions.

Data analysis methods

I chose thematic analysis to analyse the data which I collected from the in-depth interviews. This is the process of identifying important or interesting patterns or themes within qualitative data. These themes are then used to address the research. The conclusion of the thematic analysis is when a saturated set of themes are identified, and no additional themes are found from the data. These themes may then be further subdivided or combined in a hierarchical or process-based model (Maguire & Delahunt, 2017; Neuendorf, 2019; Ando, Cousins, & Young, 2014). Clarke and Braun (2013) add that a good thematic analysis does not simply

summarise the data but interprets and makes sense of it. Furthermore a common mistake is using the main interview questions as the themes (Clarke and Braun, 2013). I therefore unpacked the purpose of my research and created broad interview questions for conducting in-depth interviews with my respondents. I then collected data until I reached a saturation point where themes began reoccurring, and no new issues were emerging. Thereafter I analysed and interpreted the data into themes and placed them in a hierarchical order.

Sampling selection

I used the method of purposive sampling to select the list of respondents for this research. In this method, participants in a qualitative research are selected on the basis of their knowledge, relationships and expertise regarding issues of central importance to the purpose of the inquiry. Purposive sampling therefore allows for the studying of information-rich cases that yield insights and in-depth understanding of the research subject (Freedman et al., 2007 & Patton, 2015). It follows then that the sample members I selected had a special relationship with the phenomenon under investigation: the visual artists were in a position to provide knowledge on the nature of support they need (which entails conversations on both cultural values important to them and the challenges they face). They were also able to speak on the extent to which they participate in the DOC's decision-making processes. Experts of the VA subsector have strong relationships with both the VA subsector and the DOC. They were therefore able to provide their expert opinions on; the role they believe the government should play in the VA subsector, the dynamics of the visual artists' participation in the DOC's decision-making processes, cultural values and the legitimacy of the DOC's support for the VA subsector, and the DOC's advocacy for the VA subsector through Vision 2030 in relation to the specific challenges visual artists face. The DOC was in a position to provide deeper insight on the extent to which its advocacy through Vision 2030 is able to provide the nature of support the visual artists need from the government. Additionally the department was able to speak on the extent to which it includes the participation of Nairobi's visual artists in its decision-making processes.

With regards to the sample size, the commonly proposed criterion for determining when sufficient sample size has been reached in qualitative research is saturation.

Saturation is when the same stories, themes, issues, and topics are emerging from the interviewees, then a sufficient sample size has been reached (Boyce & Neale, 2006; Glaser, 1992; Glaser & Strauss, 1967; Charmaz, 2003; Merriam, 2009; Lincoln & Guba, 1985; Morse, 1995). I therefore collected data from participants until I reached a saturation point where the same stories themes, issues, and topics began to emerge.

I conducted 45 minutes to one hour of in-depth interviews with each participant. I had twelve participants who included seven visual artists located in various art studios in Nairobi namely Kobo Artists Studio, Dust Depo Art Studio and Kuona Artists Collective. The artists were Onyis Martin, Lemek Sompoika, Hannington Ghanzu, Kidiavai Meshack, Patrick Mukabi and Kevin Oduor and an artist who wished to remain anonymous, I will therefore refer to the artist by the pseudo name ‘Jane’.

I then interviewed four experts of the VA subsector, first Judy Ogana who is currently working as the national program officer for culture at the United Nations Educational, Scientific and Cultural Organization (UNESCO). She previously worked with Kuona Trust for seven years which is an arts collective that specialises in the visual arts. In addition I interviewed three members of the Kenya Visual Artists Association (KENVAA). They requested anonymity because they speak on sensitive issues concerning malpractices in the DOC and other government agencies, I therefore refer to them as ‘KENVAA’ in this research report.

Finally I interviewed a government official named Julius Manzi. He is the assistant director of culture in the DOC which is under the Ministry of Sports Culture and Heritage.

Research process

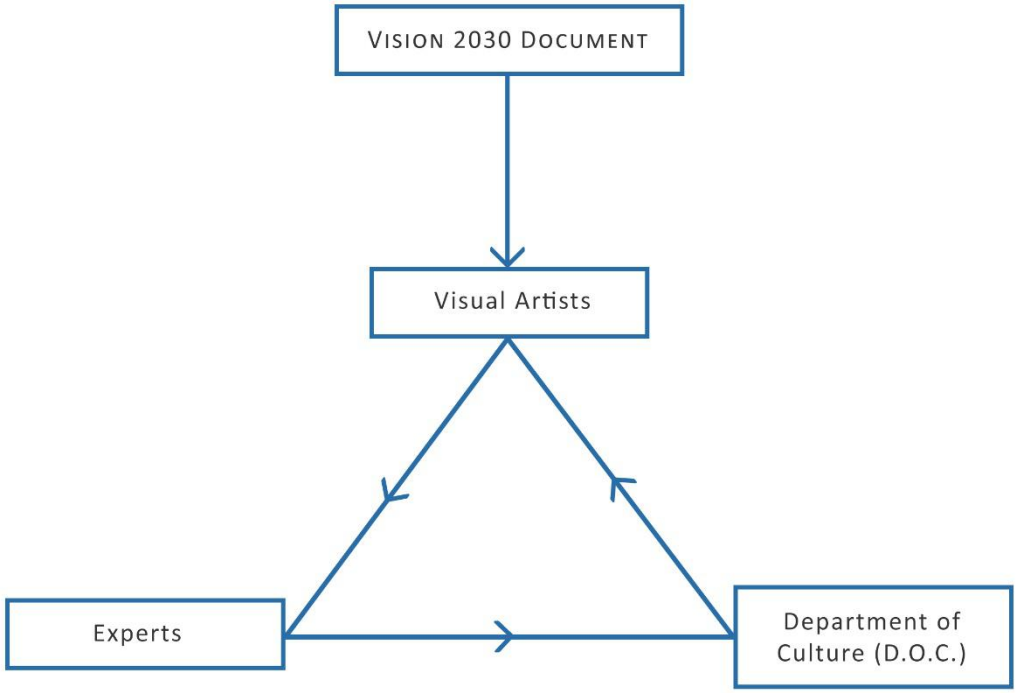


Figure 5 Research Process (Created by Author)

As illustrated (*Fig.5*) I firstly analysed the Vision 2030 document seeking to understand the nature of support the DOC is advocating for the VA subsector. I collected data on the purpose of Vision 2030, the role of the Culture and Arts sector in relation to Vision 2030, and what the DOC advocates for the VA subsector. I then incorporated findings from the Vision 2030 document into the in-depth interviews I conducted with the visual artists, experts and the DOC. I triangulated my sources by rolling over the data sets from the visual artists to the experts and finally to the DOC. I did this by extracting information from data collected from one source and incorporating it into the interview questions for the next source.

I interviewed the visual artists and collect data on the communication pipeline between them and the DOC, the level of their participation in the DOC's decision-making processes and finally the nature of support they need (which entails discourses on both cultural values important to them and the challenges they face). This data formed the first data set which I analysed using thematic analysis.

I used the themes that emerge from the first data set to conduct interviews with experts in the VA subsector. I collected data where they expounded on the communication pipeline between visual artists and the DOC and the level of participation of visual artists in the DOC's decision-making processes. I also inquired on the nature of support they believe DOC ought to provide to assist the visual artists in dealing with their specific challenges. This data formed a second data set which I analysed using thematic analysis.

Finally I used the themes that emerge from the second data set acquired from the experts to conduct in-depth interviews with the DOC. I sought the DOC's response to the communication pipeline with the VA subsector, the participation of visual artists in the decision-making processes and, the extent to which the DOC's advocacy for the VA subsector through Vision 2030 is aligned to the nature of support visual artists in Nairobi need from the government.

Ethical Considerations

I received ethics clearance to conduct this research and followed all ethical guidelines and principles suggested by the University of the Witwatersrand required for academic research and my ethics clearance certificate protocol number is WSOA190905. I would however like to highlight that four out of twelve of my participants indicated in their consent forms that they would like to remain anonymous in the resulting research report. Additionally I would like to state that this research involved minimal risk therefore the participants were not harmed in any way during the research process.

Research Limitations/Delimitations

As it is for every study of this nature, this research had some limitations. I narrowed down the scope of this research by exploring the perspectives of two major stakeholders in the VA subsector namely, visual artists and the DOC. The research thus omits the exploration of the viewpoints of other non-state actors like Non-Governmental Organizations (NGO's) and private agencies. However I navigated this omission by inquiring from the visual artists, experts of the VA subsector and the DOC on: the roles assumed by non-state actors in the VA subsector, whether and the extent to which they contribute in assisting visual artists deal with the challenges

they grapple with, and the extent to which they participate in decision-making processes with both the visual artists and the DOC.

CHAPTER FOUR - PAINTING SUSTAINABILITY PATHWAYS: DISCUSSION OF RESEARCH FINDINGS

In this chapter I present and discuss findings on the extent to which the DOC through Vision 2030 is able to advocate for the nature of support visual artists in Nairobi need from the government. The findings are linked to the conceptual framework; Foucault's (1991) notion of "Governmentality", Arnstein's (1969) "ladder of citizen participation" and Holden's (2006) concept of "cultural value". They are also linked to the literature I reviewed . This link emerges because I created the conceptual framework with forethought on the main research questions. The literature I reviewed was also connected to the phenomenon I was investigating through the main research questions. Subsequently, both the conceptual framework and literature I reviewed guided the questions I posed to my respondents.I then organised the research findings thematically.

There are three broad sections with various themes under them that frame this section namely, *the DOC's advocacy for the VA subsector through Vision 2030*, *the governance of the VA subsector in correlation to the DOC's advocacy for the subsector through Vision 2030*, and *the challenges faced by Nairobi's visual artists in their careers in correlation to the DOC's advocacy for the VA subsector through Vision 2030*. Finally I provide the *Chapter Conclusion*.

The Department of Culture's advocacy for the Visual Arts subsector through Vision 2030

The Vision 2030 document details that it aims to transform Kenya into a newly industrialising middle-income country providing a high quality of life to all its citizens by the year 2030. It has three pillars namely economic, social and political. The Sports Culture and Arts sector falls under the social pillar which is given the role of "Investing in the people of Kenya". This is so as to provide an enabling environment for the implementation of Vision 2030's "Big Four"[1] initiatives that will catalyse the

[1] " Increasing the manufacturing share of GDP from 9.2 per cent to 15 per cent and agro-processing to at least 50 per cent of total agricultural output; providing affordable housing by building 500,000 affordable houses across the country; enhancing Food and Nutrition Security (FNS) through construction of large-scale multi-purpose and smaller dams for irrigation projects, construction of food storage facilities and implementation of high impact nutritional interventions and other FNS initiatives; and, achieving 100 per cent

transformation of the country. More specifically the role of Sports, Culture and the Arts sector in Vision 2030 is “Celebrating the best in us”. Vision 2030 expresses its interest in preserving and promoting talents in the creative arts so as to improve the nation’s health and unlock employment opportunities this will then contribute in achieving the “Big Four” initiatives.

> “Sports, Culture and the Arts Sector plays a crucial role in overall national development. Kenya continues to excel in sports at international level as well as in preserving its cultural identity and the arts. The Sector will contribute towards attaining the “Big Four” initiatives through betterment of the nation’s health and unlocking employment opportunities. It will further intensify efforts to promote sports, national heritage and culture as well as talents in the creative arts” (Government of the Republic of Kenya, 2018).

Therefore the DOC’s advocacy for its subsectors through Vision 2030 holds with importance the ability of the arts to achieve social and economic purposes. This is in line with Holden’s (2006) observation that politicians and policymakers are primarily concerned with the instrumental value of culture.

Subsectors within the creative arts represented in the Vision 2030 document include film, literature, music, theatre, dance and visual arts. Advocacy for the film subsector is handled by the Ministry of Information Communication and Technology (MICT) which the subsector falls under. Whereas advocacy for the other subsectors is done by the DOC which is under the Ministry of Sports, Culture and Heritage (MSCH). Vision 2030 is divided into four sections where the DOC details its advocacy for the subsectors it represents. The sections are, ‘programs and projects’, ‘policy reforms’, ‘legal reforms’ and ‘institutional reforms’. These sections articulate the nature of contribution the DOC will make through Vision 2030 to contribute in addressing factors that impede the growth and development of the subsectors. The DOC is advocating the following for the VA subsector through vision 2030 in the four sections:

Under the ‘programs and projects’ section the department firstly speaks of the empowerment of artists through capacity building workshops, festivals, exhibitions

Universal Health Coverage. Additionally, the Plan targets to improve Kenya’s ranking in the Ease of Doing Business Indicator from position 80 to at least 45 out of 189” (Government of The Republic of Kenya, 2018).

and competitions both at county and national levels in order to achieve national cohesion. In addition the coordination of cultural exchange programmes with foreign countries which Kenya has signed cultural agreements with. Secondly the DOC advocates for the empowerment of artists through the establishment of a National Arts and Culture Gallery (NACG). This will serve as a national cultural space for the exhibition of master pieces of art works and also coordinate cultural exchange programmes with other countries.

In the 'policy reforms' section the DOC advocates for the revision of the National Policy on Culture and Heritage (NPCH) and the development of the Creative Industry Policy (CIP) which are to embrace all the subsectors in the creative arts including the VA subsector. Although the DOC then advocates for specific national policies for subsectors in the creative arts like for the National Music Policy (NMP), it does not advocate for the formulation of a national visual arts policy. This is despite Kenya's VA subsector needing one as Manyala (2016) found in his study that the absence of a policy dedicated to the visual arts impedes the ability of the subsector to attract investments.

Under the 'legal reforms' section the DOC advocates for the finalization of the National Culture Bill (NCB) which speaks to all subsectors in the creative arts including the VA subsector. The purpose of the NCB is to set the legal parameters that will govern the arts and culture sector as a whole. The DOC then advocates for 'legal reforms' in specific subsectors like music and theatre excluding the VA subsector. This is despite Kenya's visual arts subsector facing legal issues such as, the absence of systems that discourage fraudulent behaviour and rampant piracy (Andesha, 2015; Manyala, 2016).

Finally in the 'institutional reforms' section the DOC has not put any statements for its subsectors. This is despite the VA subsector facing the consequences of weak institutional structure and governance. Consequences such as; lack of infrastructure for the subsector, unregistered Micro-Small and Medium Enterprises (MSMEs) and start-ups, disorganized market structures and rampant piracy (Manyala, 2016).

On the whole while other subsectors in the creative arts which are under the DOC like music and theatre are highly represented in the Vision 2030 document, there is low advocacy for the VA subsector. I therefore explore this issue in the next two

sections by firstly examining *the governance of the VA subsector in correlation to the DOC's advocacy for the subsector through Vision 2030*. This is so as to gain insight on factors in the governance of the subsector that impact the ability of the DOC to advocate for the nature of support visual artists in Nairobi need through Vision 2030. Secondly I explore *the challenges faced by visual artists in Nairobi on the ground in correlation to the DOC's advocacy for the VA subsector through Vision 2030.* This is in order to understand the extent to which what the DOC's advocacy for the VA subsector in Vision 2030 is aligned to provide the nature of support the visual artists need.

The governance of the Visual Arts subsector in correlation to the Department of Culture's advocacy for the subsector through Vision 2030

Here I firstly provide an overview of the policy and legislation documents that cover the VA subsector in relation to the DOC's advocacy for the VA subsector through Vision 2030. I then investigate the role (s) assumed by the DOC and other stake holders (visual artists, civil society, private agencies and Non-Governmental Organisations) in the governance of the VA subsector. This is in order to gain insight on whether or the extent to which the DOC embraces the notion of governmentality. Furthermore so as to understand the role(s) assumed by the DOC in its advocacy in Vision 2030 in relation to the role (s) assumed by the other stakeholders in the VA subsector. Subsequently I examine the communication pipeline between visual artists and the DOC and the extent to which the visual artists participate in decision making processes. Finally I explore the extent to which the DOC upholds the cultural values which visual artists in Nairobi hold with importance in the department's advocacy for the VA subsector through Vision 2030.

An overview of Policies and legislations for the Visual Arts subsector

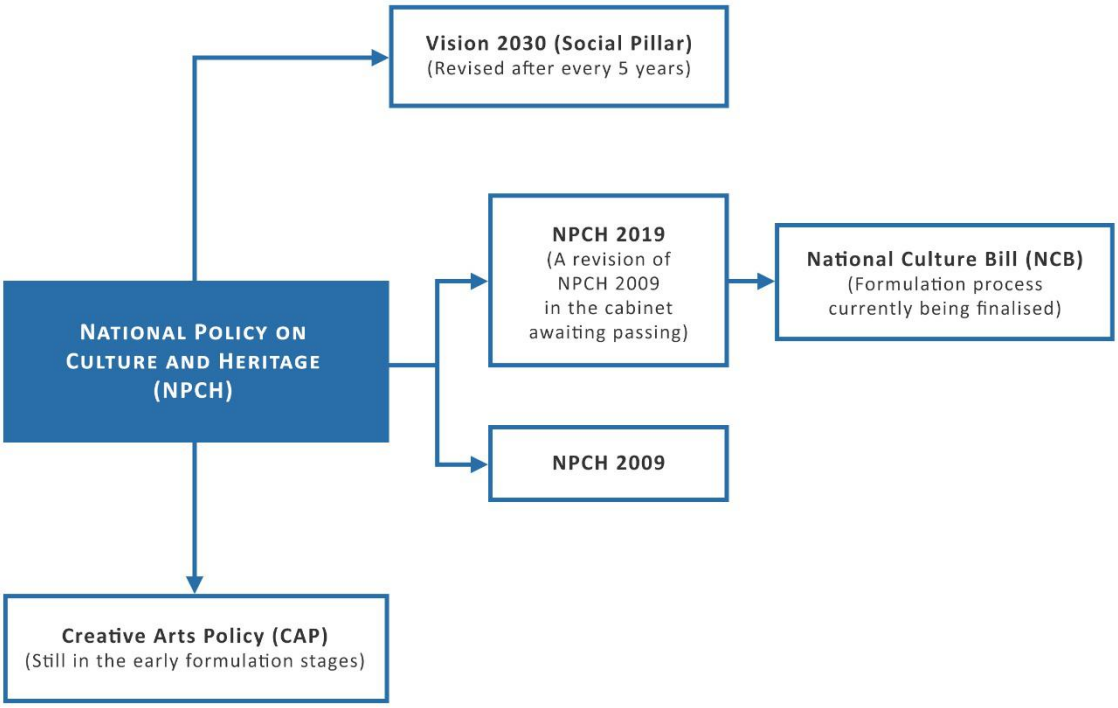


Figure 6 Policies and Legislations that represent the VA subsector (Created by Author)

The illustration (*Fig.6*) shows the 2009 National Policy On Culture and Heritage (NPCH) that is currently being implemented. Additionally it displays other policies and legislation the DOC is advocating for through Vision 2030 that will include the representation of the VA subsector. These are, a revision of the 2009 NPCH, the formulation of the Creative Industry Policy (CIP) and the finalization of the National Culture Bill (NCB).

At present apart from Vision 2030, Kenya's 2009 NPCH is the only existing policy or legal document already passed by the parliament that addresses issues in the VA subsector. The national policy firstly links the visual arts to African tradition then it articulates the value of the art as its ability to foster cultural identities, cultural dialogue and the fertilization of ideas, styles and practices. The policy statements in the 2009 NPCH address the issue of arts education where it states that the government will encourage the teaching of visual arts at all levels of the education system. In addition the government will also offer tax-facilities to private sponsorship

of Kenyan artists. Finally the government will facilitate exhibitions and art fairs, locally, regionally and internationally and promote exchanges between artists.

> "2.1.4. Visual Arts In African traditions: visual arts have been closely associated with the daily lives of the people and have played an important functional role in African Societies. Pre-Colonial Africa had a strong tradition of painting based upon both body and architectural paintings, which has survived up to the present times among many communities. The visual arts namely, Painting, sculpture and the graphic arts play an important role in fostering cultural identities, cultural dialogue and cross fertilization of ideas, styles and practices.
>
> Policy statements: 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. The Government shall promote visual arts by facilitating exhibitions and art fairs, locally, regionally and internationally and promote exchanges between artists from different cultural horizons" National Policy on Culture and Heritage, (Government of the Republic of Kenya, 2009).

The DOC admits that the 2009 NPCH does not extensively address the circumstances of the VA subsector and the arts and culture sector as a whole. This is confirmed in the 2016 Business Environment Reform Facility (BERF) report which indicates that - Kenya's NPCH has not yet been updated and is against the current growth and development dynamics of the creative economy (BERF, 2016).The DOC then confirms that the 2009 NPCH has been revised and is awaiting its passing by the cabinet. The DOC also notes that the reasons for the NPCH's revision are that it was not aligned to the 2010 constitution. In addition the revised NPCH will include emerging issues the 2009 NPCH had not considered like the Cultural and Creative industries (CCIs).

> "The National Policy on Culture and Heritage was passed in the year 2009 but was reviewed after the new constitution. So the very latest edition that we have is actually 2019 which we have recently finalised and taken to cabinet for passing. Since it was a review it was just being aligned to the constitution

> and emerging issues the earlier version had not considered like the Cultural and Creative Industries" (Julius Manzi, DOC).

Additionally the DOC is in collaboration with the Creative Economy Working Group (CEWG). The CEWG aims to contribute to a policy framework for Kenyan creative industries as well as related diverse activities that help and focus the picture of Kenya's creative economy as it evolves (Oluoch-Olunya, 2019). Both the DOC and the CEWG are working to formulate a creative arts policy which will represent all art subsectors including the visual arts.

> "There was an attempt to come up with a creative arts policy which we were initiating together with the Creative Economy Working Group. I think last year or this year a few initial meetings were held to come up with the policy, but we are not yet there" (Julius Manzi, DOC).

Furthermore the DOC is finalizing the National Culture Bill (NCB) which is as a product of the NPCH. The NCB will set the legal parameters which will govern the arts and culture sector.

> "We are formulating the National Culture Bill which is as a product of the national cultural policy. The bill will set the legal parameters that will govern our arts and culture sector as a whole. So it is almost ready, and we should be going to parliament in any time" (Julius Manzi, DOC).

It was integral to provide this overview of Policies and legislations for the Visual Arts subsector so as to set the DOC's advocacy for the VA subsector in the Vision 2030's 'policy and legal reforms' sections in context. In the subsequent sections conversations on matters of policy and legislations for the VA subsector occur.

The role(s) of the Department of Culture in relation to the role(s) of non-state actors in the Visual Arts subsector

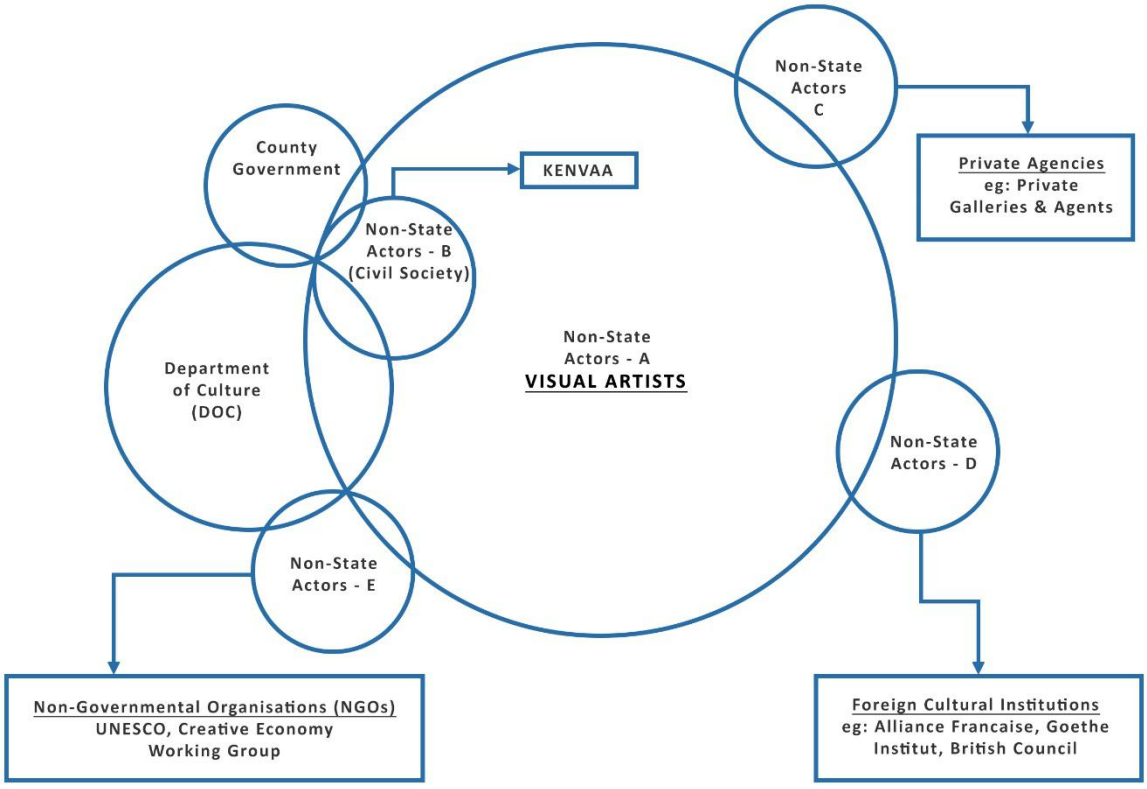


Figure 7 Stakeholder Governance Relationships in the Visual Arts Subsector (Created by Author)

The Role of the Department of Culture In Relation to the Role of the Visual Artists

Julius Manzi states that the national DOC purposes to create an enabling environment where the sector operates freely, and the well-being of the artists is catered for. This is so as to aid in the growth of the VA subsector. The department does this through policy frameworks and legislations. In line with this, Ndua (2013) observes that the DOC is the main actor in the implementation of Kenya's National Policy on Culture and Heritage (NPCH). The NPCH defines major components of culture and heritage as constituting important context within which the department operates and offers guidance for implementation (Ndua,2013:34). The DOC therefore adopts the "architect state" model which Chartrand and McCaughey (1989) describe as when the government has a direct role in shaping the environment. It is

therefore more interventionist and is connected to social welfare and national cultural policy objectives.

> "The role of the DOC national government is to create an enabling environment for the sector to operate freely and we do this by policy and legislation formulation. We are therefore obliged to ensure that we come up with policy frameworks and legislation which cater to the well-being of the artists and assist the growth of the visual arts subsector" (Julius Manzi, DOC).

Therefore the policy objective of the architect role assumed by the DOC is to use the arts as a means of achieving an overall social welfare in the community. It therefore purposes to address the social needs of communities (Johannisson, 1995). This is evident in the DOC's advocacy for the arts and culture sector in Vision 2030 because it states that talents in the creative arts will be preserved and promoted so as to unlock employment opportunities.

> "Sports, Culture and the Arts Sector plays a crucial role in overall national development. Kenya continues to excel in sports at international level as well as in preserving its cultural identity and the arts. The Sector will contribute towards attaining the "Big Four" initiatives through betterment of the nation's health and unlocking employment opportunities. It will further intensify efforts to promote sports, national heritage and culture as well as talents in the creative arts" (Government of the Republic of Kenya, 2018).

While the mandate of the national DOC is the formulation of policies and legislations, the constitutional directive for county governments is to conduct arts and cultural activities. This mandate was devolved from the national government as per the requirements of the 2010 constitution. Therefore county governments support arts in communities as part of its social welfare objectives of unlocking employment opportunities. Similar to the national DOC, this is also in line with the "architect state" which supports art that meets community needs rather than professional standards of artistic excellence (Frey, 1999). However Judy Ogana observes that the devolution of the mandate of conducting culture activities from the national to the county government has not been successful. This is because the national government is not clear about how it will implement the devolution process and the

county government needs clarity on what to do with the directive of conducting cultural activities.

> "The transition of the cultural activity mandate as detailed in the constitution [2010] from national to county government has not succeeded even the parent ministry is not very clear about how that will roll out. The culture people in the counties are also quite clueless of what to do with this docket. So it is very difficult for them to engage more meaningfully because the truth is that it is a new situation and it has not been addressed properly" (Judy Ogana, UNESCO official).

Consequently the DOC often veers from its mandate of formulating policy frameworks and legislation and duplicates the role of the county government by conducting cultural activities like local exhibitions and festivals. This is due to the absence of clear, written policies for county governments on how to execute the devolved mandate of conducting cultural activities (Omenya & Lamont, 2017: 7).

> "We usually try to organise some local spaces for visual artists like in exhibitions and festivals which also double up as markets" (Julius Manzi, DOC).

Judy Ogana observes that because of the duplication of roles between the DOC and county government, the DOC suffers from the issue of being under resourced.

> "The DOC is quite stretched because the devolution of the cultural activities mandate has not been done properly. They have a low capacity and they are expected to do so much but they are generally under resourced" (Judy Ogana, UNESCO official).

A repercussion of this as expressed by Julius Manzi is that the DOC struggles to effectively include the participation of the visual artists (*Fig.7A*) in policy and legislation formulation processes due to inadequate to human, financial and technical resources.

> "Once in a while we call visual artists for meetings when we are organising a particular activity. The discussion will therefore be centred around the activities unless maybe one of them raises an issue which maybe we are obliged to respond. But in terms of organising meetings specific to discuss the

> welfare or the challenges they are facing that one we do not do parse. Such participation is also dictated by finances and other technical issues" (Julius Manzi, DOC).

Artists Kevin Oduor expresses that the DOC often excludes artists from policy and legislation formulation and ought to include them.

> "The government does not include us in actually running the affairs in policy making and we need to be included" (Kevin Oduor, artist).

This exclusion of visual artists from decision making processes has resulted in the formulation of policies and legislations that do not reflect the circumstances faced by the artists in the VA subsector.

> "Because we are not included in policy making, existing policies like the NPCH does not have the correct information of what we experience on the ground" (Kevin Oduor, artist).

Judy Ogana states that this exclusion of the visual artists from decision making processes is unconstitutional. Constitutionally the DOC is required to have a participatory process in policy making that includes all stakeholders in the sector.

> "In our 2010 constitution, it is a requirement for government to have participatory processes. The DOC cannot sit in its office and draft policy for example. They have to come out to the sector and ask what are the issues? What we should do? How should we articulate this?" (Judy Ogana, UNESCO official).

Indeed, the BERF (2016) report indicates that Kenya's National Policy on Culture and Heritage (NPCH) lacks public participation as required by the constitution. As a result the NPCH lacks ownership from stakeholders, thus making it difficult to implement. It is therefore integral that the DOC includes the participation of the visual artists in policy formulation processes. This will enable the department to achieve its social welfare policy objective of preserving and promoting the creative arts so as to unlock employment opportunities. A participatory process would give the artists opportunities to articulate the challenges they face, and the nature of government support they require. Consequently the policies would address the circumstances of the visual artists more effectively. However due to inadequate resources the DOC is

not establishing platforms where the visual artists can fulfil their governance role of engaging in policy and legislation processes. This shows that the government is not embracing the notion of governmentality which describes the role of government as the creation of an enabling environment for the self-governance of its people (Dean, 2010; Huff & Munro, 2013; Michael & Zhang, 2008; Schmitt, 2011).

The central question of this research which is 'To what extent is the Department of Culture through Vision 2030 able to advocate for the nature of support visual artists in Nairobi need from the government?' So as to address this question the DOC can advocate for the formulation of a cultural policy for county governments in Vision 2030. This would place the government in a good position to provide the nature of support visual artists in Nairobi need. This is support in terms of the provision of cultural activities by county government and focus on policy and legislation by the national government. There will be clarity on how the county ought to execute its directive of conducting cultural activities. Subsequently the issue of the DOC duplicating the county's role can be dealt with. This will then allow the department to focus and direct all its resources to its constitutional mandate of policy and legislation formulation. Thus enabling it to direct its resources to creating platforms where the artists can play their role of participating in decision making processes.

The Role of the Kenya Visual Artists Association (KENVAA) in relation to the Role of the Department of Culture

The Kenya Visual Artist Association (KENVAA) (*Fig.7B*) is a bridge between visual artists and the DOC. The association purposes to play an advocacy role for the visual artists with regards to policy and legislation. KENVAA does this through its Arts Sector Review Committee (ASRC) which reviews malpractices in the VA subsector and provides information to the government on relevant policies and legislations. In addition the association purposes to play the role of promoting visual artists throughout the four stages of the Creative Industry (CI) value chain which are classified as the creation, production, distribution and consumption stages (Obuljen, 2015).

However akin to the visual artists KENVAA says that it is often excluded from the DOC's decision-making processes. Accordingly the association's ASRC struggles to engage with the DOC in matters of advocacy. This exclusion is due to a lack of trust

between the DOC and KENVAA which has resulted in a poor working relationship. According to the association the DOC is not open to some governance ideas from its ASRC on policies and regulations that challenge issues of malpractices in the DOC and government agencies like the National Museums of Kenya (NMK). The BERF (2016) report attests to the presence of weak associations in Kenya's VA subsector and across Kenya's creative industry. It further indicates that this is as a result of poor engagement between the government and industry stakeholders (BERF, 2016).Judy Ogana observes that KENVAA lacks the ability to effectively advocate for the VA subsector through the DOC on such matters because the association has not yet been gazetted by the government to state that it is a legitimate association. As a result the association's ability to represent the artists in the DOC's decision-making processes is restricted due to inadequate resources. Furthermore the government is not officially obligated to hold the associations voice with importance.

> "The problem is that once KENVAA was put in power they were not facilitated in any way. They needed resources, to be gazetted by the government stating that they are a legitimate association. The government should give KENVAA teeth you know, none of that happened" (Judy Ogana, UNESCO official).

KENVAA claims that it has not yet been made legitimate by the government due to issues of corruption in the DOC. According to the association the department has a briefcase association (an illegal association) for the visual arts which it uses to receive and direct funding in the directions it pleases. Therefore making KENVAA legitimate would discontinue the ability of the DOC to conduct this unlawful activity. Because of this issue the association is unable to access its rightful resources from the government that are meant for administration purposes therefore it struggles to reach out to visual artists more effectively.

> "The government has not made us a legitimate association, yet we are the only existing association representing visual artists nationwide. There is some amount of money as a national association the government is supposed to give us for administration costs and an office. But we found out that the DOC has a briefcase association. The DOC pulls out this briefcase outfit when money comes in and diverts the money in directions it pleases. So it is very hard for them to make us legitimate.Because of these issues we lack

resources that would enable us to reach out to more visual artists effectively" (KENVAA).

The DOC denies the claims made by KENVAA and maintains that the department recognizes it as the national visual artists association and works very closely with it.

> "We work very closely with the national visual artists association KENVAA. When we have something we also reach the visual artists through the members" (Julius Manzi, DOC).

However the effects of KENVAA being under resourced and consequently being unable to reach out to visual artists effectively shows on the ground. This is because the artists claim that they do not feel the presence and impact of KENVAA.

> "There has not been a body that truly stands with artists like an association. There was the one that was starting up called KENVAA. When it started it was so vibrant but right now I do not hear about it. I do not know what happened to it or where it is" (Hannington Ghanzu, artist).

Chartrand and McCaughey (1989) observe that an architect state often works with artists through official unions where the artists are members. However the DOC is unable to work with KENVAA effectively therefore the visual artists do not feel the presence and impact of the association. Additionally an architect state funds the arts through a Ministry or Department of Culture. Therefore granting decisions concerning the arts are generally made by government officials (Chartrand and McCaughey,1989). This is the case in Kenya's arts and culture sector, however the DOC malpractices funds meant for the arts and this is one of the causes of the poor working relationship between the department and KENVAA. Consequently the DOC is unable to uphold Foucault's (1991) ideology of governmentality. This is because it does not create an enabling environment for KENVAA to fulfil its role of representing the artists in the DOC's decision-making processes. Furthermore because the DOC does not take a governmentality approach, the integrity of government institutions like the National Museum of Kenya (NMK) is compromised because its autonomy is infringed upon. This is due to the absence of systems that discourage fraudulent behaviour (Andesha, 2015). Schmitt (2008) argues that governmentality is integral as political interference may endanger the autonomy of cultural institutions which are aimed at protecting artistic integrity from political preferences. It is therefore integral

that the DOC advocates for the legitimization of KENVAA in its advocacy through Vision 2030 in the “institutional reforms section”. This will enable the association to function more effectively because it will give KENVAA recognition therefore enabling it to fully represent the artists in the DOC’s decision-making processes and further allow it to access its rightful resources from the government thus enable it to reach out to the visual artists more effectively.

The Role of Private Agencies in Relation to the Role of the Department of Culture

The role played by privately-owned foreign agencies like galleries and agencies (*Fig.7B*) in the VA subsector to some extent suppresses visual artists. This is because they have contracts which restrict the type of art created by the artists to what the agents dictate. The agents often identify young artists who are talented and direct their art. They make the artists think that the way they instruct them to create is recognized internationally as the best way. The agents do this because they often have ready markets with specific tastes abroad. In addition the contracts do not allow the artists to sell their artwork without permission from the agents. Furthermore it is very difficult for the artists to get out of the contracts.

> “I am struggling because I am under a foreign agent who does not allow me to create in any other style apart from this one. They say that creating this way gets the most international recognition. I have signed a very binding contract that I cannot easily break. I also feel bad because sometimes people come to me asking to buy my art, but I cannot sell it to them unless I go through my agent. So it is a difficult situation to get out of because this agent has given me a lot of money upfront and I have to pay it back, so it doesn’t matter if I am unhappy, I am stuck in this contract “(Jane, artist).

KENVAA observes that consequently these foreign private agents and galleries dominate the art scene because they set the parameters of the VA subsector. This issue of domination and suppression of visual artists by foreign private agents and galleries in the VA subsector happens because there are scarce alternative marketing opportunities offered by local stakeholders for the visual artists. Therefore KENVAA is campaigning for the establishment of an arm’s length national arts council because they believe it would be able to facilitate access to markets for the visual artists and develop audiences for their art works.

> “These private agencies are able to dominate our art scene and suppress visual artists because locally we are not providing enough opportunities for the artists to market their art. So our artists are left with no option but to work with these oppressive foreign private bodies. As KENVAA we have really been campaigning for the formation of an arm’s length national arts council which would be able to facilitate access to markets for the artists and develop audiences for their work” (KENVAA).

Julius Manzi then states that in Vision 2030 the DOC advocates for the National Culture Bill (NCB) which will see to the establishment of a National Culture and Arts Council (NCAC). The NCAC will be semi-autonomous and one of its functions will be to fund-raise for the arts and culture sector from the government and other donors. This is so as to ensure the growth of the artists. In addition the NCAC will enable the DOC to work closely with the artists.

> “We are doing a culture bill which is as a product of the national cultural policy. The National Culture and Arts council is one of the institutions we have proposed for creation in the bill. This institution would be semi-autonomous and one of the things that will be key to it is to fund raise for the growth of the sector because the government is limited in terms of finances. It will be able to source for funding from different sources, one of them being government but also from other donors like international organizations, private organizations and companies. So it is an entity that we think will be critical for the growth of the artists. It will also aid us in working closely with the artists” (Julius Manzi, DOC).

Judy Ogana then views that due to ongoing issues of corruption and malpractices in the DOC and its associate semi-autonomous agencies, there is scepticism about the manner in which the department will establish the NCAC. There is concern that the people who will be running the NCAC might be from the government. This will therefore compromise the degree of autonomy the institution ought to have to navigate the issue of dealing with corruption in the DOC. Indeed, Ndua (2013) identifies the challenge of uneasy and suspicious working relationships between government agencies and other stakeholders in Kenya’s arts and culture sector. Judy Ogana then proposes that the arts council requires a degree of autonomy to be

able to include the views of the visual artists as it generates information that informs policy and legislation making.

> "The DOC is planning to form an arts council and I think that will really help. The arts council should be autonomous so it should be able to hire professionals, look for different pots of monies and be much more agile to how they respond to issues in the sector. But it's not a silver bullet, we have seen terrible and unfortunate results from some semi-autonomous government agencies like the Kenya Cultural Centre (KCC) which in fact right now is down, the board has not been doing very well, it's not the visual arts but it's a mirror of how things can go right or wrong" (Judy Ogana, UNESCO, official).

Akin to Ogana's observation in a study conducted by Andesha (2015) on the National Museums of Kenya (NMK) which is a semi-autonomous government agency (SAGA) finds that the NMK grapples with issues of malpractice. Therefore the SAGA's ought to engage the services of professionals. Additionally, systems that discourage fraudulent behaviour ought to be put in place in the SAGA's. Furthermore, they require more autonomy from government control (Andesha, 2015). Indeed in order for the sector to reap the benefits of the NCAC a degree of autonomy ought to be upheld and a level of professionalism maintained. The establishment of an arts council is critical in addressing this issue of privately-owned foreign agencies dominating the local art scene and suppressing local artists. This is because it will be an alternative local funding option for artistic ventures. Additionally it would be able to facilitate access to markets for the artists and develop audiences for their work.

Governmentality is integral as political interference may endanger the autonomy of cultural institutions which are aimed at protecting artistic integrity from political preferences (Schmitt, 2008). It is therefore also integral that the DOC advocates for the legitimization of KENVAA through Vision 2030 so that the association can contribute to the process of establishing the NCAC with foresight on the degree of autonomy that ought to be maintained in the institution.

Although the DOC is currently assuming the role of an architect state where it ought to fund the arts it is struggling to do so due to having inadequate resources. Furthermore in the architect model the artistic choice of the artist generally remains

autonomous of the government or any other organisations (Frey, 1999). However this is yet to be achieved because the government struggles to support the artists' careers therefore the visual artists have no option but to work under the creation parameters set but the foreign private agencies.

The establishment of the NCAC with a degree of autonomy will see the transitioning of the governance of the sector to a "patron state model". In the patron state model the policy dynamic tends to be evolutionary, responding to changing forms and styles of art as expressed by the artistic community. In addition granting decisions are generally made by the council on the advice of professional artists working through a system of peer evaluation (Rushton, 2000). Therefore by adopting this model the artists' creation processes will not be restricted to the parameters set by non-state private actors. This is because the artists will have alternative access grants and marketing opportunities through the arts council. Therefore they will not be in their current position where they have no other alternative but to seek support from the foreign private non-state agencies and galleries.

The Role of Foreign Cultural Institutions in relation to the Role of the Department of Culture

The issue of visual artists feeling that their creative expression is restricted also arises when they are working with foreign cultural institutions such as Alliance Francaise, Goethe Institute and the British Council *(Fig.7D)*. Artist, Onyis Martin feels that although these organisations are filling the gap created due to lack of support from the government the organisations restrict their creative expression because the artists have to create under the guidelines set by them which respond to their foreign cultural agendas.

> "There are a lot of foreign cultural groups trying to fill the gaps the government is not filling. But the problem is that these organisations dictate the themes of our work to fit their agendas. So we cannot freely delve into themes we desire to express. So it is support when you want to create the things they want that push their agendas" (Onyis Martin, artist).

In contrast Kevin Oduor feels that these foreign cultural organizations support their endeavors more than the government does. They are more visible on the ground and reach out to the artists and promote them more than the government.

> “Foreign cultural organizations are actually more visible on the ground than our government and we are very connected to them. There is a chemistry and there is no chemistry on the other side of the government” (Kevin Oduor, artist).

Judy Ogana then argues that although these foreign organizations are pushing their own cultural agendas, they are quite liberal with local artists. Because they also host local programming that is not in line with their agenda. Judy Ogana adds that the artists should not overly criticize these organizations because it is their space and they are actually filling gaps local stakeholders should be filling. In line with this, the BERF(2016) report indicates that Kenya‘s VA subsector lacks government support, consequently, there is insufficient infrastructural requirements. Judy Ogana therefore emphasizes that as long as local stakeholders are not playing their role in the VA subsector, the foreign organizations will come, and they come with their sets of rules.

> “These foreign EU spaces have an agenda, they are set up as a political statement which is to propagate their own culture. So an artist either adheres to the rules or they do not, but if they do not then the artist loses out because there is no alternative offering that’s coming from ourselves. If you remove them it would be a very different art scene. They are playing a role and fortunately for us especially Goethe and Alliance are quite open and not too overly judgemental. They even host local programming so they have opened their space for us. As long as we are not doing our thing they are going to come and as long as they come, they come with their set of rules. So we should not criticize them too much, it is their space and to be very honest we are not doing good by ourselves” (Judy Ogana, UNESCO official).

This is a re-occurring issue that emerges from the relationship between visual artists and non-state actors C (foreign private agents and galleries) and D (foreign cultural organisations). The issue being that because local stakeholders are not filling certain gaps in the VA subsector these non-state actors are filling the gaps. More specifically gaps concerning issues of marketing and conducting of art activities.

However although the non-state actors are contributing to filling these gaps the visual artists' creation processes and in some cases careers are restricted by some of the parameters the non-state actors set.

As aforementioned, the aim of this research is to investigate the extent to which the DOC through Vision 2030 is able to advocate for the nature of support visual artists in Nairobi need from the government to aid in the development of sustainable careers. In relation to this discourse the transitioning of the national government's DOC to the "patron model" of governance by the establishment of a national arts council through Vision 2030 will assist in dealing with this matter. A patron state sees to the establishment of arts councils which source and distribute funding to local artists and art organisations. In addition the art councils will facilitate access to markets for the artists and develop audiences for their work. Moreover it will be in a position to inform policy making (Chartrand and McCaughey,1989). Therefore the artists' creation processes will not be restricted to the parameters set by non-state private actors. This is because through the arts council the artists will have alternative access grants and marketing opportunities. This will enable them to have more sustainable careers. Therefore they will not be in their current position where they have no other alternative but to seek support from the foreign cultural organisations. Furthermore, the presence of an arts council will provide more opportunity for the artists to participate in decision making processes. This is because a degree of executive power will be transferred from the state to the local. Miller and Yúdice (2002) both argue that this transfer enables the freedom of citizens to legal, political and socio-economic rights. Murdock (1992), McGuigan (1996), Pakulski (1997), Stevenson (2000), Miller and Yúdice (2002) concur and add that the connection between cultural policy and citizenship rights ought to be recognized. This participation in decision making processes will allow the visual artists participate in setting the parameters in the VA subsector. For example on issues such as increasing the number of arts and culture activities. Therefore they will have more options for showcasing and selling their art apart from through the non-state actors. Consequently they are likely to have more sustainable careers. Additionally they will have more freedom of expression.

Chartrand and McCaughey (1989) further observe that roles and objectives of governments are not mutually exclusive. Therefore a single government may play

more than one role and may seek to achieve more than one objective. This is indeed the case in Kenya's arts and culture sector, because although the DOC's national government will be transitioning into the patron model, the county government will maintain the architect model. However both the national and county government will purpose to use the arts as a means of achieving an overall social welfare in the community. More specifically as it states in Vision 2030, to preserve and promote the arts so as to unlock employment opportunities (Government of The Republic of Kenya, 2018). Therefore additionally in order to address this issue of the absence of alternative opportunities from local stakeholders for the visual artists, the DOC can advocate for a cultural policy for the county government in Vision 2030. This will provide counties with clarity on how to execute their constitutional culture directive of providing opportunities for the artists to market, showcase and sell their art consequently offering local alternatives for the artists.

The Role of Non-Governmental Organisations in Relation to the Role of the Department of Culture

In contrast to non-state actors C and D which function independently from the government there are Non-Governmental Organisations (NGOs) that work collaboratively with the government. Examples of these are the United Nations Educational, Scientific and Cultural Organization (UNESCO) and the Creative Economy Working Group (CEWG) (*Fig.7E*).

Judy Ogana states that the government has ratified various UNESCO conventions like the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Culture and the UNESCO 1980 Convention on the Status of Artists. Therefore the two parties collaborate to ensure the implementation of such conventions so as to ensure the welfare of both the artists and other stake holders in the arts and culture sector.

> "As UNESCO we work with the government on the creative economy and the arts and culture sector as a whole. The government has ratified conventions with UNESCO like the 2005 Convention on the Protection and Promotion of the Diversity of Culture. So we are concerned about the implementation of such conventions in the arts and culture sector for the well-being of the artists

> and other stakeholders therefore we work together with the government" (Judy Ogana, UNESCO official).

Julius Manzi adds that the DOC also works with a local NGO called the Creative Economy Working Group (CEWG) on matters of policy. The department is currently formulating the creative arts policy with the CEWG.

> "There is an attempt to come up with a creative arts policy which we were initiating together with the Creative Economy Working Group. I think last year or this year a few initial meetings were held to come up with the policy, but we are not yet there" (Julius Manzi, DOC).

By working collaboratively with these NGO's in matters of policy and legislation, the DOC is seeking ways on how to enhance its governing of the arts and culture sector. This is because the department generates integral information from these organisations that then inform policy and practice in the sector. However the DOC is unable to embrace the notion of governmentality which requires the government to create an enabling environment for the self-governance of its people (Dean, 2010; Huff & Munro, 2013; Michael & Zhang, 2008; Schmitt, 2011). This inability arises because of inadequate funds in the department and mistrust resulting in a poor working relationship between the DOC and KENVAA. Therefore the DOC's contribution on the circumstances of the artists when engaging with these NGO's is not a full representation of the VA subsector. Consequently policies formulated that are inspired by these interactions do not fully reflect the circumstances of the visual artists on the ground. For example, Kenya's National Policy On Culture and Heritage lacks public participation required by the constitution. Therefore it lacks ownership from stakeholders, thus making it difficult to implement' (Manyala, 2016: 16). Therefore even as the national government's DOC transitions into a patron model of governance, it ought to consider embracing the ideology of governmentality which would entail the active participation of all stakeholders in decision making processes. This would enable the DOC to effectively represent the circumstances of artists during interactions with these NGO's.

Communication pipeline between Nairobi's visual artists and the DOC and the participation of the artists in the governance of the VA subsector

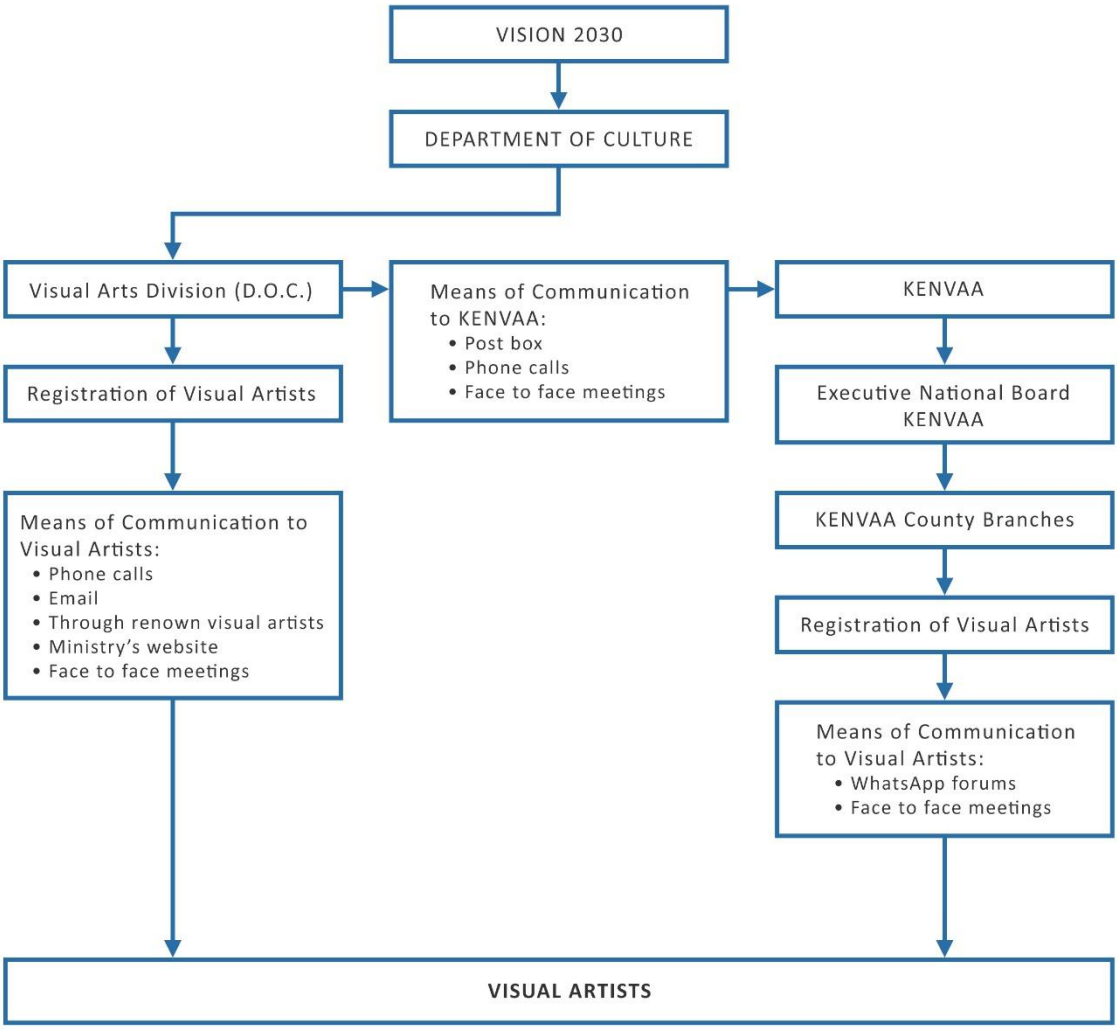


Figure 8 Communication Pipeline (Created by Author)

In this section I explore the relationships between the DOC and visual artists, the DOC and KENVAA and KENVAA and visual artists. This is with regards to the extent to which the visual artists participate in Vision 2030's decision making processes for the VA subsector through the communication pipeline illustrated in (*Fig.8*). I also use Arnstein's (1969) "ladder of citizen participation" (*Fig.9*) to analyse the nature of engagement the visual artists have with the DOC in relation to their level of participation in decision making processes. This is in order to examine the extent to which the visual artists have influence in the formulation of what the DOC advocates for the VA subsector through Vision 2030.

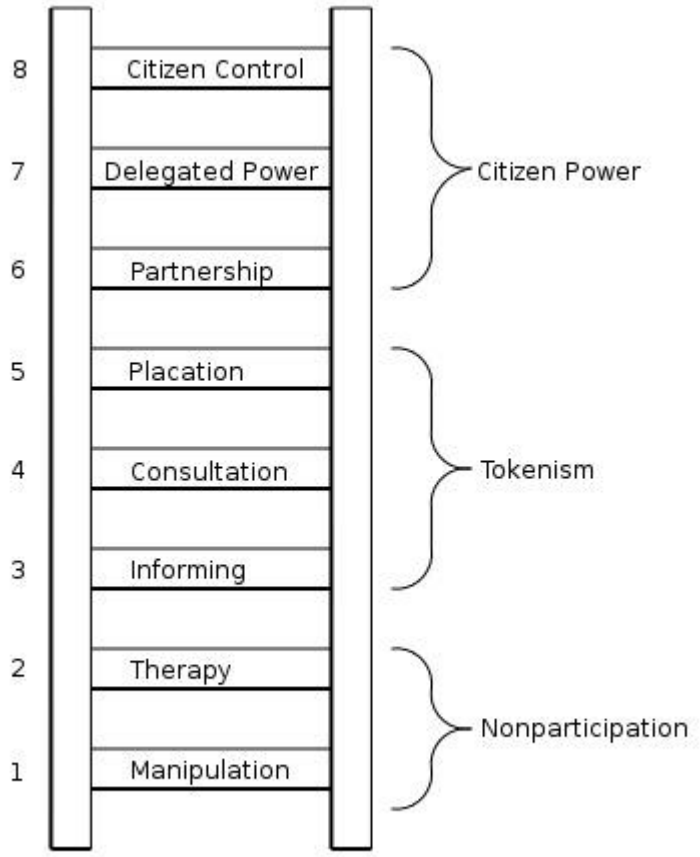


Figure 9 Ladder of Citizen Participation (Arnstein, 1969)

Department of Culture and Nairobi's Visual Artists

Julius Manzi explains that the DOC registers visual artists into its data bank then gives them certificates of recognition. However the department admits that the data bank has not yet captured all the visual artists. The DOC then communicates with the artists in the data bank using phone calls, emails, the ministry's website, KENVAA and through renown individual artists (*Fig.8*). Thereafter department interacts with the visual artists through meetings and workshops.

> "Visual artists register with us,we include them in our data bank then we issue a certificate of recognition. But there are many artists out there who are yet to register. We also have the national visual arts organisation KENVAA which we work with to reach artists. We also use individual visual artists who are renown, very active and are always in close contact with us to reach out to the other artists. Also we have the ministry's website where we put information" (Julius Manzi, DOC).

However despite the DOC setting up all these communication channels and forums for interacting with the visual artists, some artists like Hannington Ghanzu feel that the department does not communicate with them effectively. In addition the meetings and workshops held by the DOC usually focus on art activities and governance matters are usually not discussed.

> “The communication is not flowing between us and the government. There has to be a common ground and an effective way of communication. The forums created by the DOC are usually for conducting activities, not for discussing governance matters” (Hannington Ghanzu, artist).

The DOC admits that the forums it creates usually focus on arts activities and not conversations on governance. This is because the DOC lacks adequate resources and experiences technical issues.This is akin to findings from Ndua’s (2013) study on ‘challenges facing the implementation of policies in the culture sector in Kenya’ - that the sector has inadequate funding and human resource at the government level to manage the sector.

> “As the government we are obliged to discuss and address issues which artists come across or face. But such participation is also dictated by finances and other technical issues” (Julius Manzi, DOC).

These issues of inadequate resources and technicalities consequently deprive the visual artists of opportunities to engage with the department on matters concerning policy and legislation. According to Arnstein (1969) in order to have real citizen participation, the participants should possess the necessary power to influence the decision. If they lack the power there is “therapy” or “manipulation” taking place and these are the two lower steps of Arnstein’s (1969) ladder of citizen participation (*Fig.9*). These steps fall under the “nonparticipation” category and do not enable citizens to participate in planning or conducting programs but enable power-holders to make the all the decisions and "educate" citizens. The visual artists therefore fall in this category of non-participation because they lack the essential power to affect the decisions.

Department of Culture and the Kenya Visual Artists Association

According to KENVAA, the DOC often excludes the association from decision making forums and calls people from other subsectors in the creative arts to speak on behalf of the visual artists. The association believes that the department intentionally side-lines them because it has ulterior motives concerning funding. KENVAA is easily side-lined by the DOC because it has not yet been officially gazetted as the legitimate national visual arts association. As found by Andesha (2015) my research revealed that there is indeed the absence of systems that discourage fraudulent behaviour in Nairobi's VA subsector. According to the association when it comes to the VA subsector the DOC wants to protect its unlawful interests in policy and legislation. This is because the department has a "brief case association" which it uses to divert funding to the directions it pleases. An example of an instance where the DOC tried to side-line KENVAA was during the formulation of the Creative Industry Policy (CIP).

> "The DOC often excludes us from settings where we can engage in policy discussions. One instance is during the formulation of the Creative Industry Policy. The DOC lobbied for people from the various subsectors to attend the first symposium but KENVAA was not included. This is because of corruption in the DOC. When it comes to the visual arts they have a "brief case association" which they easily use to divert funding because they have not yet made us legitimate. Therefore they want to protect their interests in our subsector when it comes to policy and legislation making" (KENVAA).

This issue of mistrust weakens the working relationship between the DOC and KENVAA. Therefore causing KENVAA's ASRC to struggle in engaging with the DOC in matters of advocacy. According to KENVAA the DOC is not open to some governance ideas from the ASRC on policies and regulations that challenge issues of malpractices in the DOC and other government agencies. like the National Museums of Kenya (NMK). For instance when KENVAA expressed to the DOC the issue of China pirating Kenyan art, the DOC shut down the matter. This is because apparently both the DOC and the NMK facilitate this unlawful activity.

> "We expressed the issue of China duplicating Kenyan art illegally and mass producing it globally to the DOC through our ASRC and it is one of the ideas

> they shut down. The government does not want to touch on this issue because they would be regulating themselves. We found out later that people working in the national museum and in the DOC are the ones giving our art works to China" (KENVAA).

However although the department shuts down suggestions like these from KENVAA's ASRC it embraces some suggestions. But it then excludes KENVAA and and does not call the association to expound on the ideas. Consequently KENVAA feels that the DOC does not have a good participatory process in policy making.

> "Some of what we came up with in the few meetings for the ASRC with the DOC, the DOC adopted. Three months ago the DOC had a workshop in Mombasa [a city in Kenya] to debate the culture bill. But KENVAA was not invited to expound on the ideas. Yet we contributed to what the DOC was presenting. The department should have a better participatory process in policy making" (KENVAA)

The DOC denies the claims made by KENVAA and maintains that the department recognizes it as the national visual artists association and includes it and other stakeholders when formulating policy frameworks and legislation. This is because it is constitutionally mandated to have public participation during the formulation of policies and legislation. The department then articulates its policy and legislation process as follows: It first establishes a technical committee which creates a zero draft of the policy. The zero draft is then presented to all stake holders to give their input. Thereafter the draft is presented to members of the public for their participation too. The DOC then takes all the input from the stakeholders and the public and incorporates it in the policy and then calls for validation. Validation is where the DOC confirms with all the people who participated that what they had proposed has been included in the document.

> " As the constitution requires, we work very closely with KENVAA and other stakeholders when we are coming up with policies and legislation. We normally establish a technical committee which looks into what goes into the policy. Then we have stakeholder engagement where the zero draft is presented to stakeholders. The draft policy is then presented to wider stakeholders and members of the public, this would include the visual artists

> and KENVAA. We take on board their sentiments and incorporate them. Then we call for a validation where we call the same people who contributed to ensure that whatever they had proposed has been included into the document. So there is a lot of public participation" (Julius Manzi, DOC).

The process detailed by the DOC for the formulation of policies and legislations is indeed a participatory process. However it is different from the participatory process KENVAA speaks of. The association believes that the process should begin from the bottom grassroot level and gather information from the visual artists first. In contrast the DOC believes that the process ought to start from the top where its technical committee first writes out a zero draft and thereafter other stakeholders add their contributions. However although the DOC has a participatory process, as previously mentioned the department struggles to create an enabling environment for the participation of the visual artists. Consequently the artists say they are often excluded from policy making processes. Therefore the existing policy and legislation for the VA subsector does not speak to their circumstances on the ground.

> "I have been an artist for more than ten years and I have never seen the government create a platform for artists to discuss policy issues. This is something we as artists usually complain about because the existing policies for example the national arts policy does not address the issues that we face on a day to day basis" (Jane, artist).

Manyala (2016) finds that indeed Kenya's national arts policy does not address the various challenges the visual artists face. Consequently, this is a major factor that impedes the ability of the subsector to attract investments. Although the DOC claims to have a participatory process its engagement with KENVAA is low on Arnstein's (1969) Ladder of citizen participation (*Fig.9*). This is due to the issue of mistrust which has weakened the working relationship between the DOC and KENVAA. The degree of participation of KENVAA is a grey area between the two bottom categories on the first category is "non-participation" which comprises of the bottom steps of "manipulation" and "therapy". These steps citizens are not enabled to participate in planning or conducting programs but power-holders to make all the decisions and "educate" citizens. I place KENVAA here because they are often excluded by the

government from decision making processes they therefore lack the power to affect some decisions.

The second category is “tokenism” which has the steps of “informing” and “consultation”. In this level, the government allows the citizens to hear and to have a voice. However citizens lack the power to ensure their views are heeded by the powerful. KENVAA also fits in this category because although the DOC often excludes the association from decision making processes, KENVAA’s ASRC usually invites the DOC to discuss policy and legislation matters. However the association lacks the power to ensure that the DOC takes up their ideas. In addition if the DOC takes up their suggestions KENVAA is excluded from the processes of expounding and validating the ideas.

The Kenya Visual Artists Association and Nairobi’s Visual Artists

KENVAA says it experiences two challenges in the process of registering visual artists. Firstly some of the visual artists are yet to grasp the advocacy role of an association. The artists are more interested in immediate benefits like marketing opportunities. Secondly most of KENVAA’s potential members grapple with issues of poverty and lack sufficient money to pay the association’s membership fees. KENVAA claims that the DOC has money that it is supposed to allocate to them for administration costs but it has not done so. The association further states that if it had access to the money they would be able to register the artists. The DOC is also supposed to offer KENVAA an office for administration purposes, but it has failed to do so. As a result of these registration issues, KENVAA is not able to provide the DOC with a full membership roll for registration.

> “We have challenges with the registration, like convincing artists to join. They struggle with understanding the advocacy role of KENVAA because they are more interested in selling their art. They also cannot afford to pay the registration fee. The DOC also makes it difficult for us to access funding that is meant for our administration costs and an office space. As an association we should have a membership roll which we submit to the government but because of these challenges we are not able to provide a full one” (KENVAA).

Due to insufficient resources to cater for administration costs KENVAA struggles to communicate with the artists using two means (*Fig.8*). Firstly it uses word of mouth

during county branch meetings where it collects data from visual artists for informing policies and legislation for the VA subsector. The association struggles to execute this process because it lacks enough resources. KENVAA also communicates to the visual artists using WhatsApp. However WhatsApp limits the association's ability to interact physically and conduct art activities. KENVAA therefore supplements the WhatsApp interaction with actual meetings where activities like community art projects take place. However KENVAA is unable to cater for all its members to take part in these activities. Therefore only members who can afford to contribute to the activities have the opportunity to participate.

> "We communicate by word of mouth we go county by county with our ASRC collecting data from visual artists. We then include their opinions in the papers, proposals, policies we create that will influence the policy and regulations that will support the visual arts. But it is a challenge because we lack enough resources.We also communicate through WhatsApp where we have a general visual artists forum and WhatsApp forums for each county.We supplement this with actual meetings and activities. Members who can afford to contribute to the activities do so and take part in them. We would love it if all members participated in such activities, but our resources are insufficient" (KENVAA).

This problem of KENVAA having insufficient resources makes it difficult for the association to reach out to artists and include them in decision making processes.Indeed, the BERF (2016) report finds that due to the presence such weak associations, Kenya's creative industry lacks cohesiveness and the ability to collectively bargain in matters of policy advocacy. Despite the relationship between KENVAA's officials and their fellow artists they reach out to being on the "citizen power" category on Arnstein's (1969) ladder of citizen participation (*Fig.9*). The "partnership" level in this category enables citizens to negotiate and engage in trade-offs with traditional power holders. At the topmost steps "delegated power" and "citizen control", citizens obtain most decision-making seats. I place KENVAA in this category because not only are the visual artists able to articulate their circumstances to the officials, they also have the power to ensure that their views are heeded by the officials. This is because the KENVAA officials are fellow artists from within the association who the artists elect into power. Cupps (1977) argues that as a result of

increased citizen inclusion in public administration without careful cost-analysis, detailed organization, and desire from local representatives it might be a costly and time-consuming process. KENVAA does indeed struggle with all these challenges.

On the whole with regards to the participation of Nairobi's visual artists in the governance of the VA subsector, according to Miroshnikova (2014) citizen participation enables the articulation of local circumstances by the public in planning. This aids in the formulation of comprehensive plans that address unique local circumstances. Matarasso and Landry (1999) add that the development of a conducive environment for the creative arts is guided by unique local circumstances. It is therefore essential for the visual artists to be able to participate in decision making processes with the DOC so that the plans can address issues in their unique local circumstances. Furthermore it is vital for the DOC to be well versed on the circumstances of the visual artists to help it achieve the objective it has set out in Vision 2030 of preserving and promoting talents in the creative arts so as to unlock employment opportunities. However this would require the DOC to uphold the notion of governmentality which gives citizens the freedom to participate in their legal, political and socio-economic rights (Miller and Yúdice, 2002). The DOC is impeding the participation of the artists firstly because of having inadequate resources. This problem arises because of the duplication of roles between the national DOC and the county government.Therefore the DOC can advocate for the formulation of a county government culture policy through Vision 2030 in the "policy and legal reforms" section. This will provide clarity to the county government on how to fulfil its mandate of conducting cultural activities. Akin to this suggestion, Ndua's (2013) study on 'challenges facing the implementation of policies in the culture sector in Kenya finds that - County Chief Executive Officers who are in charge of the arts and culture docket express that there needs to be a county government policy for the arts and culture that clearly details their roles. Doing this will enable the DOC to focus its resources on fulfilling its constitutional mandate of formulating policy and legislation as opposed to duplicating the county government role.

Secondly the visual artists are not able to participate in decision making processes with the DOC because their association has a poor working relationship with the department. This is due to the issue of mistrust that has resulted from malpractices in the DOC. According to Fellman (1969) disbelief in local authorities leads to low

levels citizen participation. Consequently KENVAA lacks adequate resources and is often side-lined by the department from governance discussions. It is therefore crucial that the DOC advocates for the legitimisation of KENVAA in Vision 2030 in the "institutional reforms" section. This will enable the association to acquire the necessary administration resources therefore enabling it to reach out to more artists. Furthermore the government will be officially obligated to hold the associations voice with importance.

Taking these measures will provide an enabling environment for governmentality to take place. Then the DOC will become more aware of the circumstances and views of the visual artists. This is because the artists will have the essential power to articulate their needs and influence decision-making processes.

Cultural Values important to Nairobi's Visual Artists and to the Department of Culture

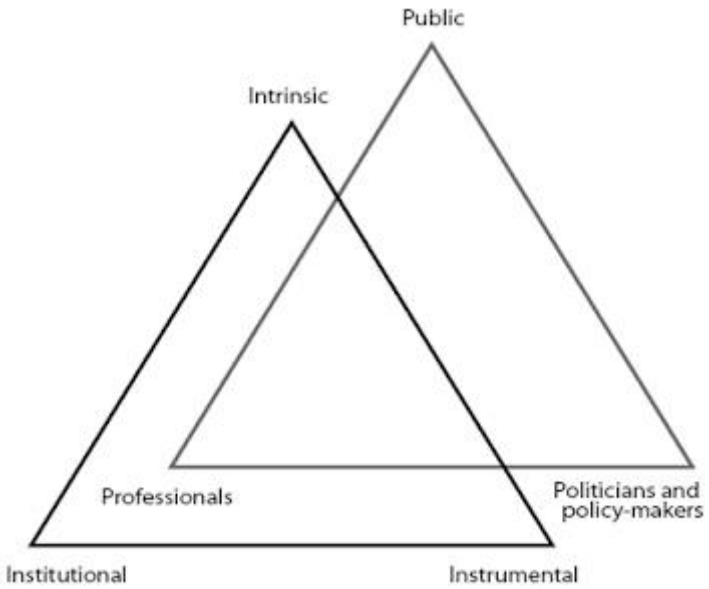


Figure 10 Mismatch of Value Concern (Holden, 2006)

Artist, Lemek Sompoika believes that art ought to be supported because it brings about healing and fulfilment. Furthermore it is a way of life, expression, communication and spirituality. This is in line with Holden's (2006) view (*Fig.10*) that professionals are primarily concerned with intrinsic value. Intrinsic value relates to the subjective experience of culture intellectually, emotionally and spiritually.

> “Art is not something I want to do rather I have to do. I could be making money somewhere else doing something else.But I started practising art because it enables me to talk about things I would not be able to talk about. Art gave me that platform to talk about particular personal issues” (Lemek Sompoika, artist).

KENVAA holds the same sentiments as the visual artists that art ought to be supported because of its intrinsic value.

> “Art is a very sacred and spiritual practice,every individual is following a calling. So even before it gets commercial and goes to the market, the actual individual producing has to come from a depth which is real. So we are not doing commercial things in response to market forces or because we want to make an economic impact we are actually following our calling” (KENVAA).

In contrast the DOC believes that the arts are important because they have the ability to push social agendas like social cohesion and also to bring about economic benefits. This is similar to Holden’s (2006) point that politicians and policymakers are primarily concerned with instrumental value of culture which results from the use of culture to achieve social or economic purposes.

> “We look at arts and culture from basically two perspectives, social and economic benefits. In terms of social you use culture to promote national cohesion and people living in harmony through the various cultural and family values. Then when we focus on the cultural and creative industries (CCIs) where we are motivated to support the artist so that they can use their creativity and talents to make a living out of it” (Julius Manzi, DOC).

Subsequently in the DOC’s advocacy in Vision 2030 the department advocates for the importance of the instrumental value of culture.

> “Sports, Culture and the Arts Sector plays a crucial role in overall national development. Kenya continues to excel in sports at international level as well as in preserving its cultural identity and the arts. The Sector will contribute towards attaining the “Big Four” initiatives through betterment of the nation’s health and unlocking employment opportunities. It will further intensify efforts

> to promote sports, national heritage and culture as well as talents in the creative arts" Vision 2030, (Government of the Republic of Kenya, 2018).

There is a disconnect in which the visual artists and KENVAA find the intrinsic value of culture to be more important whereas the DOC views the instrumental value as more important. Throsby (2007) warns of the danger of including of economic concepts that place predominant focus on use values (instrumental) neglecting non-use (intrinsic) value. Holden (2006) then adds that the aspirations of professionals and politicians in terms of cultural values ought to be aligned to achieve success in cultural policy and practice. Judy Ogana identifies the issue of mismatching cultural values between the visual artists and the DOC and believes that all the cultural values ought to be recognized in cultural governance. This is because the viewpoints of both the visual artists and the DOC are legitimate.

> "We would not be able to say that that artists are looking at economics as a primary value. They would be looking at the opportunity to express themselves. However all the values of culture are important you cannot pick one on top of the other unless you want to push a particular agenda. So for example us as Kenya we know that the amount of money we get from the government is very low for art. In that situation the economic benefit is important to push it forward as a value. Because government wants to hear how it contributes to the betterment of society or to the betterment of reducing poverty. Yes so on one hand it depends very much on what your outlook is and on the other hand each outlook is as legitimate as the other" (Judy Ogana, UNESCO official).

It is clear that the cultural values which the DOC and the visual artists hold with importance need to be understood as being complementary. This is because in the DOC's advocacy through Vision 2030 for the arts and culture sector the interests of the government in the instrumental value of culture is being foregrounded. But the intrinsic value of culture which the visual artists hold with importance is not considered. This problem of mismatching cultural values occurs because the DOC does not uphold the notion of governmentality. Governmentality posits that the sovereign state and the modern autonomous individual co-determine each other's development (Foucault,1982 & Senellart 1995).

Therefore the participation of visual artists in decision making processes is vital so as to allow them to address issues of cultural values that they consider to be important. However this is not taking place because in Arnstein's (1969) ladder of citizen participation the visual artists are in the "non-participation" category where they lack the power to affect decisions. Hence it is necessary for the DOC to embrace Foucault's (1982) ideology of governmentality so as to allow the visual artists to address issues of cultural values that they consider to be important. This will then result in a complementary outlook of the cultural values important to the DOC and the artists both in policy and practice and would enhance the development of the VA subsector.

Challenges faced by Nairobi's Visual Artists in their careers in correlation to the Department of Culture's advocacy for the Visual Arts subsector through Vision 2030

In the previous section I investigated the governance of the VA subsector in correlation to the DOC's advocacy for the subsector through Vision 2030. In this section I examine the challenges faced by visual artists in their careers and the extent to which the governance of the subsector impacts their circumstances. I do this in correlation to the DOC's advocacy for the VA subsector through Vision 2030. The challenges faced by the artists include: inadequate infrastructure, highly taxed art materials, the infiltration of china in the local art market, the absence of a government system for documenting Kenyan art and the absence of adult and continuing education programs.

Inadequate Infrastructure

The BERF (2016) report indicates that Nairobi's VA subsector lacks adequate infrastructure like exhibition spaces and arts centres (BERF, 2016:40). Hannington Ghanzu adds that consequently emerging artists struggle because they lack spaces for exhibiting their art. This is because the art scene is predominantly filled with private art galleries which prefer to work with established artists because their focus is on generating money.

> "Exhibition spaces are very limited for us upcoming artists. The available spaces are private and tend to work with artists who they feel sell a lot. So we

> do not access those spaces because the galleries say they do not know anything about us" (Hannington Ghanzu, artist).

In the DOC's advocacy for the VA subsector in Vision 2030 it addresses this issue of inadequate infrastructure for exhibiting art by advocating for the establishment of a National Arts and Culture Gallery (NACG). The NACG purposes to empower artists and cultural practitioners and through its mandate of exhibiting master pieces of art works and coordinating cultural exchange programmes with other countries. Julius Manzi adds that the NACG will have a hall of fame where the best Kenyan visual artists will be celebrated. The department then confirms that plans are underway to establish the NACG.

> "We lack a national art gallery and that is a cultural space that can be used to document collections of some of the good master pieces for permanent exhibition. It could also offer a section of hall of fame where we are celebrating some of our best visual artists. So as a government we have been trying to come up with the national arts gallery and plans are under way" (Julius Manzi, DOC).

Because the NACG is mandated to focus on renown Kenyan artists, it will not be in a position to address the problem of emerging artists lacking exhibition spaces. Therefore Onyis Martin says that the government should first ensure that the existing infrastructure works before looking into building a national arts gallery. They then call for the refurbishment of existing infrastructure like community social halls for exhibition purposes so as to enable upcoming artists to express themselves.

> "Before government looks into a national arts gallery, we have existing infrastructure that they should refurbish for use. For example if Makongeni community social hall was maintained, it can give upcoming artists an opportunity to express themselves" (Onyis Martin, artist).

In line with the sentiments from the artists, previous research conducted on Nairobi's visual artists by Nyairo (2019) finds that inadequate infrastructure does indeed impact on the artists' freedom of expression. The BERF (2016) report adds that, most existing arts and craft galleries in Kenya are privately owned and are expensive for local artists to display their work. There is therefore need for publicly owned galleries. The mismatch of cultural values held with importance by the DOC and the

visual artists is what has resulted in the artists feeling that the DOC has not fully addressed their infrastructure needs in Vision 2030. Politicians and policymakers are primarily concerned with instrumental value which results from the use of culture to achieve social or economic purposes (Holden, 2006). It is apparent in the way the department has addressed the infrastructure issue that it holds with importance the instrumental value of culture. This is because the national arts gallery will be set up to achieve economic and social purposes through conducting international cultural exchange programs.

In contrast professionals are primarily concerned with intrinsic value which relates to the subjective experience of culture intellectually, emotionally and spiritually (Holden, 2006). This is also evident because the visual artists would like the refurbishment of community social halls so that they can express themselves intellectually, emotionally and spiritually. Hence I think that there is a need for the DOC to view these cultural values as complementary in its advocacy through Vision 2030. This is because the alignment of the aspirations of professionals and the government in terms of cultural values aids the success in cultural policy and practice (Holden, 2006).

In this research I pose two questions that are relevant to this discourse. First, 'to what extent does the Department of Culture include the participation of Nairobi's visual artists in decision making processes?'. Second 'what is the nature of support visual artists in Nairobi need from the government?'. For the DOC to be able to resolve this issue of inadequate infrastructure it ought to take action in line with these two questions.The department ought to create an enabling environment where governmentality can take place because governmentality includes the participation of the governed in the decision-making processes (Huff & Munro, 2013;). As previously mentioned Nairobi's visual artists lack the essential power to affect the decisions because the DOC does not include them in decision making processes. Their participation in the governance of the VA subsector therefore falls under the non-participation category in Arnstein's (1969) ladder of citizen participation. Therefore the inclusion of the visual artists in decision making processes would enable the artists to contribute to policy and legislation with forethought on the cultural values they hold with importance. The forethought on cultural values speaks to the nature of

support the visual artists require. In this case, the visual artists would call for the DOC to advocate for the refurbishment of community social halls in Vision 2030.

Highly Taxed Art Materials

According to artist Onyis Martin, visual artists in Nairobi struggle to acquire art materials because they are very expensive. This due to heavy taxes imposed on the materials because the government classifies them as luxury goods. This then reduces the returns of the artists from the sales of their artworks.

> "Art materials are very expensive because the government taxes the materials very heavily like luxury items" (Onyis Martin, artist).

Artist Lemek Sompoika adds that because art materials are taxed highly the artists lack access to a wide range of art materials locally. This then forces them to import the materials at very high costs. Andesha (2017) observes that this then creates an entry barrier for emerging Kenyan artists into the market because they struggle to afford the materials.

> "If I want a certain paper or pastel, I have to import it. I require a lot of pastels, but I have to use whatever is locally available rather than having a variety to choose from, so it's a bit hard" (Lemek Sompoika, artist).

KENVAA then calls for the government to reduce the taxes on art materials and to make the process of importation easier for artists.

> "The government needs to reduce the taxes and ease the laws and regulations of importation of the materials" (KENVAA).

In response Judy Ogana argues that for the government to lower taxes on art materials, the artists need to provide the DOC with information on the benefits of doing this. This is because it is a small subsector and not a huge generator of income.

> "The government can come in but when you think about it, ultimately how many people are benefiting from a waiver of paint? You know it is a very small number, but government has the power to do that. My point is if government zero rates the taxes art material imports attract, what are the benefits that accrue to government? It does not have to be financial benefits,

> its saying how many people are engaged if you reduce tax what is the benefit ultimately? You have to demonstrate the benefits so the government listens and weighs the pros and cons, how much are we saving here? What are we getting from this? That argument has to be made and yes it can be made" (Judy Ogana, UNESCO official).

This issue arises due to a conflict of interest between the visual artists and DOC with regard to the cultural values they each view to be important. Professionals are primarily concerned with intrinsic value. Politicians on the other hand hold the instrumental value of culture with more importance. The ability of it to accrue economic and social benefits. Therefore the aspirations of professionals and politicians in terms of cultural values ought to be viewed as being complementary so as to achieve success in cultural policy and practice (Holden, 2006).

Julius Manzi admits that the DOC is not aware of this matter. However it is an area that it is willing to work on with the Kenya Revenue Authority (KRA) and the visual artists. This is because it is a move that would benefit the visual artists in terms of their economic returns.

> "The artists have not told us about this issue.Lowering the taxes on art materials would be an incentive for the visual artists because they would get higher returns out of their products. This is something that we need to work closely with Kenya Revenue Authority (KRA) and the visual artists to see what happens" (Julius Manzi, DOC).

Although the DOC is willing to engage in this conversation, a point of concern is that it claims to not be aware of the situation whereas KENVAA is aware of it. This issue arises because the interaction between the DOC and visual artists on Arnstein's (1969) ladder of citizen participation falls under the "non-participation" category which does not enable citizens to participate in planning or conducting programs. This is because the DOC has inadequate resources consequently deprives the visual artists of opportunities to engage with the department in policy and legislation discussions. In contrast the governance relationship between KENVAA and the visual artists falls under the "citizen power" category. Here citizens obtain most decision-making seats. The visual artists are able to articulate their circumstances to

the KENVAA officials and also have the power to ensure that their views are heeded by the officials.

Therefore it is integral for the DOC and KENVAA to function collaboratively because KENVAA can make a significant contribution in policy and legislation processes. However for this collaboration to happen the DOC ought to advocate for the legitimisation of KENVAA in the "institutional reforms" category of Vision 2030. This move will make the department officially obligated to hold the associations voice with importance. Therefore allowing KENVAA and the DOC to work more collaboratively. As a result the artists will have the essential power to express their circumstances and influence decision-making processes. Moreover in the National Culture Bill (NCB) which the DOC is advocating for in Vision 2030's the department can include advocacy for the reduction of taxes on art material imports. As mentioned previously, the NCB is currently in its formulation stages and it purposes to set the legal parameters that will govern the arts and culture sector as a whole.

The Infiltration of Chinese imports into Nairobi's Visual Arts Markets

The BERF (2016) report found that, markets and access to markets have been main challenges for visual artists in Kenya. Additionally, local markets are not developed due to lack of consumer appreciation. I further found in my research that there is an infiltration of Chinese imports into Nairobi's VA markets and this has deprived local artists of market opportunities. Patrick Mukabi expresses that as a result, local artists are struggling because they are in direct competition with large amounts of Chinese art which is imported cheaply whereas the price of local art is high due to high production costs. The artists are therefore calling upon the government to deal with this issue.

> "We are getting a lot of cheap imports from China which bring a lot of competition. It's their right if they want to sell but the government needs to bring in some regulations so that we local artists have an opportunity to sell as well. Our production costs are high, so it is difficult to compete with the cheap Chinese imports" (Patrick Mukabi, artist).

KENVAA is aware of this matter and calls on the government to engage in conversations with the artists about it and so as to formulate laws that protect local artists.

> "Our ASRC data reveals that both artists and brokers are suffering because of cheap Chinese imports. Artists are unable to sell their pieces because the Chinese prints are cheaper. The Chinese have advanced technology that can mass paint on canvases. This lowers marketing opportunities for local artists. The government needs to be involved in sorting out this matter because what we have currently is a free market where there is no law protecting locally produced art. So foreigners can bring in anything even if it is in direct competition to what is locally existing" (KENVAA).

The DOC observes that this issue of cheaper imports from China cuts across all sectors in the country because of the business relationship between the Kenyan and Chinese government. Therefore dealing with would require action from the national government as a whole.

> "The issue of cheaper imports cuts across all government sectors not only on cultural products. If you look at almost everything we are using as a country, you will see it is a cheap import from China. You know China is currently one of the countries we are doing a lot of business with. So that is a wider problem across different sectors which would take the entire national government to address" (Julius Manzi, DOC).

A central question in this research is the extent to which the DOC through Vision 2030 is able to advocate for the nature of support visual artists in Nairobi need from the government. In this instance, the DOC says it is unable to address this problem of China flooding Kenya's art market with cheap imports. This is despite the department currently assuming Chartrand and McCaughey's (1989) "architect model" of governance. In this model the arts are supported as part of the government's social welfare objectives and also tends to support art that meets community. In line with this in Vision 2030 the DOC purposes to use the arts to meet the community of unlocking job opportunities (Government of the Republic of Kenya, 2018). In order for the department to fulfil this objective it is integral that it deals with this issue of the infiltration of China in Kenya's art markets. However because the

cultural policy field is also dependent on other policy fields in a way that is not sufficiently analysed by Chartrand and McCaughey (1989). Measures taken in other policy areas such as economic and development policies indirectly govern the cultural policy area (Johannison,2003). Therefore although the DOC is currently assuming the architect role and this issue of China is impeding it from fulfilling its objective it is difficult for the DOC to act by itself. This is because the Kenyan government as a whole has signed agreements with the Chinese government with regards to the countries' economic strategies. Therefore as the DOC expresses, dealing with this issue is beyond their control and requires action from the national government as a whole. Therefore there is need for regulations representing the entire state in Vision 2030 concerning the parameters of economic strategies with foreign countries in relation to their participation in local economies.

The absence of Adult and Continuing Education Programs

The art subject was removed from Kenya's primary school curriculum from the years 2001 to 2017. This sixteen-year gap has had dire implications across stages of the visual arts value chain from creation, production, distribution to consumption.

> "The government removed arts from the school curriculum some time ago. I am fortunate that while I was in school it was still in the curriculum. I was actually in the last primary school year that did art" (Jane, artist).

The removal of arts education from the curriculum has negatively impacted the first and second "creation" and "production" stages of the value chain. Lemek Sompoika observes that this is because the artists lack some of the relevant skills to create. Furthermore local industries reduced the production of art materials.

> "The removal of art in schools resulted to some artists lacking relevant skills and the absence of art materials in the industry. Because when you introduce arts in schools, everything falls into place. It's a chain reaction up to the industries that produce paper for example, the sort of paper needed starts coming so it's a chain reaction" (Lemek Sompoika, artist).

The third stage of the value chain which is "marketing and distribution" has also been affected by the absence of arts education in the curriculum. Manyala (2016) finds that - Micro,small and medium sized enterprises (MSMEs) and small and medium

sized enterprises (SMEs) are the majority of businesses in the VA subsector. However, they are characterised by limited or lack of skills to sustain business survival. Artist Kidiavai Meshack observes that visual artists lack sufficient knowledge on how to market and distribute their artworks.

> "I face marketing challenges so I need more knowledge on marketing. I get my artwork out there mostly through social media and my social networks. I find that my network sometimes puts me down because most of them are my friends and they want me to do stuff for free" (Kidiavai Meshack, artist).

The sixteen-year gap without arts in the school curriculum has also had a negative impact on the fourth stage of the value chain which is "consumption". Stigler and Becker (1977) argue that knowledge through education is a key determinant of arts consumption because it increases the individual's capacity to derive pleasure and value from arts experiences. Jane observes that because Nairobi's potential art audiences were not exposed to arts in school they have a decreased capacity to enjoy the value of art therefore their engagement in art activities is low.

> "There are bigger potential audiences in local communities that do not attend exhibitions because they are not well educated on art. It usually bothers me that I am unable to reach out to these local communities with my art" (Jane, artist).

Beyond the impact of the removal of arts education on the visual arts value chain this issue has also affected the governance of the VA subsector. According to KENVAA the government officials lack sufficient knowledge on exactly what visual art is. This then creates a disconnect between the government and artists on the governance of the VA subsector.

> "We went to the visual arts division in the DOC and the lady in charge of the division she told us in a meeting "I know nothing about visual arts". She is just there because she has been transferred from job group to job group, but she knows zero, yet she is in charge of the visual arts" (KENVAA).

Judy Ogana agrees that the removal of arts from the school curriculum has had a negative impact across the VA subsectors value chain and also on the governance of the sub sector. She however observes that there is a new Competence-Based

Curriculum (CBC) which has re-introduced talent-based programs in the primary school curriculum.

> "Indeed the loses of the removal of art from the curriculum has been collateral. It is not only about art education for someone who wants to be an artist but also for those who become art audiences and appreciators. So the absence of arts in the curriculum does not only affect the artists. There are all these other parts of the value chain that are blank because people have not engaged with the sector from an early age. So yes you are doing marketing, but you are thinking of marketing an artist or a gallery, you are doing finance but actually what you are doing is finance for an arts sector. You are formulating policy, but you are formulating policy for the arts sector. But now there is the new Competence-Based Curriculum they are rolling out which is supposed to have an emphasis on talent-based programs in primary schools" (Judy Ogana, UNESCO official).

The DOC adds that it has been engaging with the ministry of education to formulate the CBC which will reflect the practices in the arts and culture sector. The CBC will therefore enable young pupils to identify and develop their competencies and talents in art from the formative years.

> "The new Competence-Based Curriculum has given us an opportunity to ensure that what we do in the sector is put in the education system so that pupils start learning these skills from their formative stages. There was a disconnect because the education system which was there was not taking considering that we need to develop these talents from as early as the formative stages of the pupils when they are growing within the system. So there has been engagement with the ministry of education and our ministry and we have been able to give our input in the curriculum. The emphasis of the new curriculum is to develop competencies and talents from the formative years. After the pupils finish basic education they are able to identify their talents and can to move in this direction of the creative industries other than the academic" (Julius Manzi, DOC).

Previous research conducted by Standing (2013) explores the challenges faced by visual artists and key players in Kenya's VA subsector and finds that there is limited

art education. It is therefore both commendable and integral that art education has been re-introduced to the primary school curriculum by the government. However the government is yet to address the issue of already practicing artists and art administrators in the VA subsector who went through the sixteen-year gap without arts education. The DOC can therefore further address this issue by advocating for 'adult and continuing education programs' in the "programs and projects" section in Vision 2030. The aim of this research is to investigate the extent to which the DOC through Vision 2030 is able to advocate for the nature of support visual artists in Nairobi need from the government to aid in the development of sustainable careers. The evidence shows that the absence of adult and continuing education for the visual artists has had dire implications across stages of the visual arts value chain from creation, production, distribution to consumption.Therefore the advocacy for adult continuation program by the DOC through Vision 2030 can aid the visual artists in the development of sustainable careers.

Chapter Conclusion

In this chapter I undertook the aim of this research which is to investigate the extent to which the DOC through Vision 2030 is able to advocate for the nature of support visual artists in Nairobi need from the government to aid in the development of sustainable careers. The first objective was to explore the nature of support visual artists in Nairobi need from the government. Thereafter the second objective was to investigate the extent to which the Vision 2030 document is addressing the nature of support the visual artists in Nairobi need from the government. Finally the third objective was to examine the extent to which the Department of Culture includes the participation of visual artists in Nairobi in decision-making processes.

I found that because the DOC is not embracing the notion of governmentality it is unable to effectively advocate for the nature of support visual artists in Nairobi need from the government. Governmentality requires the government to create an enabling environment for the self-governance of its people. It therefore includes the participation of the governed in the decision-making processes (Dean, 2010; Huff & Munro, 2013; Michael & Zhang, 2008; Schmitt, 2011; Huff & Munro, 2013). The DOC is unable to uphold the ideology of governmentality due to the issues of: having inadequate resources; the duplication of roles between the national government

(DOC) and the county government; .and differences of understandings of participatory policy making; and mistrust and a poor working relationship between the department and the artists' association which is as a result of malpractices in the DOC. This issue of mistrust has affected the DOC's governance. Although the department is playing the role the artists believe it ought to play, the artists lack faith in the DOC. The national DOC is currently playing the role of an architect state where the government uses the arts as a means of achieving an overall social welfare in the community. It therefore purposes to address the social needs of communities (Johannisson, 1995). However the visual artists would like it to play the role of a patron state where there are arm's length art councils and the policy dynamic tends to be evolutionary, responding to changing forms and styles of art as expressed by the artistic community. In addition granting decisions are generally made by the arts council (Chartrand and McCaughey,1989). The national DOC is in fact planning to transition to the role of a patron state because it is looking to establish a semi-autonomous arts council. However although this move by the DOC is what the visual artists' association want, it is met with scepticism because of issues of mistrust due to malpractices in the DOC.

As a result of these problems the DOC is unable to provide an enabling environment where the visual artists can participate in decision making processes. This is evident as the artists' involvement in the DOC's decision-making processes fall on the lower steps of Arnstein's (1969) ladder of citizen participation. The direct relationship between the department and the visual artists falls under the "nonparticipation" category of the ladder. This category does not enable citizens to participate in planning or conducting programs but enable powerholders to make the all the decisions and "educate" citizens. Then the relationship between the artists' association is a grey area between the two bottom categories on Arnstein's (1969) ladder of citizen participation. These are the "non-participation" and the "tokenism" categories where the government allows the citizens to hear and to have a voice. However citizens lack the power to ensure their views are heeded by the powerful. Therefore because the visual artists are on the lower steps of Arnstein's (1969) ladder of citizen participation, they lack the essential power to affect decisions. Furthermore the absence of a governmentality approach is also evident because the cultural values which the DOC and the visual artists hold with importance are not

understood as being complementary. This is because the intrinsic value which the visual artists hold with importance is not considered in the DOC's advocacy through Vision 2030.

Therefore the DOC's advocacy for the VA subsector does not effectively assist the visual artists in grappling with the challenges they face in their ventures. These challenges include; inadequate infrastructure, highly taxed art materials, the infiltration of china in Nairobi's visual arts markets, the absence of a government system for documenting Kenyan art and the absence of adult and continuing education programs. I therefore make the following recommendations for the DOC to include in its advocacy for the VA subsector through Vision 2030: In the "programs and projects" section the department can advocate for, the refurbishment of community social halls; the documentation and archiving of Kenyan artworks by a government body like the Kenya National Archives (KNA); and adult continuing education programs. In the "policy reforms" section the department can advocate for the formulation of a cultural policy for county government. In the "legal reforms" section the DOC has already advocated for the National Culture Bill (NCB) which sets the legal parameters of the sector and it is in the formulation stages. The NCB can address the issue of the reduction of taxes on art material imports which is an issue the DOC says it was not aware of. There is also need for regulations representing the entire state in Vision 2030 concerning the parameters of macroeconomic strategies with foreign countries in relation to their participation in local economies. Finally in the "institutional reforms" section the DOC can advocate for the legitimisation of KENVAA.

CHAPTER FIVE - CLOSING THE PAINT BOX: CONCLUSIONS AND RECOMMENDATIONS

In this research I aimed to investigate the extent to which the DOC through Vision 2030 is able to advocate for the nature of support visual artists in Nairobi need from the government to aid in the development of sustainable careers. Therefore using a qualitative methodological approach I explored the nature of support the visual artists need from the government. I further investigated the extent to which the DOC's advocacy for the VA subsector in the Vision 2030 document is addresses the nature of support the visual artists need from the government. Finally I examined the extent to which the Department of Culture includes the participation of visual artists in Nairobi in decision-making processes. I conducted this research using a qualitative approach because I sought to understand underlying reasons, opinions and motivations in order to provide insight into the problem (DeFranzo, 2011). Therefore I firstly analysed the Vision 2030 document and collected data using in-depth interviews. I triangulated my data sources namely, the visual artists, experts of the VA subsector and the DOC thereafter I analysed the data thematically. The qualitative approach I took clearly illustrates the underlying reasons, opinions and motivations of my respondents.However it does not provide numerical data on the discourse which Books (1997) observes that a quantitative approach can provide. For example, numerical data on the number of visual artists who participate in the DOC's decision-making processes. In addition the number of visual artists who hold which cultural value (s) with importance. Future research can therefore take a quantitative approach.

Conducting qualitative research revealed some unexpected underlying reasons as to why the DOC is unable to effectively advocate through Vision 2030 for the nature of support visual artists in Nairobi need. The outstanding findings of this research include differences in understandings of participatory policy making; the lack of trust and the absence of a good working relationship between the DOC and civil society; the duplication of roles between the DOC and county government; inadequate resources; and macroeconomic strategies with foreign countries impacting local markets and economies like the visual arts market.

The conceptual framework applied in this research comprised of three concepts. Foucault's (1991) concept of "Governmentality" was the overarching concept. The other two concepts were Arnstein's (1969) "ladder of citizen participation" and Holden's (2006) "cultural value". It can be concluded that the absence of Foucault's (1991) concept of "Governmentality" results in low levels of participation of the governed on Arnstein's (1969) "ladder of citizen participation". Furthermore the absence of governmentality does not allow for the complementary recognition of the different "cultural values" Holden (2006) speaks of. The findings indicate that because the DOC has not embraced the concept of governmentality visual artists in Nairobi do not effectively participate in decision-making processes with the department. Moreover the cultural values which the DOC and the visual artists hold with importance are not understood as being complementary and this is evident in decisions the department makes in Vision 2030. Consequently the DOC is not able to effectively advocate through Vision 2030 for the nature of support visual artists in Nairobi need from the government to aid in the development of sustainable careers.

Previous research has been conducted on factors that impede the sustainability of visual artists careers in Kenya (Mutu, 2017; Kross, 2015; Gacheru, 2017 Chutel, 2017; Nyaloba, 2018; Kilonzo, 2013; Standing, 2013; Andesha, 2015; Manyala, 2016; Nyairo, 2019). However this research contributes to filling the knowledge gap of the extent to which the Kenyan government is supporting visual artists to have more sustainable ventures. I addressed this knowledge gap by examining the extent to which the role(s) assumed by the DOC allows it embrace Foucault's (1991) concept of "Governmentality". This is so as to enable the department in its advocacy for the VA subsector through Vision 2030 to firstly include participation of visual artists in decision making processes. Furthermore to allow for the promotion of cultural values important to the artists. My findings confirmed the factors that impede the sustainability of visual artists careers that the previous researchers found. Moreover my research contributed knowledge on the extent to which the DOC through Vision 2030 is able to advocate for the nature of support that visual artists in Nairobi need from the government to aid in the development of sustainable careers.

Considering the implications of the findings from this research I make the following recommendations for future research: Firstly, research can be conducted on the dynamics of the implementation of what the DOC has advocated for the VA

subsector in Vision 2030. Secondly, research can also be conducted on the governance transition of the DOC's national government from the architect model to the patron model. Issues concerning the autonomy of Kenya's national arts council can be investigated. Finally, research can be conducted on the impact of macroeconomic strategies with foreign countries on Kenya's VA subsector.

Additionally I make the following recommendations for practice: The DOC can include the following in its advocacy for the VA subsector through Vision 2030 so as to enable the visual artists to have more sustainable ventures: In the "programs and projects" section the DOC can advocate for, the refurbishment of community social halls and adult continuing education programs. In the "policy reforms" section the department can advocate for the formulation of a cultural policy for county government. In the "legal reforms" section the DOC has advocated for the National Culture Bill (NCB) which sets the legal parameters of the sector and it is in the formulation stages. The NCB can address the issue of the reduction of taxes on art material imports which is an issue the DOC says it was not aware of. There is also need for regulations representing the entire state in Vision 2030 concerning the parameters of macroeconomic strategies with foreign countries in relation to their participation in local economies. Finally in the "institutional reforms" section the DOC can advocate for the legitimisation of KENVAA.

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