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Integrating Intangible Cultural Heritage elements and learning strategy: a case study

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Tanzania has a rich and diverse cultural history based in community cultural life. However, at present, young people have limited opportunity to exploit this richness of creative expressions and engage in creative jobs as their future career. Hence, the significant challenge remains: how to integrate Intangible Cultural Heritage elements and learning strategy as a means of promoting creative jobs for youth. This paper presents a case study on 'Strategies for youth employment in Tanzania: A creative industries approach'. The case study employed mixed methods incorporating questionnaires, interviews and focus groups and was held in Dar-Es-Salaam, Mwanza, Dodoma, Lindi and Morogoro from July to October, 2012. This paper discusses some of the issues and argues that there is no virtual utilization of the intangible cultural heritage knowledge and skills in 'putting education to work' (UNESCO, 2012) for the better prospects of youth. Although the discussion is specific to Tanzania, the case may also apply to other developing countries.

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Introduction

Recent developments in the global economy have heightened the need to recognize and harness culture and creative assets as distinctive tools for community development (Dewhurst, 2008, 1; Florida, 2002; United Nations, 2008, 3). In the same way WIPO (2003) contends, the above mentioned development paradigm has also embraced intangible cultural assets as creative products consisting of characteristic elements of tradition-based innovations and creations; which therefore, appear as vital parts of a community's past and cultural heritage. Furthermore, they can serve as inputs into other markets, such as performance, art, tourism, architecture, and fashion (WIPO, 2003, 29).

Extending that idea, a considerable amount of existing literature has given a variety of definitions of the term Intangible Cultural Heritage (ICH). This paper will use the definition suggested by UNESCO (UNESCO, 2003b) that means creative out-puts including practices, representations, expressions, knowledge, skills, as well as instruments and objects. Others are artifacts; cultural spaces associated with those communities, groups, and in some cases, individuals are recognized as part of their cultural heritage (such as folktales, folk poetry, riddles, signs, words, symbols and identifications). Oral traditions and expressions, including language, are also an instrument of intangible cultural heritage, as are the performing arts (e.g. music expressions, folksongs, instrumental music, and folk dances), social practices, rituals and festive events, knowledge and practices concerning nature, the universe and traditional craftsmanship (UNESCO, 2003b, 2).

So far, however, there have been few initiatives relating to the integration of the outlined Intangible Cultural Heritage elements in the education process so as to articulate identity, values, nurturing the creative capital, and thus, promoting creative jobs for young people in Tanzania. History reveals that, Tanzania has a rich and diverse ICH background based in community cultural life. Evidently, that could have inspired young people to develop their creative potential and skills through education and ultimately reach their dreams of a better life. In accordance with article 24 of the 2003 convention on ICH,

Tanzania entered into force and deposited its respective instrument of ratification on the 18th of October, 2011(UNESCO, 2003a).

However, since then, the government, policy makers, economists and politicians have never taken deliberate action to create opportunities for young people to exploit intangible cultural heritage elements, and utilize them easily in creative industries and as their future career. Hence, this paper argues that there is no actual utilization of the intangible cultural heritage elements, and the artistic expressions, knowledge and skills found within the 126 ethnic tribes in Tanzania. In that regard, this paper seeks critically to discuss the existing gap between the education systems, its aims and goals on one side, and the growing awareness of the creative economy and ICH. In short, this paper attempts to show how the integration of ICH and learning strategies could add value and benefit in "Putting education to work" (UNESCO, 2012).

In meeting the underlined purpose, this paper begins by positioning the industry through the identification of related literature and opportunities in the body of knowledge, debate on existing gaps and ways of adding value to the integration of ICH and learning strategies. In the following section, the paper lays out the theoretical dimension of the recently conducted case study, and hence, reports on experiences and the data collection field work results related to ICH and educational aims and goals in Tanzania. Finally, this paper assesses and gives some recommendations on how the integration of ICH elements could add value to educational opportunities and promote creative jobs in Tanzania.

Background to culture and education development in Tanzania

A considerable amount of literature published on culture and development in Tanzania, as in many African countries, reveals that colonization had hidden effects that fragmented identities, indigenous knowledge, informal education, and thus, produced a strong sense of loss, devaluation of Africa and its cultural heritage. Hence, the notion about education and cultural heritage in most African countries appears now to be largely influenced by external theories and leadership experiences in various circles (Boswell, 2008, 11-23; Ministry of National Culture and Youth, 1962, 1-6; Nyerere, 1962, 1).

Clearly then, in regard to education, the Tanzanian government defines it as follows: "a process by which the individual acquires knowledge and skills necessary for appreciating and adapting to the environment and ever-changing social, political and economic conditions of society and as a means by which one can realize one's full potential" - Ministry of Education and Culture (MOEC, 1995, i). Furthermore, the Ministry of Education and Vocational Training clarifies the education system components that formulate the entire structure as firstly in-formal education as "traditional education", that is, -training that deals with everyday experiences interpreted by elders or peers and not planned (Kleis, 1993, 72-74; MOEC, 1995, 1). Second is formal education: this system is "predominantly academic, ranging from primary to university level" (MOEC, 1995, 12). The third system is non-formal education: which implies to a planned and structured activity "out -of-school education as distinguished from formal education, which is in-school education"(MOEC, 1995, 16).

In Tanzania, pre-colonial education or "traditional education" emphasized principles of ethical citizenship, acquisition of life-skills and perpetuation of valued customs and traditions (MOEC, 1995, 1). The transmission of indigenous knowledge and technology has always been through oral traditions and oral practice. In that way, members of a clan or tribe came to know their individual history, which had an unbroken continuity to the present. Therefore, traditional knowledge was a tool for promoting creative talent and served as a way of communication, development, and entertainment, and to pass on oral skills, values, ethics and creativity to young people from one generation to the next (Ministry of National Culture and Youth, 1962, 5). Pursuing this further, Tanzania inherited its current educational system from the British, and the system was nurtured through western education methods. Following the western tradition, Tanzania has separated work from the lives and values of its young people. Most of the educated population in Tanzania do not consider self-employment as an option, and thus, continue to embrace the British influence which introduced "white collar jobs or knowledge work" (Pink, 2005, 3). In that regard, this paper argues that, Tanzania is distancing itself from its creative workforce actions and the fact that, creativity as part of traditional knowledge and "the driver of social and economic change" (Hartley, 2005, 1) will keep on facing challenges. Relatively, Hearn and Rooney (2008) point out that:

Throughout history of all societies and economies have been-profoundly dependent on knowledge, As the 21st century gathers pace, the dependence on knowledge is becoming more complex and presents new challenges ...In short, knowledge is a thoroughly social phenomena (Hearn and Rooney, 2008, 1).

Reflecting knowledge as a social phenomenon as argued by Hearn and Rooney (2008), immediately after independence in 1961, the Tanzania government passed the education act of 1962 aiming at regulating the provisions of education, and thus, repealed and replaced the 1927 Education Ordinance. Since then, the Tanzanian government has taken various steps in changing the education policy and laws all based on two main levels:

- On a quantitative level: to ensure access to education and equity in the distribution and allocation of resources to different segments of the society;
- On a qualitative level: to ensure that the country produces the skills needed for rapid social and economic development (MOEC, 1995, i-2).

Difficulties arise, however, when an attempt is made to practically implement well-structured public policies and laws. For this purpose, this paper is going to discuss educational opportunities for ICH elements as a means of paving the way for the promotion of a creative workforce for young people in Tanzania.

Theoretical dimensions: ICH elements and learning strategy

It is becoming difficult to ignore the reality of integrating ICH elements within the learning environment due to the increasing scientific evidence revealed by researchers. To illustrate, Bamford, UNESCO, Australia Council for the Arts and IFACCA (2009) have commented: 'arts education aims to pass on cultural heritage to young people, to enable them to create their own artistic language and to contribute to their global development (emotional and cognitive)' (Bamford et al., 2009, 21). In addition, Bamford et al (2009) clarify by saying that arts education is far from being a means of communication of cultural knowledge, it also plays a highly significant role on both the learners' academic and personal level. Finally, Bamford et al (2009) elaborate the two different approaches to arts education as:

- 1) Education in Art: implies teaching pupils or students the practices and principles of the different art disciplines, with a focus on stimulating their learning, critical thinking and problem solving, thereby, enabling learners to construct their cultural identities.
- 2) Education through Art: means that art emerges as a vehicle for learning other subject content and a way for teaching other general educational outcomes (Bamford et al., 2009, 21).

Indeed, arts education and training could assist in enhancing creativity and innovation also employment among talented creative young people. As Nestor Garcia Canclini (1992) points out:

instead of the death of traditional cultural forms, we now discover that tradition is in transition, and articulated to modern processes. Reconversion prolongs their existence. To reconvert cultural capital means to transfer symbolic patrimony from one site to another in order to conserve it, increase its yield, and better the position of those who practice it (Canclini, 1992, 31).

To illustrate, through arts education, young people are most likely to embrace the cultural heritage and create their own artistic language (Bamford et al., 2009, 21). Such a focus, will contribute to the quality of artistic creations or rather 'recycle their skills by transferring them to another area' (Canclini, 1992, 32).

Evidently, in the drastic changing technology and global competition for talent and creative economy, what young people want to know, is certainly, how to learn the latest knowledge and skills related for them to lead the best life (Bentley and Kimberly, 1999, 9-18; Florida, 2002; McWilliam, 2008, 16; Segal, Chipman and Robert, 1985, 1; UNESCO, 2012, i-ii). However, there are limits to how far the ideas of the two basic approaches to arts education as mentioned above. The key argument is how far have educators put that into operation within the learning environment in Tanzania? In the pages that follow, this paper will discuss this point and provide evidence from the case study data findings.

As already noted above, how to learn new information and skills remains a challenge and the integration of ICH elements focuses at the implementation level; hence, looking for ways of adding significant value to education. Previous studies related to learning experience relied heavily on Bloom's Taxonomy (1956) built on three types of learning. First, the cognitive domain based on mental skills (knowledge); second, the affective related to growth in feelings or emotional area (based on attitude), and the third, the psychomotor related to manual works or physical skills (Bloom, 1956, 6-10). Nevertheless, the learning domains have, on the other hand, not escaped criticism from various cognitive researchers, program developers and teachers of cognitive skills. Similarly, Dansereau (1985) offered a definition on an effective 'learning strategy' as 'a set of processes or steps that can facilitate the acquisition, storage, and /or utilization of information' In addition; Dansereau (1985) cautioned that the learning strategy may vary along with a number of fundamental dimensions (Dansereau, 1985, 210). Likewise, Harmon and Jones (2005) labeled this as 'learning styles' and put them into two key folds namely 'sensory learning' and 'hemispheric learning'. These categories reflected different ways in which persons prefer to learn or acquire new information and skills for their future lives (Harmon and Jones, 2005, 96-97).

A recent study by Tomlinson (2009) found, 'learning profile' to be an umbrella term, containing several categories that have a positive influence in student learning. Hence, four categories among the many could intersect, and play a vital role in the whole learning process. These include gender, culture, learning style and intelligence preference (Tomlinson, 2009, 28-34). One question that needs to be asked, however, is whether many parents of today due to globalization and social threats, do acquire or practice

(e.g. folk-tales, folk-songs, riddles, music expressions, folk-poetry, folk-dances or traditional craftsmanship) within their cultural and social environment, and, are they in a better position of transmitting the knowledge and skills to their children and young people in Tanzania or within the developing world?

ICH as means of promoting creative jobs for youth

Development in the field of cultural and creative industries has led to a renewed interest in 'creativity'. Hence, creativity is found in all societies and denotes 'the formulation of new ideas and the application of these ideas to produce new works of art and cultural products, functional creations, scientific inventions and technological inventions' (United Nations, 2008, 3). Similarly, ICH as part and parcel of creative industries has the potential to articulate people's identity, values, create employment, economic growth and alleviate poverty (Barrowclough and Kozul-Wright, 2008, 3-5; United Nations, 2008, 3-4; World Bank, 1998).

However, the prevailing rapid development has a serious effect on most local communities within Tanzania as a developing country. The key point is that many young people are confused about their identity, values and norms because of not having adequate exposure to elders as their society's repository of ICH capital. Thus, deliberate and extra effort is essential in transmitting traditional knowledge and skills as tools and as the basis for their 'intellectual capital' and sustainable creative jobs promotion (United Nations, 2008, 3-7).

The very idea of lack of exposure of the young people to ICH elements has also raised a number of questions, such as, knowing the essence and value chain embedded within the folkloric artifacts. Furthermore, experts have missed knowing what and how the contribution of ICH to economic development is and determine employment opportunities within the cultural and creative industries. In that regard, the preservation, promotion and financial support of ICH productions, services and activities in Tanzania like in many developing countries, remain a challenge in their broad range (United Nations, 2008, 177-178; World Bank, 1998).

On the other hand, a large and growing body of literature shows, in the new creative economy, many elements of traditional culture have contributed to the creation of employment opportunities and development of modern creative industries in various fields. These include but are not limited to video gaming, design and cinema. Similarly, this extends to businesses such as in choreography, dancing, drawing, weaving and doll-making. In the same way, cultural aspects of tourism through festivals, dance and performances, and visits to museums, monuments, archaeological and other local historical sites make a contribution (Cunningham et al., 2008, 67; Ministry of National Resources and Tourism, 1999, 11; United Nations, 2008, 177-178).

To illustrate this, Table 1 provides a comprehensive approach to measuring the impact of creative activity and determining employment based impact within the creative workforce in regard to the Centre of Excellence for Creative Industries & Innovation (CCI) definition of creative workforce (Higgs, Cunningham and Pagan, 2007, 5).

Table 1. The axes of Creative Trident methodology for determining employment within the Creative Workforce.

	Creative Industries	Employed in Other Industries	
Creative Occupations	Specialists Creatives	Embedded Creatives	Total employed in specific Creative Occupations
Other Occupations Employed	Management and Support Staff		
	Total employment within businesses In the specific Creative Industries		The total employment In the creative Workforce

Source: ARC Centre of Excellence for Creative Industries & Innovation: Australia.

As Higgs, Cunningham and Pagan (2007) elaborate, this Creative Trident approach is the sum of:

Creative occupations within the core creative industries (Specialists), plus those in creative occupations in employment in other industries (Embedded), plus the noncreative management and support occupations that are employed within the specific creative industries (Support) (Higgs, Cunningham and Pagan, 2007, 5).

To this end, the idea of integrating ICH elements and learning strategy as a means of promoting creative jobs for young people seem to be valid in considering the employment problem. However, this

paper argues that it (and Tanzanian education and cultural policy objectives related to ICH) will turn out to be more beneficial to young people and the nation than persisting with an unrealistic trend.

Method

This paper presents the preliminary results of a research project which investigated how the two Ministries of Culture and Education might work together to better support Tanzania's young people to secure, and engage successfully in creative jobs. This being a social research, as Denscombe (2007) states, 'the social researcher is faced with a variety of options and alternatives and has to make decisions about which to choose' (Denscombe, 2007, 3). In that regard, the researcher chose interview, focus groups and questionnaires because using mixed methods aids in verifying the validity of the data, and in the exploration of the relevant literature and practice in relation to the case as a whole (Yin, 1994, 33). The researcher conducted the study in Dar-Es-Salaam, Bagamoyo, Dodoma, Lindi and Morogoro during the period July to October, 2012.

Interviews

The study carefully selected 19 participants from government officials, policy makers, law enforcers, planners, and decision-makers within government ministries, institutions, departments, and related agencies within the arts and cultural sector. In their capacity, these participants were likely to be able to contribute well to a discussion on the issues concerned with this research. Each interview lasted for one and a half hours, and the entire exercise ran from 7th August to 17th September, 2012.

Focus groups

The project invited people who had (i) firsthand experience within the arts and cultural sector, and (ii) knowledge, understanding as activists, and experts within the cultural and education sectors. Thus, in their capacity, they were likely to be able to contribute valuable insights on the issues related to the betterment of young people's future in Tanzania. The whole exercise involved five groups, each comprised between 6 to 9 participants. Each session took one and a half hours to two hours duration, and each involved an audio and video recording.

Questionnaires

The researcher distributed questionnaires to creative industries stakeholders aged between 15 to 35 years. The project invited these cultural actors as people who are closely familiar with challenges, and opportunities within the arts and cultural sector. They could confidently comment on how best to promote the creative works to young people in Tanzania.

Results and discussion

Understanding the value of art education and ICH

In giving views on the need for the inclusion of arts education so as to add value to the educational opportunities, respondents reflected on traditional and creative expressions. Hence, many related this to the informal/traditional education strategy, - where-by elders transmitted the values, knowledge and skills, and methods of obtaining daily needs of Tanzanian society from one generation to the next through oral tradition and practice. This included arts and craft work, folk-tales, folk music, and art of the theatre as part of the cultural heritage. The following quotes from interviewees who took part in the face-to-face interviews, illustrate this:

After my graduation at Butimba Teachers College as a teacher with specialization in performing arts, I started teaching at Kigogo Primary School in Dar-Es-Salaam. There, unfortunately, I could not teach the subjects of my specialty. In compensation, I decided to introduce a traditional arts group as an extracurricular activity for interested pupils. Amazingly, most pupils joined the group, and after six months, there were no truancy cases, and most of the group members performed well in classes too. Hence, their thinking and learning ability of new information was higher in academics – Michael (Field Notes: 7/08/2012).

A change in our education system is a crucial agenda. It has to include arts education. I suggest a rural body to be established. The body has to create awareness, and help in preserving and coordinating the use of ICH elements that could add value to the formal education. In so doing, the focus should be that of nurturing creativity and preserving knowledge and skills embodied in elders. Having that in mind, VETA Mtwara centre, has

introduced fundamental creative courses in wood curving/sculpture, decorating, tailoring and fashion designing- Enock (Field Notes: 12/9/2012).

On the integration of art education and ICH elements

The majority of participants felt that the integration of traditional artistic elements, knowledge and skills found within the 126 ethnic communities in Tanzania and the learning strategy could be of immense help in promoting creative jobs, and thus, enabling young people to become self-employed or to find jobs in both public and private sectors. As illustrated in Table 2 below, most respondents of the questionnaire schedule were the ones who earn their living through artistic jobs as full time or part time workers. In addition, the following comments describe the real situation:

A change of mindset to the entire society is compulsory so as to rescue the young generation; thus, be exposed to and value the traditional artistic expressions and skills (Respondent 39: a 48 year old man/traditional dancer/ performing artist).

The government through Ministry of Education must give priority to traditional art education in schools. This has to start from primary school up to secondary school level so as to nurture creativity within young people; thus, make them get self-employed after their studies. Hopefully, this will reduce the employment problem and the influx of young people into town and cities in search of jobs (R 57: a 20 year old male/ working in the film industry).

Table 2. Frequency table for wage range (interval) data.

Wage	class	Frequency		
		Full time	Part time	Total
Below Tshs.100,000	A	25	7	32
100,001 to 300,000	B	8	2	10
300,001 to 600,000	C	3	2	5
600,001 to 1,000,000	D	1	1	2
Above 1,000,000	E	8	-	8

The Table above presents the monthly income results of the 57 respondents working within the creative industries. The results show that 45 persons earn their living as full time workers. This is 78.9 percent of all respondents working within the cultural and creative sector.

Table 3. ICH and learning.

Category	Respondent's quotation from the data
Heredity or transmission of ICH elements	1. 'I mean, teaching and learning should adopt traditional education approach of oral and practice, and art education should be in schools, social centers, and in local villages for all sundry. As done in olden days! people played drums , danced celebrated some village events or after harvest' 2. 'I say, let researchers and cultural experts rescue our traditional heritage through writing books, publications, and use of electronic and digital media to educate and stimulate young people'
ICH and technology	1. 'I think through competitions that integrate ICH elements among young people and award the best will stimulate creativity and innovation' 2. 'In fact, vocational training incorporating traditional elements e.g. in architecture, fashion designing or making indigenous musical instruments will help'
ICH repository establishment	1. 'I don't know(about) if local villages or local governments could manage establishing libraries, museums, documentation, archives or resource centers, without any support and mobilization ?!' 2. 'Equally important, networking within Tanzania, Africa or developing countries will help'

Usefulness of the integration of ICH and learning strategy

Table 3 illustrates some categories with respondents' quotations from the data on ICH and learning strategy. The majority of the participants were within the five focus group sessions held in Dar-Es-Salaam, Mwanza, Dodoma, Lindi and Mwanza sample areas when giving their opinions on the question, 'What are your feelings, ratings and comments on the current education system in relation to the growing number of primary and secondary school leavers drifting from rural to urban areas in search of jobs in Tanzania?'. Most participants expressed the key challenges as being poor teaching and learning styles in schools. Participants often said that they do not allow learners to apply what they have learnt in the real world. The following comments illustrate participants' views well:

TUSEME PROJECT (by the University of Dar-Es-salaam) based on the promotion of 'theatre for children' is a good example of facilitating learning to young people. Hence, almost 85 per-cent of the children involved in this had joined university studies – Agnes (Focus group: 2nd August, 2012).

I think the value of arts and culture is not well known to policy makers, and that's why arts education is not a priority aspect in our education system- Mwinshehe (Field notes: 1st October, 2012).

In our artistic works, we do educate people in both rural and urban areas through theatre for de-velopment method. We employ a Participatory Theatre Approach and Radio Soap Opera. The-se styles have proved highly effective means of making people learn new information easily while being entertained- Zainabu (Focus group: 17th October, 2012).

In general, the results, as shown in Table 4 (from focus groups within a 'social constructionist framework' employing content analysis), indicate that 'respondents are advanced, elaborated and negotiated in this social' phenomenon (Wilkinson, 2008, 197-199).

Table 4. Theory construct: ICH and employment.

Category	Example: representatives quotations from the data
ICH and work identity	<ol style="list-style-type: none"> 1. 'I wonder how most young people playing 'Bongo Flava music', even within the film industry, have ignored our identity in their works!' 2. 'I say Tanzania must deliberately take initiatives in acknowledging and establishing mechanisms of preserving 'Tingatinga Paintings' (established by the late Edward Saidi Tingatinga in 1968). This is a national brand/treasure and identity! I suggest young artists in schools should be taught the skills of Tingatinga style of painting' 3. 'Special songs composed in the olden good days and taught in schools, National Service camps and the public (for patriotism/national values/ identity/motivating workers) are never heard nowadays!'
Employment opportunities	<ol style="list-style-type: none"> 1. 'Here in Mwanza, we have Bujora village museums that attracts tourists and has contributed to creation of employment, I mean this is one of the opportunities' 2. 'sometimes, I think Festival like the one we have here in Mtwara (Makuya Traditional Festival) can create employment, the government must support such initiatives' 3. 'Cultural heritage sites most are neglected, they can help in employment creation, or as educational resources and tourism!'
Embedded creativity	<ol style="list-style-type: none"> 1. 'Thanks, we earn our living as artists through tradition dance performances, and sometimes as educators on HIV/AIDs and environmental conservation issues in our local areas when sponsored' 2. 'I mean far from doing art works, I also work as a fashion designer serving women in small scale industries doing art work on their 'Batik' fabrics' 3. 'I am a musician but also a Music teacher at 'Music Empowerment Trust' organization based in Dar-Es-salaam at National Arts Council premises. I also have skills in making various indigenous musical instruments'

Conclusion and recommendations

This paper has discussed how the integration of ICH and learning strategy could assist in promoting creative jobs for young people in Tanzania. However, the analysis has revealed that the biggest challenge is how to integrate new information or knowledge and skills relevant to their artistic practice, and creative jobs in the context of global developments (Bamford et al., 2009, 21; Hearn and Rooney, 2008, 1; Segal, Chipman and Robert, 1985, 1). In that regard, aspects needed include, recognition of learning styles, more infrastructures, and investing in work-based learning, curriculum change and teaching methods including refresher courses for teachers. Returning to the thematic area of this paper, it is now possible to state that there is a need to create various ethnic and national data-bases for works of folklore and ICH in Tanzania, as these could benefit learners, teachers and researchers to access the repository, and thus, stimulate human, social and artistic creations, innovation and learning styles. In short, this will ensure the protection of cultural expressions, provide access to learners and create real value in educational opportunities for inclusion of ICH elements. Consequently, this would promote creative jobs to youth and provide a new understanding of cultural policy and educational aims and goals in Tanzania.

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