UNITED NATIONS EDUCATIONAL,
SCIENTIFIC AND CULTURAL ORGANIZATION

MEETING OF EXPERTS ON PROBLEMS OF CULTURAL POLICIES IN AFRICA

(Dakar, 6-10 October 1969)

FINAL REPORT

SUMMARY

This paper is the outcome of the discussions of a group of experts
meeting under the cultural policy programme to define the cultural pol-
icy problems which arise more particularly in the African countries;
the experts were requested to give their views, for instance, on the
action of the public authorities, the measures to be taken to develop
African cultures, the use of mass media for this purpose, and aid to be
given to artistic creation. Their recommendations will contribute to
the preparations for the Intergovernmental Conference on the Institu-
tional, Administrative and Financial Aspects of Cultural Policies,
which is due to meet in Venice in September 1970.

1. . The Meeting of Experts on Problems of Cultural Policies in Africa was held
at the Ministry of Foreign Affairs, in Dakar, at the invitation of the
Senegalese Government. It was attended by 18 main participants, from 16 coun-
tries, invited in their personal capacity by the Director-General, and by observ-
ers from three international non-governmental organizations (see list of partici-
pants in Annex I). Mr. Djibril Dione (Senegal) was elected Chairman; the
Meeting also elected three Vice-Chairmen: Mr. Joseph Ki Zerbo (Upper Volta),
Mrs. Mary Tadesse (Ethiopia) and Mr. Magdi Wahba (United Arab Republic), and a
Rapporteur, Mr. Ibrahim Tahir (Nigeria).

2. The purpose of the Meeting was to identify and discuss the problems with
which developing countries and, more especially, African countries are con-
fronted in the formulation and implementation of cultural policies, while bearing
in mind the need to prepare for the Intergovernmental Conference on the Institu-
tional, Administrative and Financial Aspects of Cultural Policies, which was to
be held in Venice in September 1970.(see Agenda of the Meeting in Annex II). The
Meeting had before it a working paper prepared by the Secretariat (see Annex III).

3. Mr. Amadou Mahtar M'Bow, Minister of Culture and Youth welcomed the partici-
pants in the name of the Senegalese Government. He stressed the importance
of the problem of cultural policies for African countries, who had been

endeavouring to build their economies while ensuring the promotion of man through education, science and culture. As the first Festival of Negro Art, held in Dakar in 1966, and, more recently the Algiers Panafrican Festival had shown, results had been achieved which revealed the fundamental identity and strength of African civilization, as well as the contribution of African and Afro-American cultures to modern art, music, dance and even thought. All over Africa, cultural action was developing along two lines: linking up with the past and turning towards the future on the basis of science and technology. While varying in form and content in different countries, it had one common feature everywhere: it was meant for all. The right to culture was a basic requirement of our time. The question which the experts had to answer, in the light of experience acquired all over the world and of their own thinking, was: how can governments enable their peoples to enjoy this right?

4.   Mr. Roger Caillois, representing the Director-General, expressed the Organization's thanks to the experts for their co-operation and to the Senegalese authorities and people for their invitation and their generous hospitality. He explained that, while of course culture was a spontaneous process, a need for cultural policies had been felt for three main reasons:

    (1)   The increase in leisure time;

    (2)   the development of technical media which made it increasingly possible to use this leisure time for cultural purposes;

    (3)   the extension in space and time, of cultural heritage which, once national only, was now world-wide in scope.

The Universal Declaration of Human Rights had asserted the right to culture, and it was Unesco's mission to facilitate the access of every man to culture. This was the reason for its action in this field; the Monaco Round-Table Meeting in 1967 had laid down some basic principles and the 1970 Intergovernmental Conference was to give more detailed guidance to the Secretariat.

5.   There were three possible approaches to government action in the cultural field:

    (a)   An attitude of laissez-faire, relying entirely on private initiatives; this would really amount to giving up the attempt to encourage a very large part of the population to participate in the culture with which it has as yet had so little contact;

    (b)   direct and systematic government action, which might change culture into a mere political instrument;

    (c)   a medium way, where government action was aimed at preserving the cultural heritage and assisting art creation without any authoritarianism.

To achieve this, various policies were possible. What the experts were called upon to do was to give advice on the institutions, the administrative and budgetary procedures through which governments could best fulfil this dual task of protection and encouragement without encroaching upon the freedom of artists.

6.   In developing countries, art was functional, a part of everyday life and of
      festive occasions, it was closely linked with the physical, social and reli-
gious needs of the people. But the existence of such functional and anonymous
art had become precarious, and in Europe, it had almost totally disappeared;
developing countries had to react quickly if they wanted to preserve it.

7.   Developing countries had, however, to guard against another danger, namely
      the temptation to go too fast, to jump straight to television and the tape-
recorder, without going through the stage of writing and reading. While the impor-
tance of the mass media was not to be underestimated, nothing could replace read-
ing and writing, which alone made it possible to stop and think. Cultural
development was closely connected with formal education, with the work of univer-
sities, with writing and with books. Here, the prestige of the new technical
media represented a dangerous fascination for developing countries; fortunately,
they could still count on a wealth of still vital cultural resources. They were
thus faced with the dual challenge of preserving the past while turning towards
the future. That challenge had to be met, and the experts, through their discus-
sions, could help to find a satisfactory solution.

8.   Answering a question, the representative of the Director-General explained
      that the conclusions and recommendations of the Meeting would, according to
their nature, be used by the Secretariat in two ways:

      (a) Either they would guide it in the preparation of the material for the
           1970 Intergovernmental Conference;

      (b) or they would be submitted to the Conference, which might use them as a
           basis for its own recommendations to the Director-General or to govern-
           ments.

9.   There seemed to be a fairly large measure of agreement among the participants
      as to the need for cultural policies in African countries, though two voices
were raised against any pressure being exerted on governments to adopt particular
lines of action. It was generally recognized that the dispersion of responsibili-
ties was regrettable in that it revealed a lack of coherent policy and covered up
for the inadequacy of the funds made available for cultural activities.

10.   This lack of a coherent policy was probably due not only to financial or
      political reasons, and to the pressure of other, more urgent, needs, but
also to insufficient recognition on the part of governments of the importance of
culture politically and for social and economic development. It seemed therefore
that a first step should be to stress the rôle that cultural action could play:

      (a) Politically: in helping to develop an African personality; in contri-
           buting to the unification of Africa, because there were many similari-
           ties which crossed over present boundaries;

      (b) socially: in restoring the psychological and sociological stability of
           the Africans, perturbed by the tension between technological civiliza-
           tion and African cultures; this might help indeed to check the rural-
           urban drift;

      (c) economically in providing African workers with incentives to production.

11.   It was pointed out that in newly independent countries the responsibility
for cultural action devolved inevitably on public authorities, since they
were controlling the educational system and the mass media. One participant
observed that they should not limit themselves to a promotional task, but had to
take a definite stand because of the conflict-situation, in developing coun-
tries, between local cultures faced with extinction and powerful external cul-
tures which were threatening to destroy traditional values.

12.   Most participants felt that there should be a centralization at the planning
and financing levels. It was considered more suitable to have a separate
body - Ministry, Council, Commission or Department - with sufficient authority,
power and budget. One participant, however, thought that cultural development
should be the responsibility of the Ministry of Education, because it was essen-
tially an educational problem at all levels; but it was mostly felt that in such
a case, the financing of cultural action would suffer from the heavy competition
of the ever-increasing needs of education. There was a consensus on the need for
decentralization at the operational level, since the aim was to reach the mass of
the people, with special attention to rural areas which were teeming with untapped
cultural resources. One participant stated that there should be flexibility as
well as organization.

13.   Emphasis was laid on the need for consultation and co-ordination at the Pan-
African level, through existing bodies. It was at that level that cultural
exchanges - the importance of which was unanimously stressed at various stages of
the discussions - had to be stimulated, organized and further developed. Several
participants thought that the Cultural Committee of the OAU had an important part
to play, and that it should be activated. It was stressed that in the field of
publishing, of film, etc., regional bodies alone would have the necessary strength
to compete with the powerful organizations in industrialized countries. Groups of
States could set up bodies to co-ordinate their activities in the cultural fields,
such as is being done by the Organization of Senegal River States.

14.   It was suggested that government financing should be mainly aimed at the
establishment of infrastructures, and that multi- and bilateral aid could be
sought for the establishment of centres, the provision of study grants, of experts,
of equipment, etc. The private sector could also be persuaded to contribute to
the financing of cultural development; it was remarked that some cultural activi-
ties can be made income-producing.

15.   The language problem aroused considerable discussion. There was general
agreement that cultural communication should take place in the mother
tongues of the populations concerned. Some participants felt that the use of a
foreign tongue for teaching should be discontinued, as it had not proved a paying
process, and accounted for the considerable number of drop-outs. Furthermore, it
impeded the expression of a truly African personality. It was objected that in
most countries, on account of the multiplicity of languages, the official language
had to be a foreign language, which thus became a unifying factor. Several par-
ticipants thought that the multiplicity of languages was a false problem, as
there was always one language which could be understood by the major part of the
people, an which was, in fact, used in songs, in commercial advertising, etc.,
so that a process of natural selection was already going on. The foreign lan-
guage was not necessarily a unifying factor, and it tended to create a class divi-
sion. Its use as a means of expressing national cultures could only be a transi-
tional solution. Finally, the meeting seemed to agree that the objective should

be to make the most commonly spoken national language into an official language.
Some thought that it could be done immediately, by legislative action, while
others felt that natural selection should be allowed to operate. They pointed
out, moreover, that technical problems were involved, such as method of transcrip-
tion, standardization of spelling, etc., which still had to be solved. The uni-
versities had an important part to play in this work. Meanwhile, the prevailing
national language should at least be taught in schools, if not used for teaching.
One participant remarked that once an official national language had been adopted,
it would remain necessary to learn a foreign language, in order to communicate
with the outside world.

16. There was a general consensus on the need for a more active use of modern
techniques in the protection, development and dissemination of the tradi-
tional cultures of African societies.

17. There was considerable debate over the use of the word "protection" since it
implied the idea that African cultures were weak. Some preferred the use of
the expression "liberation". Concern should be with the liberation of traditional
African culture and values from the domination of foreign conceptions. There was
a need to emphasize the positive values of African cultures while harmonizing them
with modern ideas to enrich the national culture.

18. Many participants expressed the view that the use of new techniques should not
be allowed to distort the content of culture. New developments must express
the essential character of the cultures of Africa and not become mere extensions
of foreign imported culture.

19. A participant emphasized the dynamism of culture. The culture of ordinary
African people was going on all the time. This culture was a totality and
included political, economic and social institutions as well as art. The creation
and development of an essentially African society must include the reassertion of
traditional African political and social institutions and the repossession of the
material base of African cultures.

20. Participants observed that the problem of protecting African culture was
unfortunately the problem of the educated élite who had been uprooted from
the culture of their people through colonial education. It was essential that
the élite re-educate themselves to appreciate the values of traditional culture
and to avoid becoming the agents of continued decimation of culture in their rôle
as decision-makers.

21. One participant wanted the attention of public authorities drawn to the need
for the creation of an institute of national orientation to generate the
right attitude towards national culture and towards the values of African socie-
ties.

22. There was considerable agreement on the importance of the education process
in preserving traditional culture and enriching national cultures. There was
a need to adapt the curriculum at all levels of education to the realities and
the values of African culture, since what was not taught eventually died.

23. On the other hand since traditional schooling was available only to a few,
public authorities should give emphasis to the use of the mass media such as
radio, television, the cinema and the theatre in order to reach and involve all
sections of the population in cultural action.

24. There was general agreement on the tremendous potentialities of the mass
media in popularizing indigenous culture, and helping its growth by encourag-
ing the creation of new forms. Radio in particular stood in a unique position
since much of African culture was oral - in words or music.

25. It was emphasized that, in order to play their part successfully the mass
media must try to understand the culture which they were disseminating and
developing. It was lamentable that most media operators had received professional
training in advanced countries, and tended to be limited by this fact in the
forms and systems they applied in their approach to indigenous culture.

26. There was general awareness that radio and television stations and the cinema
were dominated by poor quality foreign productions, thus restricting the
exposure and growth of native forms. One participant mentioned that in at least
three countries public authorities had decided to control the distribution of
films in their circuits.

27. Several participants stressed that the mass media should therefore promote
research into African culture at all levels, and base their subsequent activ-
ity on the understanding arising from such research. They should also encourage
artists to join their staff, and provide such artists with the material means and
the freedom to carry out real research and to create new forms.

28. The mass media should raise the African artists position and ensure the
development of African art forms by offering equitable performance fees to
indigenous artists. The public authorities should take steps to ensure that copy-
right on the works of indigenous artists was enforced.

29. There was general agreement on the need for the co-ordination of mass media
action at Pan-African level and for the exchange of material especially
between radio and television networks.

30. A participant wanted emphasis to be placed on the need to acquire modern
techniques of cultural action since without technique there could be no
development. But since technique quite often tended to overshadow material, tech-
nique must be adapted to conform with local culture.

31. There was a widespread acceptance of the need for research on oral tradition
and on the indigenous music of Africa and for a collection and dissemination
of this material. Work on this had already been started by Unesco but the public
authorities in each country should extend their activities to this sphere.

32. Considerable anxiety was expressed over the continued exportation of African
culture by foreigners. It was lamented that in some countries members of
the establishment themselves hindered the work of preventing this. There was gen-
eral agreement on the need for more responsibility in this respect. There was
also a call for the recovery of African cultural treasures which were locked away
in European and other foreign museums so they could be brought back to the museums
of African countries.

33. Participants expressed the view that there was a need to control the quality
of material imported into African countries in cultural exchange programmes.
At present there is too much sub-standard material being inflicted on African pop-
ulations. Enlightened censorship was felt to be a necessity.

34. It seemed that a prerequisite for encouragement to art creation was an inventory of creative artists and of the various bodies and agencies which were active in this field in Africa. It was considered that the publication of a "Who's Who in African arts" which ought to contain information about everything that went on, including data on traditional artists and craftsmen, as well as of a magazine of African arts an information bulletins was an urgent task. This led to a discussion of the situation of publishing in Africa, where serious steps needed to be taken. It was essential not only to set up indigenous publishing houses, but also to provide them with adequate equipment and staff (illustrators, suitable printing machines, block-making facilities, etc.). A regional publishing house was felt to be desirable.

35. There was general agreement that the training of artists and cultural agents in general should be done in Africa, by Africans and within the traditional culture. Training institutions should be set up on a regional basis, and exchanges of qualified staff between African countries should be facilitated.

36. A number of participants stressed the need for artists to unite at the continental level, in order to pool information, experience and resources, and to protect their rights. It was felt that there was a need for an African artists charter. The initiative should come from the artists themselves, but governments should help. Several participants insisted that this was particularly essential in the case of film producers, if African cinema was to develop and survive at all.

37. It was requested that competitions with prizes should be organized in schools at all levels, among educators, and among artists, in order to detect fresh talents and encourage art creation. The winners should be given all facilities to improve their training, to create and to make their works widely known. More effective use should be made of African artists in schools, in the decoration of public and private buildings, and in the mass media. Recognition should be given them in African countries. At present African artists had to become famous abroad before being appreciated in their own countries.

38. Some participants pointed out that public institutions for art promotion had very restricted budgets and should therefore take great care to make the most economical use of funds available. They should reduce their administrative staff to a minimum and use most of their resources for their promotional work. They should refrain from a patronizing attitude and respect the freedom of artists, who should not be removed from the environment of their inspiration and dragged into towns, where they were destroyed.

39. It was essential to liberate the cultural festival from too much restriction to urban areas. As far as possible, wherever traditional festivals existed, they should be encouraged to perform at their source. This ensured the continuity of the content while promoting growth within the indigenous cultural idiom.

40. Several participants emphasized the importance of the theatre in Africa because of the immediacy of its impact. There was a need for permanent groups of actors, constantly at work, touring the rural areas. Some should work in a foreign language, others in a widely known national language. For the time being there was no need to build large and expensive theatres. It was better to concentrate on small experimental theatres suitably equipped and situated in various parts of the country. This would provide a suitable meeting ground for artists as well as a home for the performances of travelling groups and a source

for material for national performances. There was a need to rediscover and promote old African theatrical traditions. Exchanges between African countries should be encouraged.

41. Writers should be closely associated with the work done in universities, and institutes of African studies, where they would find sources of inspiration, and help in channelling the findings of scientific research into usable products, for schools and for the general public.

42. Ways ought to be found of popularizing the African image in public opinion, through the exchange of material between African countries, production of suitable material for schools, public buildings and even commercial advertising.

43. Some participants insisted on the need to create a spirit of commitment among African artists. This should be understood in the sense of commitment to the interests of the society of which they were a part. However it was recognized that the freedom of the artists also had to be safeguarded.

44. Before the Intergovernmental Conference met in 1970, a comprehensive survey should be undertaken in all African States in order to ascertain the cultural situation, achievements and projects leading towards a better appreciation of the needs in implementing a cultural policy. The results of the survey should be circulated to Member States as soon as possible.

45. The representative of the Director-General explained that he could make no definite commitment on this point, as it would prove very difficult to find the necessary funds within the 1970 budget. He drew attention to the questionnaire on the organization of cultural affairs which had been sent to Member States, and requested the participants to urge the competent authorities to complete it as comprehensively as possible and to return it to the Secretariat before the deadline.

46. The participants particularly wished to express their gratitude to the Senegalese Government and people for their warm and brotherly hospitality, in the best African tradition.

ANNEXE I/ANNEX I

LISTE DES PARTICIPANTS/LIST OF PARTICIPANTS

1. **Participants principaux/Main participants**

M. Benmohamed ABDELKADER	Inspecteur d'académie	Ministère de l'éducation nationale - ALGER (Algérie)
M. Massa Makan DIABATE	Chercheur à l'Institut des sciences humaines	Institut des sciences humaines - BAMAKO (Mali)
M. Djibril DIONE	Inspecteur de l'enseignement primaire	Ministère de l'éducation nationale - DAKAR (Sénégal)
M. M. ETEKI-MBOUMOUA	Administrateur civil principal, ancien Ministre de l'éducation et de la culture du Cameroun	Boite postale 1155 YAOUNDE (Cameroun)
Mlle Aimée GNALI	Professeur de français à l'Ecole normale supérieure	B.P.466 - BRAZZAVILLE (Congo)
M. Albert HOBA	Secrétaire général de la Commission nationale de Côte-d'Ivoire	Ministère de l'éducation nationale - ABIDJAN (Côte-d'Ivoire)
M. Antoine F. HODE	Directeur de Cabinet du Haut-Commissaire à la Jeunesse et à la culture	Haut-Commissariat à la jeunesse et à la culture -- PORTO NOVO (Dahomey)
Mr. Christopher KOLADE	Director, Nigeria Broadcasting Corporation	N.B.C. - IKOYI-LAGOS (Nigeria)
M. Joseph KI ZERBO	Professeur à l'université	Ministère de l'éducation nationale - OUAGADOUGOU (Haute-Volta)
Mr. B.L. LESHOAI	Acting Head, Theatre Arts Department	The University College, P.O. Box 35044 - DAR ES SALAAM (Tanzania)
Mr. James NGUGI	Writer and Lecturer	English Department, Makerere University College, P.O. Box 7062 - KAMPALA (Uganda)

Mr. Sayed Ibrahim NOUR	Deputy Under-Secretary (responsible for Education Planning)	Ministry of Education - KHARTOUM (Sudan)
M. Rafik SAID	Ministre plénipoten-tiaire, Délégué perma-nent adjoint de la Tunisie auprès de l'Unesco	25 rue Barbet-de-Jouy - PARIS VIIe
M. Ousmane SEMBENE	Réalisateur de cinéma	rues 33 x 26 Médina - DAKAR (Sénégal)
Mrs. Efua T. SUTHERLAND	Fellow of Institute of African Studies	University of Ghana, Legon - ACCRA (Ghana)
Mrs. Mary TADESSE	Assistant Minister of Fine Arts and Culture	Ministry of Fine Arts and Culture - ADDIS ABABA (Ethiopia)
Mr. Ibrahim TAHIR	Sociologist	856 King's College - CAMBRIDGE (United Kingdom)
Mr. Magdi WAHBA	Under-Secretary of State for Cultural Relations	Ministry of Culture Zamalek - CAIRO (UAR)

2. Observateurs/Observers

Société africaine de culture/African Society of Culture	M. Sékémé Mody CISSOKO
Congrès international des africanistes/ International Council of Africanists	M. Alassane NDAW
Association des universités africaines/Association of African Universities	M. Seydou SY

3. Secretariat

M. Roger Caillois	Directeur de la Division du développement culturel, représentant le directeur général/Director, Cultural Advancement of the Community Division, representing the Director-General
M. Fedor Ballo	Chef de la Section de la politique culturelle/Head, Cultural Policy Section
Mrs. Adella Kay	Section de la politique culturelle/Cultural Policy Section

ANNEX II

AGENDA

1. Opening of the Meeting by the representative of the Senegalese Government and the representative of the Director-General of Unesco

2. Election of a Chairman, three Vice-Chairmen and a Rapporteur

3. The rôle of public authorities in working out and implementing a cultural policy

4. The protection and development, especially by means of modern techniques, of local or traditional cultures with a view to their wider recognition

5. Encouragement to art creation

6. Adoption of report

7. Closing of the Meeting

ANNEX III

WORKING PAPER

I. PURPOSE OF THE MEETING

1.   This will be a meeting of experts invited in a personal capacity by the
Director-General in pursuance of resolution 3.331 (c), which authorizes him
"to study means of contributing to cultural development, particularly by making a
study of the institutional, administrative and financial problems confronting cul-
tural action..." It forms part of a programme of meetings and studies which will
culminate in the convening, in 1970, of an Intergovernmental Conference on the
institutional, administrative and financial aspects of cultural policies. Its
task is to draw attention to certain factors which should be taken into account
when elaborating and implementing cultural policies in developing regions, and
especially in African countries. Due consideration will be given to its recommen-
dations in preparing the documentation to be submitted to the Intergovernmental
Conference.

II. PREPARATIONS FOR THE MEETING

2.   The Secretariat asked Mr. William Eteki-Mboumoua, former Minister of Educa-
tion of Cameroon, and Mr. Rafik Saïd, former Director of Cultural Action in
Tunisia, to conduct an inquiry on existing structures in African countries which
would make it possible to elaborate a cultural policy. It also requested Mr.
James Ngugi, writer and lecturer in the English Department at Makerere University
College, to study the factors and conditions which African countries must take
into account if they want truly national cultures to develop, adapted both to the
needs of the modern world and to the particular spirit of their peoples. The
information collected by these consultants has been summarized below as well as
some reflections and conclusions, the responsibility for which remains with the
consultants, but which may provide starting-points for the discussions.

III. THE ROLE OF PUBLIC AUTHORITIES IN WORKING OUT AND IMPLEMENTING A CULTURAL
POLICY (on the basis of surveys made by Mr. W. Eteki-Mboumoua and Mr. Rafik
Saïd)

3.   Three methods of inquiry were theoretically possible:

   (a) On-the-spot visits;

   (b) analysis of documents (national development plan, budget, legal texts,
        etc.),

   (c) distribution of a questionnaire.

   For practical reasons the first method, which is the most reliable and satis-
factory, could be used only in a very few cases. The information collected (see
Table at the end of this document) is proffered without vouching for its accuracy.

Participants are requested to make corrections where necessary. It is further-
more very incomplete owing to the fact that some countries did not answer the
questionnaire and documentation concerning them could not be obtained.

4.   The general situation is approximately the same in all countries surveyed:
      the notion of the right to culture and hence of a cultural policy is not yet
firmly established. Until recently, culture was considered as a luxury. Cultural
activity was left to the discretion of private groups which, at best, received
grants-in-aid from the public authorities. Even today, cultural departments are
often merged with education departments and activities as well as funds are dis-
persed among different services whose action is not always co-ordinated.

5.   However, in all these countries, there now seems to be some degree of aware-
      ness in government circles and among intellectuals of the need for action by
the public authorities to promote a genuine national clulture based on traditional
values yet attuned to the modern world. The accent is on popular culture, which
is fashioned by the people and derives from folk arts and folklore. In some coun-
tries, attention is focused on the link between culture and development. The cul-
tural advancement of the people is considered as a prerequisite for the full use
of psychic resources, the key problem of development.

6.   In most of the African countries studied there is a central service responsi-
      ble for cultural action, a special ministry or a ministerial department, gen-
erally attached to the Ministry of Education or to the Ministry of Information or
Tourism. In most cases, its main duties are, firstly, cultural stimulation
(encouraging artistic or literary creation and its dissemination) and, secondly,
research, education and preservation of the cultural heritage. But many depart-
ments continue to depend on other ministries, an arrangement militating against
co-ordinated action.

7.   The general trend is towards administrative centralization. Local cultural
      committees are few and far between but their rôle is sometimes assumed by
the decentralized structures of the single national party.

8.   A noteworthy fact is the remarkable development of cultural associations and
      attempts to co-ordinate their activities at the sectoral level.

9.   There are still comparatively few artistic and cultural centres or institutes
      capable of contributing effectively to the training of cultural workers -
artists, administrators or cultural activity organizers.

10.   It is difficult to form an idea of the financing of cultural activities
      owing to their lack of cohesion. National budget allocations for cultural
work, are generally put to the following uses:

      To strengthen the administrative infrastructure

      to provide staff and leaders for youth movements and cultural associations

      to tighten up co-ordination between various departments concerned with cul-
      tural matters

      to develop socio-cultural facilities

      to train cultural workers (administrators, promoters, etc.).

11. The main problems seem to result from the dispersion of services and activities and the maladjustment of existing structures, most of them inherited from the colonial system. The consultants considered that it would be desirable to set up a central authority in each country responsible for the overall planning of cultural action and for the co-ordination of activities at the national level. After a fairly thorough study of the problem and talks with various national officials, the consultants all independently reached the same conclusion, namely that one possible solution would be to establish a single, large ministry to deal with education, cultural affairs, information, youth activities and sports.

12. The consultants also made the following suggestions on which the participants are invited to give their views:

(a) Establishment of local committees (regional, provincial, etc.) to draw up a list of needs, and to prepare a plan and a system of relaying national cultural action;

(b) opening or expansion of cultural centres, serving both as aids to cultural action and as centres for artistic training;

(c) a study to be carried out by States, of the likelihood of interesting the private sector in financing cultural action and obtaining the support of local communities, associations and individuals (human resources);

(d) attempt to "continentalize" or, on a more modest scale, "regionalize" cultural action;

(e) development of university action, especially in research and documentation.

IV. THE PROTECTION AND DEVELOPMENT, ESPECIALLY BY MEANS OF MODERN TECHNIQUES, OF LOCAL OR TRADITIONAL CULTURES WITH A VIEW TO THEIR WIDER RECOGNITION (based on a study by Mr. James Ngugi)

13. The consultant begins by emphasizing that no culture that is alive can be static. It is a dialectic process. Any change in the natural environment or, more precisely, in the nature of this process, is accompanied by a transformation of institutions and hence of modes of life and thought. Likewise new modes of life and thought affect institutions and the environment in general.

14. Three periods can be distinguished in the cultural history of Africa:

(a) Before colonial conquest;

(b) under colonial domination;

(c) after obtaining independence: Africa striving to rediscover its true self-image.

Pressures, from within and without, at successive stages in this evolution have changed Africa's cultural needs and outlook.

15. (a) Contrary to the myth upheld by the conquerors, Africa was never sealed off from outside influences and was in a constant turmoil of change, with empires rising and falling. African traditional structures and cultures were neither static nor uniform. There were as many cultures as there were peoples, but having such affinities that it is possible to talk of African values and civilization. Two major types of society can be distinguished - one highly centralized and hierarchical, the other more egalitarian and less structuralized - each with a different concept of the rôle of art. However, art always remained functional and linked to the material, social and religious needs of the community. Culture was a factor for social integration.

16. (b) The colonizer instinctively felt the great importance of culture, realizing and fearing the danger inherent in men's confidence in their own past and cultural heritage. He accordingly took it upon himself to disorganize the economic and political institutions on which Africans had built up their way of life. By introducing a money economy and new educational systems, while at the same time denying Africans economic and political power, he undermined African unity. Thus a rootless "élite" was formed which subsequently, on seeing that it had not really been accepted by the world of the conqueror, began to lay claim to its past, sometimes with bitter nostalgia. Such, for example, is the "negritude" movement, a cultural phenomenon which has played a political rôle. But it is a mistake to think that culture comes before politics: political and economic liberation is the prerequisite for cultural liberation. It was precisely in struggling for the former that the creative spirit and imagination of the African peoples asserted itself and they began to rediscover their own identity.

17. (c) Most of the newly independent African countries have shown great concern for developing distinctive national cultures. In some cases a special body has even been set up. But progress has so far been very slow. It has not proved possible to transfer traditional structures and cultures intact into modern Africa, or to graft economic and social institutions inherited from colonialism on to an African culture.

One of the main difficulties stems from the attitude and motives of certain segments of the African middle classes who strive to imitate the way of life of the former conquerors while at the same time lauding a mythical past.

18. In order to create truly national cultures, it is essential first and foremost to recognize the situation and to study the economic and social structures in detail so as to see whether they are in fact meeting real needs and are capable of releasing the energy of the masses. Tanzania has assigned a twofold objective to its cultural policy (in the Arusha declaration):

(a) The reorganization of society's structure;

(b) the elaboration of specific policies to facilitate the emergence of new attitudes and new art forms.

19. Here education has a vital part to play. Before independence, education produced a population without roots in any culture: Europe was the centre of the universe; it aimed at fashioning docile and malleable minds; it was often dominated by racialism. Of course this racialism has diminished considerably today, but the other features of education have not yet been radically changed.

20. Education must be entirely reorganized in all branches of knowledge, including science, medicine and geography, incorporating in them the contributions of African thought and experience. The university should be associated, through research and reflection, with the peoples' economic and social development.

21. One of the prerequisites for the cultural renaissance of the African peoples is the study and teaching of African languages: language is a conveyer of the values created by a people in the course of its history.

22. Various measures should be taken to reorganize if not to organize art education. These are indicated below (cf. under V: Encouragement to art creation).

23. It is obvious that in countries where vast distances make communications difficult, where the population still numbers a great many illiterates, where education, information and culture are indissolubly linked, modern mass communication techniques (cinema, radio, television) play an infinitely more important part than in highly industrialized countries.

24. Their advantages are many and well known. In particular they help to make up for the shortage of teachers; they can be used in educating the public, as a whole or in small groups, and they can contribute to the revival of traditional arts. But - and this must be emphasized - it would be a serious mistake to consider them as mere instruments of dissemination. They can and should conduce to the creation of new art forms. These possibilities are particularly interesting in Africa where original artistic evolution would probably integrate badly into the distinctions between genres which are customary in the West, but are beginning to blur over even there.

25. Of these media, radio is the most developed and most immediately applicable in Africa, answering better than any of the others the present needs of this region. It carries on oral traditions in modern form and, since the advent of transistors, reaches the remotest areas where there is as yet no electricity. In countries without a written language it is the only instrument of linguistic research and development. A recent example gives an idea of its potentialities in regard to dissemination: a few years ago, after an "operation-transistor" launched by the Radiodiffusion Malgache, offering the public duty-free transistors which could be bought on a monthly hire-purchase basis, the listener circuit was expanded by over 42,000 sets. Experiments of this type should certainly be generalized.

26. The cinema can play a very useful part in the task of inventory and preserving popular traditions in danger of extinction. But it also has a more purely artistic function. As pointed out by J. Koyinde Vaughan (L'Afrique et le cinéma) "A true picture of African life, with all the opportunities it offers for dramatizing the past and the present, rich in aspirations which the world should know, can only be given by Africans aware of what we can offer the art of the cinema". Things have improved considerably since 1962 when a meeting of experts held at Unesco painted a very grim picture of the position of the cinema in Africa. Most African countries now regularly produce news-reels, documentaries and shorts, and some produce quite a few feature films. Many problems arise regarding production, distribution, equipping indoor or open-air auditoriums, management, etc., and the founding of a Pan-African Film Institute, recently proposed, would certainly be extremely useful.

27. Television combines some of the advantages of radio and cinema. But it
requires large investments on the part both of the public authorities (broad-
casting stations) and of the population (television sets). It will probably take
a long time to solve these problems on the scale of the entire African continent.
As for the public in regions covered by the TV network, even only as an experi-
ment, a solution might be to install television sets in public places, form
groups of television viewers, set up rural or urban TV clubs, etc., which would
have the further advantage of enabling discussions to be organized on these
programmes.

28. Within a comparatively short time new prospects will be opened up, thanks to
telecommunication satellites, above all as regards the solution of education
and information problems.

V. ENCOURAGEMENT TO ART CREATION

29. The idea of encouraging artistic creation was non-existent in traditional
African societies; the word "art" itself had no meaning. Activities today
termed artistic were functional, forming part and parcel of the people's daily
life.

30. Hence the problem is not the same as in the industrialized countries and it
would perhaps be unwise to try to solve it by introducing without adjustment
various methods used elsewhere. Below are some suggestions intended to serve as
a basis for discussion. The experts will doubtless wish to formulate others in
the light of their experience and of the needs now apparent in their countries.

31. Schools of music and drama should be set up in universities as centres for
experiments in new art forms. Orchestras and theatrical companies should
tour the villages and other African countries, and exchanges should be encouraged.
Collections of musical instruments and of recordings of African music should be
started. Ballet companies should not confine themselves to reviving ancient
dances, rites and ceremonies but try to stimulate the formation of regional and
local companies throughout the country and to innovate and experiment, for exam-
ple, in regard to the possibility of introducing dancing into forms of "total the-
atre", which would, incidentally, be in keeping with tradition.

32. The teaching of sculpture, drawing and design in universities is at present
too academic and abstract and needs to be radically changed; conditions of
entrance and even the qualifications required of teachers must be modified so as
to offer village craftsmen greater opportunities. In countries where town plan-
ning problems are a matter of such urgency, there are an enormous number of open-
ings for young artists who should be associated in the planning of new towns.
The practice current in some industrialized countries of setting aside for decora-
tion purposes one per cent of the cost of all public buildings could probably be
adopted in African countries. The setting up of multipurpose workshops for
artistic research and experiments would facilitate not only meetings between
young and experienced artists, but also comparisons between different styles and
genres.

33. It would be desirable to organize drama, film, music and other competitions,
as well as national or regional festivals.

34. In most African countries, there is still inadequate legal protection for artists; this is a matter which deserves extremely careful consideration.

35. The problems confronting African writers and poets are particularly difficult to resolve since book-production is but little developed. Means of helping them to get their works published should be studied.

36. In countries where mass communication corporations are beginning to get organized, they should from the start make provision for a considerable number of artists of all kinds on their staff; this would serve the twofold purpose of guaranteeing a certain cultural level for their productions and of providing openings for young artists.

TABLE

DEPARTMENTS OR BODIES RESPONSIBLE FOR CULTURAL AFFAIRS

STATE	CULTURAL AFFAIRS	INFORMATION	OTHER AGENCIES
Algeria	Ministry of Information Ministry of Education	Ministry of Information	Ministry of Youth and Sports Ministry of Tourism Ministry of Habous (Religious Temporalities)
Burundi	Ministry of Education and Culture	Ministry of Information	

Cameroon	Ministry of Education and
	  Culture
	Department of Cultural
	  Affairs
	Federal Linguistic and
	  Cultural Centre
	Department of Youth and
	  Adult Education
		Ministry of Information and
		  Tourism
		Cinema and Music Section
			Ministry of Industry and
			  Trade (Crafts)
			Office of the President of
			  the Republic (Archives)
			Ministry of Planning and
			  Development (Scientific
			  Research)

Central African Republic	Secretariat of State for
	  Youth and Sports
	Ministry of Education
		Office of the President of
		  the Republic	

Chad	Ministry of Education and
	  Culture
	Directorate of National
	  Ballets
	National Human Sciences
	  Institute
	School of Art
		Ministry of Tourism and
		  Information	

Congo (Brazzaville)	Ministry of State for Information, Adult Education and Cultural Affairs Office of the High Commissioner for Youth and Sports		

STATE	CULTURAL AFFAIRS	INFORMATION	OTHER AGENCIES
Democratic Republic of the Congo	Ministry of Culture and Tourism Ministry of Youth and Sports	Ministry of Information, Press and Civic Education	
Dahomey	Ministry of Education Department of Cultural Affairs	Ministry of Information and Tourism	
Ethiopia	Ministry of Education and Fine Arts National Council for Arts and Culture		
Gabon	Ministry of Youth, Sports, Culture and Arts Department of Culture and Art (Arts and Traditions, Folklore, Theatre, Prehistoric Research, Museums, etc.) National Commissariat for Youth and Adult Education	Ministry of Information and Tourism (National Tourist Office)	
Guinea	Ministry of Education Secretariat of State for Youth and Popular Culture	Secretariat of State for Information (Research and Documentation, Cinema, Radio, Music)	Parti démocratique de Guinée
Ivory Coast	Ministry of Education Department of Cultural Affairs School of Art Ministry of Youth, Adult Education and Sports	Ministry of Information	
Liberia	Department of Information and Cultural Affairs National Cultural Centre Tubman Centre of African Culture		

STATE	CULTURAL AFFAIRS	INFORMATION	OTHER AGENCIES

Madagascar	Ministry of Cultural Affairs
	Secretariat of State for
	   Cultural Affairs, Youth
	   and Sports
		Ministry of Information,
		   Tourism and Traditional
		   Arts	

Mali	Social and Cultural
	   Commission attached to the
	   Office of the President
	National Institute for Arts
	   and Culture		

Mauritania	Secretariat-General for
	   Cultural Affairs
	Secretariat-General for
	   Crafts and Tourism
	Secretariat-General for
	   Youth and Sports
		Secretariat-General for
		   Information	

Morocco	Ministry of State for
	   Cultural Affairs and
	   Traditional Education (at
	   ta 'lîm al-aslî)
		Ministry of Information	Ministry of Youth, Sports
			   and Social Affairs
			Ministry of Administrative
			   Affairs
			Ministry of Tourism
			Ministry of Habous
			   (Religious Temporalities)
			   and Islamic Affairs

Niger	Ministry of Education	Ministry of Information and Youth	
Rwanda	Ministry of Education	Ministry of Information and Tourism	

Senegal	Ministry of Culture and
	   Youth
		Secretariat of State for
		   Information in the Office
		   of the President	

STATE	CULTURAL AFFAIRS	INFORMATION	OTHER AGENCIES
Togo	Ministry of Education	Ministry of Information and the Press	
Tunisia	Secretariat of State for Cultural Affairs and Information	Secretariat of State for Cultural Affairs and Information	Secretariat of State for Youth, Sports and Social Affairs
United Arab Republic	Ministry of Culture	Ministry of National Guidance	Ministry of Education and Instruction Ministry of Higher Education
Upper Volta	Ministry of Education, Youth and Sports	Ministry of Information	