SUMMARY

This paper is the outcome of the discussions of a group of experts meeting under the cultural policy programme to define the cultural policy 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 Institutional, 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 countries, invited in their personal capacity by the Director-General, and by observers from three international non-governmental organizations (see list of participants 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 confronted in the formulation and implementation of cultural policies, while bearing in mind the need to prepare for the Intergovernmental Conference on the Institutional, 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 participants 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 Panafriican 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 Organi-
zation'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 cul-
tural 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 cul-
tural 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 pro-
tection 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 religious 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 importance of the mass media was not to be underestimated, nothing could replace reading and writing, which alone made it possible to stop and think. Cultural development was closely connected with formal education, with the work of universities, 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 discussions, 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 governments.

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 responsibilities 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 contributing to the unification of Africa, because there were many similarities which crossed over present boundaries;

(b) socially: in restoring the psychological and sociological stability of the Africans, perturbed by the tension between technological civilization 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 countries, between local cultures faced with extinction and powerful external cultures 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 essentially 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 activities 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 participants 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 language was not necessarily a unifying factor, and it tended to create a class division. Its use as a means of expressing national cultures could only be a transitional 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 transcription, standardization of spelling, etc., which still had to be solved. The universities 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 traditional 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 societies.

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 encouraging 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 activity 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 copyright 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, technique 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 general 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 populations. 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.
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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 role 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 cultural 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 recommendations 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 Education 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 Said)

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 satisfactory, 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 furthermore 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 dispersed among different services whose action is not always co-ordinated.

5. However, in all these countries, there now seems to be some degree of awareness in government circles and among intellectuals of the need for action by the public authorities to promote a genuine national culture 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 countries, attention is focused on the link between culture and development. The cultural 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 responsible for cultural action, a special ministry or a ministerial department, generally 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 departments 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 cultural 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 (broadcasting 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 experiment, 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 example, in regard to the possibility of introducing dancing into forms of "total theatre", 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 planning problems are a matter of such urgency, there are an enormous number of openings for young artists who should be associated in the planning of new towns. The practice current in some industrialized countries of setting aside for decoration 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.
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| 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                           |
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School of Art  
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