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CULTURAL POLICIES IN AFRICAN MEMBER STATES:
PRESENT SITUATION AND TRENDS

SUMMARY

This document is based mainly on replies to questionnaire SHC-74/WS/33 (annexed) sent by Unesco to the African countries invited to take part in the Conference. Some of the data on national cultural policies have been drawn from other official sources. It comprises a comprehensive digest and country profiles.

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CULTURAL POLICIES IN AFRICAN MEMBER STATES: PRESENT SITUATION AND TRENDS

I. Sources of information

1. With a view to the present document, the Secretariat, in November 1974, sent Member States invited to take part in the Intergovernmental Conference on Cultural Policies in Africa a questionnaire⁽¹⁾, covering the following subjects: the general direction of cultural policy in each of the African Member States; the principal administrative structures supporting or acting as a framework for cultural action; public or private bodies responsible for arts teaching or the training of cultural personnel; and participation in international cultural co-operation.

2. By September 1975, sixteen Member States had replied to the above-mentioned questionnaire.

3. It was useful also to have recourse to other sources, particularly the monographs published by Unesco in the series "Studies and Documents on Cultural Policies", as follows:

Cultural policy in the United Republic of Cameroon, by J.C. Bahoken and Engelbert Atangana, 1975.

Cultural policy in Egypt, by Magdi Wahba, 1972.

Cultural policy in Ghana, by the Ministry of Education and Culture, 1975.

Cultural policy in Kenya, by Kivuto Ndeti, 1975.

Cultural policy in Liberia, by Kenneth Y. Best, 1974.

Cultural policy in Nigeria, by T.A. Fasuyi, 1972.

Cultural policy in Senegal, by Mamadou Seyni M'Bengue, 1973.

The cultural policy of the United Republic of Tanzania, by L.A. Mbughuni, 1974.

Aspects of cultural policies in Togo, by K.M. Aithnard, 1975.

Cultural policy in Tunisia, by Rafik Saïd, 1970.

Cultural policy in the Republic of Zaire, under the direction of Dr. Bokonga Ekanga Botombele, 1975.

Information has also been drawn from the papers read by the Ministers of Culture or by their representatives at the Ministerial Conference on the Harmonization of Cultural Policies in the African States held in Libreville from 1 to 4 April 1974 by the Afro-Malagasy and Mauritian Cultural Institute (ICAM) and published by the ICAM in May 1974.

4. Some of the information concerning cultural legislation comes from replies to the questionnaire on national laws regarding culture⁽²⁾, which was sent out to Member States in May 1973, and from Bonnie Burnham's study on "The Protection of

(1) Document SHC-74/WS/33.

(2) Document ADG/SHC/3.3/42.Q.

Cultural Property": Handbook of National Legislations", published in 1974 by the International Council of Museums.

5. The cultural statistics were taken partly from the replies to questionnaire CLT/Q/191/2 and partly from the statistical figures given in certain monographs on cultural policies.
6. The information concerning the status of research in the field of cultural development has been taken from studies made in various countries.
7. Despite the partial and limited nature of the information thus gathered, it has been possible to establish profiles for 24 countries in respect of the four subjects referred to above (paragraph 1).

II. The general direction of cultural policy

8. It is generally recognized that following the attainment of independence, most of the African countries placed an absolute priority on economic development. It was only later, and more particularly in the last five years, that political authorities became aware of the need to ensure the cultural development of their countries.
9. A comparative study of the information gathered reveals a desire to assert national cultural identity. Cultural development at present is looked upon essentially as "the task of recovering national dignity and independence in all fields", and as "a radical change in outlook and behaviour which should lead to greater confidence in national values". Its objective is to "reinstate the national culture", and "to revive traditional values" which were neglected, misunderstood or gainsaid during the colonial period. Cultural development is looked upon as the driving force behind economic development and the ultimate aim of development as a whole. Culture thus postulated is clearly not just a product for consumption but an attitude that is essential for the reaffirmation of an original personality.
10. Colonization and consumer society have often destroyed the structure of African societies. Culture was an asset which was shared by all members of the community; with the coming of colonization, a culture of foreign origin was imported for the benefit of a minority. It is now necessary to return to the original roots in order to rediscover the values that were rejected by the colonialists and threatened with extinction because of the fragmentation of traditional societies. Consequently, some States are making it their primary objective to recover possession of their own culture and reinstate it in its proper place by throwing off the domination of a foreign language and culture. Culture thus often appears as a combat weapon against all forms of domination and against retrogressive forces which are operative in the country.
11. In several countries, this return to the past is not considered incompatible with integration in a technical-industrial society; the assertion of the country's own cultural values should, it is argued, go hand in hand with an attempt to adapt generally to the realities of the modern world. Hence the need for dialogue. This quest at the national level is accompanied by the proclamation of an African cultural community.
12. Most States feel that the first thing to do is to draw up an inventory of mores, traditions and customs, thus implicitly recognizing the existence of cultural diversity within a given country. Such diversity, which for a long time was looked upon as a force that was apt to bring about division and national disintegration, today is considered an asset. National unity is still possible because of a rich heritage held in common, and the cultural policy of the State acts as a factor favouring national integration.

13. The objectives mentioned in most of the replies are as follows:

reinstatement of the national culture in all its diversity and encouragement of all creative efforts based on the national heritage;

awareness on the part of all Africans of the rôle of culture in socio-economic development;

reform of the educational system in terms of national socio-economic and cultural realities and Africanization of school curricula;

promotion of the national languages as instruments of cultural communication;

introduction of the study of the arts in schools;

use of national languages in literacy training and mass education programmes;

re-education of intellectuals in order to make them more responsive to the requirements of national cultures;

preservation of the cultural heritage and patrimony.

III. Administrative structures

14. Almost all the countries have recently established administrative structures to deal with cultural matters. In many cases, however, such structures are still somewhat shaky and function in a haphazard manner. In the general administrative set-up, cultural development structures are often either rudimentary or else encumbered with related agencies.

15. It will be noted that from an early date private initiative, whether on an individual or collective basis, everywhere played an important part in organizing cultural activities. That situation, which was probably due to the traditional organization of society, does not seem to have evolved along with the changing African societies of today. This is perhaps partly the reason why the African governments have adopted Western models which are difficult to adapt to national realities. A number of countries feel that it will be some time before the planning and application of cultural policies can give rise to specific structures and institutions.

16. In a number of countries, private bodies, both religious and non-religious play a major rôle in cultural development. They collaborate with the State and in many cases take part in the safeguarding of the cultural heritage.

17. In recent years, several States have set up ministries of culture to determine, direct and stimulate the government's cultural action. However, not all cultural activities come within the purview of these ministries; some of them are the responsibility of the ministries or departments of education, information, youth, sports, regional development or town-planning, and this raises problems of co-ordination and co-operation.

18. Governmental action in the fields of arts teaching, handicrafts, libraries and the protection of monuments has still not reached the general public at the regional and local levels, and its influence is often limited to the large towns, though the establishment of rural extension structures is now being studied. In some countries, great efforts have been made to set up regional administrative machinery responsible for local cultural development. Generally speaking, attention is being given to the problem of the decentralization of structures.

IV. Cultural legislation

19. A number of States have already enacted a system of laws and regulations regarding the protection of literary and artistic property and the protection of the cultural heritage. More detailed information on these questions will be found in the following works and documents:

Copyright Laws and Treaties of the World, Paris, Geneva, 1962; 3 vols. and 4 supplements (1964-1965-1967-1969); fifth supplement (1973) being prepared;

Index of National Laws on the Protection of the Cultural Heritage, Unesco, SHC/WS/111, Paris 1969;

The Protection of Cultural Property: Handbook of National Legislations, ICOM, Paris, 1974.

20. Many countries have become parties to the conventions and other instruments related to cultural matters of which Unesco is the depositary, in particular the following:

The Universal Copyright Conventions (September 1952-July 1971) (ratified by 12 African States);

The Convention and Protocol for the Protection of Cultural Property in the Event of Armed Conflict (May 1954) (14 African States have signed the Convention and 11 the Protocol);

The Statutes of the Centre for the Study of the Preservation and Restoration of Cultural Property (December 1956) (10 African States);

The Convention concerning the International Exchange of Publications (December 1958) (6 African States);

The Convention concerning the Exchange of Official Publications and Government Documents between States (December 1958) (6 African States);

The Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (November 1970) (10 African States);

The Convention for the Protection of the World Cultural and Natural Heritage (November 1972) (8 African States); and

The agreements concerning the international circulation and importation of visual and auditory materials of an educational, scientific and cultural character (December 1948-June 1950) adopted by the Unesco General Conference, with the United Nations acting as depositary (22 African States).

21. National laws governing other cultural fields are now in preparation. Replies by some African States to the questionnaire⁽¹⁾ sent by the Secretariat to all Member States in 1974 show that the laws in force and the main concerns with regard to cultural legislation have to do with the following matters:

Status of the press, radio and television; status of libraries and archives; printing and publication of books and other printed materials; importation, production and distribution of cinema films; the organization of arts teaching; the organization of youth associations; the establishment and operation of institutes and various other bodies to promote the study of African cultures and cultural action.

(1) See paragraph 4.

V. Education and culture

22. In many cases, particular importance is attributed to the main supporting agencies of cultural action, such as museums with a modern approach, centres for the collection of oral traditions, cultural centres, foyers, circles, clubs, cultural associations, theatres, etc.
23. Many countries feel that the democratization of culture can only come about once African culture has regained its place in education and literacy training is given in African languages, which presupposes accelerated research in linguistics. In some cases, progress has already been made in this field and national languages are being used as a vehicle for education and literacy training; educational reforms have been carried out; and methods of mass education are being used.
24. Arts teaching is only given systematically in a few countries and the crafts have still not been given their rightful place.
25. Some countries see the cinema as a particularly effective instrument for cultural creativity and dissemination. They feel that an infrastructure should be set up to promote the production and distribution of national films. Such an infrastructure would include a training institute, cinematographic facilities and distribution networks, the establishment of a supporting fund for the production of films, and national bodies to lay the groundwork for a film industry. A rural press in the national languages would also be a powerful factor in the propagation of cultural activities.

VI. Instruments for the analysis of cultural development

26. Since all the States are at present drawing up cultural policies, they consider it essential to have reliable instruments for analysis and forecasting, in order that their decisions may be taken with due regard to the complexity of socio-economic factors, in other words, specific facts, and particularly statistics.
27. It was in an attempt to solve these problems that Unesco organized a meeting of experts on cultural statistics at Nairobi in May 1974. Fourteen experts from 14 African Member States took part in the meeting. They recognized the importance of cultural statistics for the programming and planning of cultural activities and they stressed the need to train specialists and associate them with the work of research involving particularly oral traditions and linguistic problems. The experts pointed out that so far as sources and methods were concerned, it was much easier to work in urban environments (where the various forms of cultural activities are more readily identifiable) than in rural areas, where culture is a whole way of life experienced as such by all members of the community. In the towns, one can consult administrative documents, carry out opinion polls, use questionnaires to obtain statistical information regarding the theatre, cinemas, museums, libraries, etc., - though such information is merely indicative. In rural areas the problem is more difficult. There the statistician, with the help of specialists in the human sciences, must devise methods that will enable him to determine what cultural domains can be quantified. Survey-takers, whether professional or not, can then gather directly from the population information that will later be used for studies and publications. Some types of information can be obtained from folk festivals and special radio programmes.
28. Hitherto, however, in Africa, priority has been given to statistics of an economic and social nature and not much has been done to gather data of a cultural nature. The next thing to do then, after setting up organization and management structures, is to provide them with departments for research, analysis and statistical work.

29. First of all, it is necessary to draw up an inventory of what already exists and to get to know the facts of the situation one is intending to change, and also the cultural needs of the population. Studies should thus be made regarding existing cultural institutions, their equipment, their staff, their operating costs and the various cultural activities which they organize, in order to assess the size of the public that is reached or not reached by cultural action.
30. Quantification of cultural activities is always rather difficult and particularly so in Africa. It calls for large-scale human and material resources which most of the countries still do not possess. Nevertheless, in many cases there is a large amount of non-numerical information, and efforts are now beginning to be made to gather numerical data - in the form of statistics - regarding, for example, the cinema, radio and television. A few countries are even in a position to earmark funds for cultural expenditure in their general development plans. Lastly, in the field of leisure activities, detailed statistics exist for certain sports activities.
31. The systematic gathering of cultural statistics using different methods for each cultural area would be very costly; but it would be relatively easy and most useful, when a census is being taken or surveys are being made on family budgets, to obtain information about the cultural needs of the population and its participation in cultural activities.
32. All the countries complain of a lack of specialized staff in various fields of national cultural policy - such as libraries and archives, the protection of monuments and sites or the promotion of tourism - or even, in some cases, in all fields. Some think that the training of cultural action organizers, particularly community leaders, would fill a need. Most of the countries lack equipment, especially where the mass media are concerned.
33. The African States' interest in cultural development runs up against financial obstacles. Economic problems - the requirements of industrial, technological or agricultural development - and certain social problems such as education, health and labour absorb virtually all available resources, and this explains the extremely low appropriation for cultural policy. It should be noted, none the less, that a number of national development plans do contain budgetary provisions for culture.

VII. Status of research in the field of cultural development

34. It is impossible to find practical and effective solutions in the field of cultural development without carrying out basic research and experiments. Research however is closely linked with the definition of cultural development itself and with the objectives assigned to it. Thus research essentially aims at reinstating the typically national values and at re-establishing the authentic cultural identity and personality of the nation and of each of the individuals who go to make it up. These tasks have been clearly defined in some countries. By way of example, we may quote the list of objectives adopted in one country: to define culture and analyse the rôle it should play in national development; to rediscover and define cultural identity; to gather as precise information as possible on traditions and customs with a view to establishing a foundation for the development of a modern national culture; and to advise government authorities with regard to the problems of cultural development by providing them with information and studies.
35. The main themes studied in most of the countries that carry out research in this field are closely related to these objectives. These themes are as follows:

(1) Survey of traditional mores and customs:

at the level of commercial exchanges: old-style markets and commercial networks, etc.;

at the industrial level: iron and steel production, the working of iron, salt extraction, systems of irrigation and road construction, etc.;

at the political and social level: enthroning of chiefs, dowries, nomadism, etc.;

at the religious level: traditional beliefs, practices and rites, etc.

(2) Survey of cultural and artistic values:

languages;

education: traditional forms of education, initiation rites;

the arts: theatre, dance, instrumental and vocal music, oral literature (poetry, proverbs, stories, riddles), plastic arts (glass-making, working with pearls, pottery, iron ware, sculpture, modelling, ceramics, painting, costume designing, etc.);

leisure: traditional sports and games.

(3) Analysis of cultural development and changes: breakdown of local cultural isolation in order to give rise to a national culture; influences of foreign cultures on traditional cultural values; elaboration of a form of culture which is both modern and in conformity with the national identity.

(4) Collection and inventorying of works of art.

36. Despite this awareness of the importance and usefulness of research on cultural development and the contribution it may make to the formulation of cultural policies, research structures and institutes in this field are, generally speaking, still in the embryonic stage. In a number of countries, such research is carried out primarily in the universities and, more particularly, in institutes of African studies.

37. Research of this kind is also done by public services which for the most part have been set up quite recently and are usually specialized departments in the ministries of culture and education. However, some national museums also have research units and in a number of cases the national scientific research councils deal incidentally with cultural problems.

38. Research is also carried out by various private bodies and associations, particularly writers' guilds, certain academies of music and other committees or associations of artists.

39. Furthermore, in most of the countries there is a good deal of individual research, especially by artists who have studied or been trained abroad and who, on returning to their own countries, are anxious to deepen their knowledge of their own cultural heritage and use the skills acquired abroad to serve the needs and values of their own countries.

40. Lastly, the Afro-Malagasy and Mauritian Cultural Institute (ICAM) strives to organize research on a regional basis.
41. The main difficulties seemingly met with up to now stem from a lack of co-ordination and information concerning research programmes and communication between research workers. The studies that have been completed or are currently being worked on are still often unsystematic and several countries apparently feel the lack of an overall programme and guidelines.
42. One of the major concerns of some States is to establish close and effective links between research and cultural action, between research workers and those responsible for planning and organizing cultural activities.
43. Nevertheless, despite gaps and insufficiencies, it would seem that research in the field of cultural development has made considerable progress in recent years and is now receiving support and encouragement from most of the governments. Such research will assuredly play a leading rôle in rediscovery of the national identity and will help to strengthen the moral and political influence of the African countries by familiarizing the world with their cultural wealth, diversity and originality.

VIII. Foreign cultural policy

44. Most of the African States are showing great interest in international cultural co-operation since this will enable them to assert their own cultural identity. Cultural exchanges usually take the form of exhibitions, festivals, concerts, symposia, etc. There are many bilateral cultural agreements linking the African States with one another and with States of other continents, but cultural relations between the African countries are particularly important for the achievement of African unity since this can only be founded on the mutual understanding and appreciation of the distinctive cultural characteristics of each of the peoples of the continent.

COUNTRY PROFILES

ALGERIAN DEMOCRATIC AND POPULAR REPUBLIC

I. General direction of cultural policy

1. President Boumedienne stressed, in his speech of 4 July 1971, the importance of cultural development for his country: "there is one important point which, although it has never been neglected, deserves that more efforts and constant attention be devoted to it as from today. This point represents, in regard to all our efforts, the relation between body and soul. It concerns the moral and spiritual aspect, that is the Cultural Revolution which constitutes the crowning of our global revolution based on three corner-stones, namely the industrial, agrarian and cultural revolutions". In this context, the cultural mission of Arabic-Moslem Algeria consists in:

accelerating the process of Arabization (the Arabic language being the language of culture and education);

ensuring the widest possible audience to the cultural heritage;

making accessible, by appropriate means, the principal works of socialist humanity and, primarily those of Algeria to the greatest number of Algerians;

promoting the creation of works of art;

encouraging the Algerian to become critical and mindful and to love all that is beautiful;

inducing the individual to think and reflect upon certain dominant notions and values so as to become better acquainted with them, live with them, and, if necessary, revive them;

protecting, lastly, through the application of sensible controls, good manners against slips of behaviour and imported works which might provoke a psychological deviation among young people.

2. Among the number of legislative texts with a bearing on cultural policy, mention should be made of Order No. 67-281 of 20 December 1967 concerning the preservation of historical monuments.

II. Administrative structure of cultural policy

3. The former Ministry of Information (Decree No. 63-120 of 14 June 1963) which became Ministry of Information and Culture in 1970, was reorganized in 1975 (Decree No. 75-31 of 22 January 1975 concerning the organization of the Central Administration of the Ministry of Information and Culture). Under the authority of the Minister, assisted by a Secretary-General, this Ministry comprises:

a General Inspectorate,

a General Directorate of Programmes and Studies,

a Directorate of Information,

a Directorate of Arts and Letters,

a Directorate of Fine Arts, Monuments and Sites,

a Directorate of Films and Audio-Visual Aids,
a Directorate of Public Reading and Documentation,
a Directorate of General Administration.

The General Directorate of Programmes and Studies comprises three Sub-Directorates:

the Sub-Directorate of Programmes,
the Sub-Directorate of Cultural Exchanges,
the Sub-Directorate of Legislation,

The Directorate of Information comprises three Sub-Directorates:

the Sub-Directorate of Foreign Press,
the Sub-Directorate of International Affairs,
the Sub-Directorate of National Affairs.

The Directorate of Arts and Letters comprises three Sub-Directorates:

the Sub-Directorate of Production,
the Sub-Directorate of Cultural Animation,
the Sub-Directorate of Artistic Education.

The Directorate of Fine Arts, Monuments and Sites comprises two Sub-Directorates:

the Sub-Directorate of Fine Arts and Antiquities,
the Sub-Directorate of Historical Monuments and Sites.

The Directorate of Cinematography and Audio-Visual Aids comprises two Sub-Directorates:

the Sub-Directorate of Production and Diffusion,
the Sub-Directorate of Cinematographic Rulings.

The Directorate of Public Reading and Documentation comprises two Sub-Directorates:

the Sub-Directorate of Public - Reading and Libraries,
the Sub-Directorate of Documentation and Publication.

The Directorate of General Administration comprises three Sub-Directorates:

the Sub-Directorate of Personnel,
the Sub-Directorate of Budget and Equipment,
the Sub-Directorate of Guardianship and Control.

An extract from the Official Gazette (J.O.) of the Algerian Republic, dated 11 February 1974, in which are described the functions of the Directorate of Arts and Letters, the Directorate of Fine Arts, the Directorate of Cinematography and Audio-Visual Aids, the Directorate of Public Reading and Documentation, is annexed.

4. The public bodies in charge of cultural activities are:

(1) National companies of a commercial and industrial nature:

National Publishing and Diffusion Company (S.N.E.D.), Order No. 66-28 of 27 January 1966,

National Office for Commerce and Cinematographic Industry (O.N.C.I.C.), Order No. 67-51 of 17 March 1967,

Algerian National Theatre (T.N.A.), Decree No. 63-12 of 8 January 1963,

Regional Theatre of Oran (T.R.O.) and Regional Theatre of Annabe and Constantine, Ministerial Decision of 14 November 1972,

Centre of Cinematographic Diffusion (C.D.C.), Decree No. 68-623 of 15 November 1968.

(2) Public bodies of an administrative nature:

National Library (B.N.), Order No. 70-34 of 29 May 1970,

National Institute of Music (I.N.M.), Order No. 68-429 of 9 July 1968,

National Institute of Drama and Choreography (I.N.A.D.C.), Order of 12 June 1970,

School of Fine Arts,

National Office of Copyrights (O.N.D.A.),

R.T.A. (Order No. 67-234 of 9 November 1967).

5. The task of the Ministry of Information and Culture is to create, encourage, develop and subsidize music, folklore and amateur theatre associations. These are at present 150 music associations, 50 theatre associations and 120 folklore associations in Algeria.

The Ministry also subsidizes corporative bodies such as:

The National Union of Plastic Arts (U.N.A.P.),

The Algerian Writers' Union (U.E.A.),

The National Federation of Lyric Arts (F.N.A.L.),

The Federation of Ciné-clubs.

III. Education and culture

6. Art education is included in the programmes of the Ministry of Primary and Secondary Education, which covers the necessary costs.

In another context, cultural animation is assured by:

cultural centres (one in each wilaya, built within the framework of four-year plans and special programmes),

the building and equipping of a thousand libraries (second four-year plan),

the extension of T.V. and Radio networks (1st and 2nd four-year plans),

a plan for the protection and restoration of the heritage.

IV. External cultural policy

A. With African countries

7. Algeria has cultural relations with several African countries. In addition to its adhesion to African organizations such as the Organization of African Unity (O.U.A.), the Union of African National Broadcasting and Television systems (U.R.T.N.A.), U.J.A., the Pan-African Federation of Film Producers (F.E.P.A.C.I.) and its active participation in African cultural congresses, seminars and festivals, Algeria maintains bilateral cultural relations with several African countries.

These agreements are of two kinds:

(a) Basic agreements

They deal with different fields: culture, commerce, technical assistance, etc., and concern some 15 countries, in particular: Cameroon, Gabon, Guinea, Madagascar, Upper Volta, Liberia, Ivory Coast, Niger, Mali, Congo.

(b) Protocols to biannual cultural agreements

Besides the basic agreements, two-year cultural exchange programmes have been concluded with Mauritania, Morocco, Tunisia, Senegal, Guinea and Egypt.

These protocols cover all the cultural fields dependent on the Ministry of Information and Culture: music, theatre, cinema, fine arts, television, etc.

B. With non-African countries

8. Basic agreements and biannual programmes are signed with countries of the Arab World, of the socialist group, in Asia, Latin America and the Western World.

9. Cultural exchanges with all these countries take different forms and are characterized in particular by cultural weeks, film weeks, exhibitions, exchanges of experts, music and theatre groups, etc.

10. The responsible bodies are firstly the Ministry of Information and Culture and secondly, under its supervision, the following bodies: R.T.A. (Algerian Broadcasting-Television); O.N.C.I.C. (National Office for Commerce and Cinematographic Industry); T.N.A. (Algerian National Theatre); T.R.O. (Regional Theatre of Oran); T.R.C. (Regional Theatre of Constantine); I.N.M. (National Institute of Music); A.P.S. (Algeria Press Service); B.N. (National Library); E.N.B.A. (National School of Fine Arts); S.N.E.D. (National Publishing and Diffusion Company); A.N.E.P. (National Publishing and Publicity Agency); C.D.C. (Centre of Cinematographic Diffusion); I.N.A.D.C. (National Institute of Drama of Bordj El-Kiffane, Algiers).

ANNEX11 February 1975 Official Gazette of the Algerian RepublicArticle 5

The Directorate of Arts and Letters shall be responsible for the preservation, restoration, development and dissemination of the national cultural heritage in the field of arts and letters and shall organize and supervise the cultural activities undertaken therein. The Directorate shall in this context exercise supervision over the corresponding organizations and establishments under the Ministry of Information and Culture.

The Directorate shall consist of three sub-Directorates, as follows:

1. The Sub-Directorate of Production shall be responsible for:

the safeguard, preservation and development of the cultural heritage in the literary and artistic fields and shall in this capacity launch research and prospecting projects relating to ancient works and to national folklore and shall assist in publishing them;

the organization and promotion of the publication of works of national authors, particularly in the matter of discovering new talents and publishing their works;

the widest possible dissemination of the national heritage in all its various literary and artistic forms in whatever genre - traditional, elaborate or popular;

the planning and publication, in co-operation with the organs concerned under the Ministry of Information and Culture, of all documents possessing a didactic or cultural interest, such as, brochures, booklets, posters, records, musical scores, etc.;

the control and development of imported literary and artistic works (books, records, and like products) and shall in this connexion lay down the criteria for selection and shall issue the necessary permissions.

2. The Sub-Directorate of Cultural Animation shall:

promote decentralization of cultural activities in the country and to this end shall organize and animate the activities of the decentralized cultural institutions under the Ministry of Information and Culture (cultural centres, culture and information centres, theatres, etc.);

organize and animate the cultural events programmed by the Ministry of Information and Culture on a national or regional scale as well as abroad and to this end shall, in co-operation with the services concerned, organize cultural weeks, festivals, seminars and conference cycles, etc.

participate in the preparation and production of cultural programmes decreed on the occasion of national festivals, official ceremonies and similar events;

organize and animate the competitions intended as encouragement to literary and artistic production;

encourage, co-ordinate and supervise so far as the Ministry of Information and Culture is concerned the activities of non-professional cultural associations and groups.

3. The Sub-Directorate of Instruction in the Arts shall be responsible for dispensing instruction in the arts so as to train artists, animators, cadres, instructors and research workers in the fields of the dramatic, musical and choreographical arts and to this end shall:

organize, animate and supervise the activities of existing or future specialized institutes and establishments under the Ministry of Information and Culture;

lay down their respective functions and, in consultation with the competent commissions or personalities, shall evolve their programmes and methods of work and of instruction;

exercise pedagogic supervision over the instructors and animators functioning in such establishments;

participate in planning and evolving the teaching manuals and texts intended for art instruction;

organize and animate training courses, seminars and colloquies on given artistic themes;

maintain and co-ordinate close and harmonious relations with training and art instruction institutes under other departments and services, such as regional conservatories, musical schools, etc. and, for the purpose of promoting instruction in the arts, supervise the general teaching establishments at various levels;

co-ordinate relations between the art training institutes and the various artistic professions with a view to improving the organization of the possibilities offered by these sectors;

assist and animate all experimental activities tending to support research in specialized institutions;

fix the allocation of foreign scholarships for specialized training after evaluating the requirements of the sectors concerned.

Article 6

The Directorate of Fine Arts, Monuments and Sites shall be responsible for preserving, investigating and developing the cultural heritage in the domain of the fine arts, museums, antiquities, monuments and sites. The Directorate shall initiate, co-ordinate and supervise training and research activities in this field and shall in this context exercise supervision over the corresponding organizations and establishments under the Ministry of Information and Culture. The Directorate shall consist of two Sub-Directorates, as follows:

1. The Sub-Directorate of Fine Arts and Antiquities shall:

set up, administer and develop archaeological, historical, ethnographical, scientific and art museums;

constitute and expand national collections of antiquities, works of art, ethnographic and other items;

undertake, supervise and co-ordinate archaeological excavations;

undertake scientific, prehistorical, historical and ethnographic research with the aim of making known the civilizations that have flourished in Algeria;

supervise the trade in antiquities and take all measures to prevent illicit export of cultural property;

encourage development of the plastic arts, particularly by organizing exhibitions;

guide and supervise the instruction given in the schools and institutes of fine art under the Ministry of Information and Culture;

organize and animate training courses, seminars and colloquies in fields pertaining to its functions;

publish documents relating to the cultural heritage such as scientific or artistic works and periodical journals.

2. The Sub-Directorate of Historic Monuments and Sites shall:

prepare an inventory of cultural property in the shape of classified movables and immovables belonging to the State or to individuals;

prepare an inventory of the cultural or natural patrimony requiring to be classified;

maintain, restore or cause to be restored classified historic monuments and cultural or natural sites;

work out and co-ordinate the work of the National Monuments Commission and of the Commissions of the wilayas.

Article 7

The Directorate of Cinematography and Audio-Visual Media shall be responsible for the orientation, supervision and development of the cultural activities disseminated by the cinema and the audio-visual media and in this context shall exercise supervision over the corresponding organizations and establishments under the Ministry of Information and Culture. The Directorate shall consist of two Sub-Directorates, as follows:

1. The Sub-Directorate for Production and Dissemination shall:

elaborate cultural animation programmes by adapting audio-visual techniques;

encourage creative activity in the cinematographic field;

examine the scenarios of films to be produced in Algeria and give an opinion thereon in connexion with the issue of permission to film;

prepare film programmes for participation in national and international cultural events;

supervise the distribution of foreign films in Algeria by issue of permits;

issue permits for opening of new places of entertainment;

supervise the programming of films in places of entertainment.

2. The Sub-Directorate for Cinematographic Regulation shall:

elaborate and undertake basic studies into cinematographic and radio and television broadcasting activities;

supply for production purposes statistics relating to cinematographic and radio and television activities;

examine requests for technical advice;

plan the necessary specialized professional training;

regulate the exercise of the cinematographic profession;

maintain a public register of cinematography;

organize inspection in the cinematographic field;

supervise the financial incidence of cinematographic activity.

Article 8

The Directorate for Documentation and Public Reading shall be responsible for encouraging reading by the public, organizing the documentation relating to the general activities of the Ministry of Information and Culture and bringing out publications that make Algeria and its achievements in important fields of national activity known, and shall in this context exercise supervision over the corresponding organizations and establishments under the Ministry of Information and Culture. The Directorate shall consist of two sub-Directorates, as follows:

1. The Sub-Directorate of Libraries and Public Reading shall:

promote reading by the public by undertaking feasibility studies relating to setting up of necessary structures; by preparation and supervision of regulations for public reading on a national scale; by technical assistance to libraries, particularly in the form of training courses, seminars and colloquies as well as of instructional publications dealing with the organization and running of public libraries; and by creating the necessary conditions for setting up a National Office for Libraries and Public Reading;

co-operate with the services and organizations concerned in dissemination of culture through the books and documents which the public libraries and documentation centres seek to preserve and disseminate;

to train and give higher training to personnel of the public libraries and documentation centres.

2. The sub-Directorate for Documentation and Publication shall:

organize and operate a documentation service making available to the central services of the Ministry of Information and Culture and to the organizations under it the information in the political, economic, social and cultural spheres required for their activities;

ensure co-ordination and avoidance of duplication between the documentation services, existing or future, under the Ministry of Information and Culture;

plan and hold exhibitions of documents, photographs, maps, posters etc. and participate in like ways in national information and explanation campaigns as well as in cultural events organized by the Ministry of Information and Culture (these tasks to concern written as well as photographic documents);

plan and produce all publications of a cultural, political, economic and social nature etc. such as brochures, magazines, albums, collections, documentary case studies, bibliographies;

ensure the widest possible dissemination of such publications both within the country and abroad.

UNITED REPUBLIC OF CAMEROON

I. General direction of cultural policy

1. The institutional framework of the cultural policy of Cameroon was outlined for the first time by the Congress of the Cameroonian National Union in March 1969. A policy was then defined by the first session of the Council of Higher Education and Scientific and Technical Research, and the National Council of Cultural Affairs, in December 1974, and, later, by the Second Ordinary Congress of the Cameroonian National Union in February 1975.

2. In his opening speech at the first Council, the President of the Republic said:

"Our country is engaged in a threefold revolution: a political revolution through which it builds an independent, strong and efficient State; an economic revolution through the green revolution, the aim of which is to promote the progress of the whole people within the boundaries of equilibrium and justice; a cultural revival aimed at restoring to the Cameroonian people a spirit of dignity and creative initiative, i.e. to make them aware of their own history. The fact that we have become conscious of the threefold dimension of the peaceful revolution of 20 May preserves us from taking a partial view of culture, namely the view that culture is an element isolated from the national reality. It inspires us with a global vision so that we remain faithful to the original sense of culture which - it should be remembered in a developing country like ours - first of all means to till the soil, that is to transform the natural environment which constitutes the essential element of man's subsistence and triumph over nature. The spiritual acceptance of the aims of the national peaceful revolution should consequently allow the work of your two Councils to throw into relief, at a global rather than a piecemeal level, the particularly important rôle that culture should play, in cementing national unity, as an instrument for progress. It should also, finally, induce you to stress the decisive impact of culture as regards the assertion of a national personality, for culture, so to speak, is the identity card of a nation".

3. A resolution concerning cultural policy and action recommends:

- (i) that the Cameroonian cultural and artistic movement be politically engaged in accordance with the ideals defined by the UNC Party, so that it may serve as an instrument for training and consolidating consciousness and national unity, and as a factor in individual and national liberation and promotion;
- (ii) respect for cultural plurality and bilingualism as enriching and determining factors in national unity;
- (iii) harmonization of cultural policy with the economic and social policies of the five-year plans with a view to a radical mobilization of the masses for a more productive economic development;
- (iv) liberation from fetichist superstitions or backward attitudes with relation to natural forces, so that beliefs are not used as an alibi or an escape from the responsibilities required by social and economic development;
- (v) a systematic inventory of the national cultural and artistic heritage both inside and outside Cameroon;

- (vi) the adoption of national languages;
- (vii) the setting-up of professional bodies for artists and writers.

It invites the Government to:

- (i) double its vigilance over living habits or other cultural factors influenced by alienation;
- (ii) introduce traditional culture in universities and schools;
- (iii) organize cultural and artistic manifestations as often as possible;
- (iv) make arrangements for the training of cultural animation personnel.

It appeals urgently to all, and in particular to individuals, groupings, associations and bodies of all kinds, to promote in common a mass culture.

4. As regards cultural action the resolution recommends:

- (i) the creation of a National Institute of Culture and Arts for the training of artists and necessary cultural personnel at all levels and in all specializations including research in artistic fields;
- (ii) intensifying and systematizing mass education in order to raise the cultural level so as to make it fit to contribute to spreading cultural and artistic values - this education should be available in schools, through cultural and artistic manifestations at national and provincial levels, and through the utilization of the mass media, in particular radio, newspapers and cinema;
- (iii) the decentralization of cultural action in view of making all the provinces of the Republic participate in the cultural renewal of the country;
- (iv) the development of inter-provincial cultural exchanges.

5. It recommends the promotion and revival of various artistic and cultural activities (painting, sculpture, architecture, theatre, choreographic music, cinema, etc.) and in particular by:

the creation of art galleries;

the introduction of an architecture reflecting the aesthetics and aspirations of the Cameroonian society and which is in harmony with the environment;

the creation of a National Theatre Company and a National Orchestra;

the actual installation and development of the already created National Dance Ensemble;

the development of a national cinema which would, above all, try to express reality and national aspirations.

6. It recommends to the Government to take the necessary measures to encourage artists. These measures include:

creating a national repertory in which all cultural works would be listed;

encouraging a spirit of artistic and literary creativity;

promoting artists and their insertion in the general productive circuit by giving priority, on equal footing, to their works in the construction, and decoration of public and private buildings;

protecting the right of artists;

creating special prizes;

awarding honorary distinctions.

7. It recommends intensifying contacts between Cameroonian and foreign artists, and cultural exchanges with other continents - but especially with African States.

During the second congress of the UNC, where problems of education and culture were specially stressed, the President recalled that:

".... the University is also a centre where the new culture of Cameroon is being elaborated. I have already mentioned the importance of culture in cementing national unity and transforming mentalities in affirming the national personality. One of the characteristics of the latter is cultural plurality and bilingualism

8. Cultural policy in Cameroon aims at embracing the whole of the nation in a common movement. Cultural action is conceived at both the village and national community levels.

9. Among the number of legislative or regulatory texts, with a bearing on cultural policy, mention should be made of:

Federal Law No. 63-22 of 19 June 1965, concerning the organization of the protection of monuments, objects and sites of a historical or artistic character;

Law No. 57-298 of 11 March 1957 on literary and artistic property;

Decree No. 71-DE - 360 of 29 July 1971, ratifying the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property;

Circular No. 43 of 16 April 1974 concerning copyright protection in Cameroon;

Circular Letter No. 13 of 4 May 1974 concerning the organization of the protection of art objects in Cameroon.

II. Administrative structure of cultural policy

10. The Ministry of Information and Culture, with a Directorate of Cultural Affairs, was created by Decree No. 72/425 of 28 August 1972. This Directorate is the principal instrument for the cultural action of the State. Its functions are described in Section V of the Decree, as follows:

About the Directorate of Cultural Affairs

Article 31 - Under the authority of a Director; assisted by a deputy, the Directorate of Cultural Affairs is in charge of the application and animation of the national cultural policy. In this capacity its duty is to:

undertake an inventory of the cultural, artistic and literary heritage and to ensure its protection, preservation, enrichment, promotion and diffusion;

promote research in all the fields where the national civilization finds its expression, partly by establishing audio-visual archives, partly by organizing surveys and studies which are apt to facilitate the understanding, the diffusion and the integration into modern life of parts of the cultural heritage;

encourage a creative spirit in the artistic, literary and technical fields;

ensure, by appropriate means, the illustration of national cultural values and the cultural animation of the inhabitants at all levels;

promote the artistic and literary image of Cameroon abroad (exhibitions, conferences, touring theatre and folklore companies, festivals and cultural weeks, etc.);

make known in Cameroon the artistic and literary heritage of foreign and African countries by tours, performances, museums, libraries, cultural weeks, etc.

ensure contact with other foreign or international cultural bodies;

ensure on the entire territory the tutelage over centres, cultural homes, cultural centres and any other body of a cultural nature, public or private, domestic or foreign.

Article 32 - The Directorate of Cultural Affairs comprises five services:

the animation and cultural diffusion service;

the research service;

the preservation service;

the technical service;

a training bureau.

Article 33 - The Deputy Director assists the Director of Cultural Affairs on the missions assigned to him.

Article 34 - The animation and cultural diffusion service, under the authority of a Chief of Service assisted by a deputy, as the case may be, is in charge of:

cultural animation on the entire national territory by organizing or encouraging performances of all kinds and the diffusion of artistic and literary works, especially through the cultural centres;

the encouragement of creativity in the artistic, literary and audio-visual fields;

the diffusion of the cultural heritage abroad and the application of national policy for cultural exchanges at all levels;

popular and school education in the artistic field, especially through the production and diffusion, together with the Minister of National Education, of artistic and cultural documents and of programmes of cultural popularization.

The animation and cultural diffusion service comprises three bureaux:

the Bureau of Arts, Letters and Music;

the Bureau of Theatrical and Choreographic Activities;

the Bureau of Organization of Leisure and Cultural Tourism.

Article 35 - The Research Service, under the authority of a chief of service assisted by a deputy, as the case may be is, as regards the cultural knowledge and development of the nation, in charge of:

making an inventory of the cultural heritage by means of surveys and the collection of oral traditions and establishing cultural sound or written archives;

animating and controlling the research activities of the cultural centres;

promoting studies in all fields considered necessary, and controlling the execution of the various research projects undertaken;

co-ordinating in Cameroon the research of experts or foreign bodies within the framework of the national policy on cultural exchanges.

The Research Service comprises two bureaux:

the Bureau of written and audio-visual documentation;

the Bureau of research.

Article 36 - The Preservation Service, under the authority of a chief of service, assisted by a deputy as the case may be, is in charge of:

the organization and administration of public museums;

the control over museums, collections and galleries, public and private;

the protection and preservation of sites, relics, monuments, objects and works of an artistic or historical character;

the organization, co-ordination and control of excavations and archaeological and prehistorical work sites;

the classification of cultural goods belonging to the national heritage, and their protection through appropriate legislation.

The Preservation Service comprises two bureaux:

the Bureau of management and control of technical material;

the Bureau of maintenance of technical material.

11. The National Council of Cultural Affairs was created by the Head of State in 1973. It will have to inspire and stimulate national cultural life by promoting artistic creation in all its various forms. It was conceived above all as a body for a global reflection on the definition and directions of the cultural policy of the country.

It is appropriate also to mention:

the Ministry of Youth and Sports and the National Committee of Youth and Popular Education;

the Federal Linguistic and Cultural Centre created by Decree No. 62/DF/108 of 31 March 1962. This institution is of the nature of a research, inventory, preservation and diffusion centre of national cultures in Cameroon;

cultural homes which, in Cameroon, are the oldest institutions of the colonial administration. Their tasks are the preservation and development of certain aspects of the national culture. They are meeting places where the population gathers to read, get informed and practice all kinds of activities involving artistic creation. The Government wishes these centres to constitute a network of dynamic elements of Cameroonian civilization making it possible to elaborate the models of civilization needed by the national community for the life-long education of its citizens;

art villages where the traditional arts are allowed to flourish;

the Association of Poets and Writers of Cameroon.

III. Education and culture

12. Attention should be drawn to the cultural rôle played by community meeting houses, libraries, and documentation centres. The creation of museums to serve as cultural centres and meeting places for creative persons, is envisaged.

The National Council of Cultural Affairs will have to consider the ways of life of the Cameroonian people, examine how to revive, starting with a child's education, their stories, legends, games, and languages without violating the State's historical principle of cultural pluralism, based on the richness that the cultural diversity of the country represents.

The National Institute of Culture and Arts is responsible for the training of artists and cultural personnel at all levels; it is also responsible for the promotion of research in the artistic field.

The creation of the El Hadj Ahmadou Ahidjo Prize (artistic, literary and scientific prize) aims at encouraging the creative effort and research to which the young people of Cameroon are invited.

IV. External cultural policy

13. The international cultural co-operation of Cameroon is being developed through bilateral agreements with African and European countries and with inter-African and international bodies. Cameroon also participates in many exhibitions abroad, such as the Negro Arts Exhibition at the Dakar Festival, and the exhibition of the Algiers Festival. It organizes a biannual book exhibition in which all countries participate.

REPUBLIC OF CHAD

I. General direction of cultural policy

1. Cultural policy in Chad aims at promoting an awareness of national cultural and artistic values among the Chadian people,
 re-establishing and increasing these values;
 redefining Chadian culture, with respect to the problems of the twentieth century;
 reacting generally against contempt for the artistic, cultural and moral values of the black world;
 confirming the cultural personality of Chad over against foreign cultures.

In short, the cultural policy of Chad aims at increasing the value of cultural traditions and preserving the cultural heritage.

2. Among the legislative texts with a bearing on cultural policy, mention should be made of Law 14/60 of 2 November 1960 concerning the protection of the movable and fixed cultural heritage of Chad.

II. Administrative structure of cultural policy

3. The Directorate of Culture and Civic Guidance in the Ministry of National Education, Culture, Youth and Sports is responsible, in liaison with the agencies and services of the ministerial departments concerned, for the promotion and co-ordination of all cultural activities in the country.
4. Among the non-governmental cultural institutions are centres of traditional culture, religious associations, scout centres...
5. Co-ordination and co-operation with these non-governmental institutions are ensured by the Directorate of Culture and Civic Guidance which supervises their activities, directs their action in the context of the State cultural policy and assists them in the preparation of certain cultural manifestations of major importance. The Directorate of Culture and Civic Guidance also maintains relations with existing cultural centres.

III. Education and culture

6. The Handicraft Centre and School of Applied Arts is responsible for artistic education. This Centre, under the Ministry of Information, Tourism, Handicrafts, Parks and Animal Life Reserves, trains pupils in leather work, bookbinding, gilding and sculpture.
7. Out-of-school activities foreseen in the programme of the Ministry of National Education include exhibitions, ballets and theatre performances to be organized by the Directorate of Culture and Civic Guidance. Museum visits are also to be arranged at all educational levels.
8. The "Maisons de la Culture" are responsible for the cultural training of adults and young people. A national "Maison de la Culture" is envisaged for each "Préfecture", and local "Maison de la Culture" for each "Sous-Préfecture" and "Poste Administratif".

IV. External cultural policy

9. Foreign cultural co-operation occurs:

- (a) at the bilateral level with the Federal Republic of Germany, Saudi Arabia, France, Iraq, Jordan, Kuwait, Libya, Qatar, A.R.E., USSR.;
- (b) at the multilateral level through international organizations such as Unesco, WIPO, OAU, ICAM and the Agency for Cultural and Technical Co-operation.

10. Finally, Chad participates in important international cultural events such as the Negro Arts Festival, the Quebec Festival and various art exhibitions.

POPULAR REPUBLIC OF CONGO

I. General direction of cultural policy

1. The Popular Republic of Congo, which, after the historical days of 13, 14 and 15 August 1963, chose Scientific Socialism as the road to development, is in the process of parting with Western cultures. At the present stage of its national, democratic and popular Revolution, the Congolese people have accepted the task of rediscovering cultural heritage once divided by the colonial ruler. Mr. Ngonabi, Chairman of the Central Committee of the Congolese Labour Party, expresses the will to reaffirm the Congolese personality in the following way: "Culture awakens at a time when Africa is decidedly engaged in a fight for national liberation. Our culture is not trying to beguile our friends with fairy-tales or to praise our art, our civilization, or our knowledge of human sciences. It has a more important rôle to play, namely to arouse in the African the feeling that he is fighting for the national liberation of the continent for democracy and justice. Neither is the intention to praise or glorify our heroes - even though that too is essential. African culture will be the light which will guide our men towards national liberation because it will enable Africans to understand that it is necessary to free themselves".
2. The first triennial economic, social and cultural programme, adopted by the Central Committee of the Congolese Labour Party at its 2nd ordinary congress in December 1974, contains the major guidelines for the development of culture and the Arts. During the triennium it is foreseen to create a publishing house in Brazzaville, to reconvert the Congolese arts and crafts manufactory; to create a tapestry-works and to build a large museum in Brazzaville as well as museums for the regions. The building of a National Library is envisaged as well as a "Maison de la Culture" in Brazzaville and "Maisons de Jeunes" in some towns and important regional areas. The creation of a Music School is also under consideration.
3. Cultural action derives from Law No. 32/65 of 12 August 1975, as supplemented by Decree No. 68/45 of February 1968. These acts enable the State to create agencies for cultural and artistic development and, in particular, museums.

A proposal for a law concerning social security for Congolese artists is under consideration, as is a proposal concerning a common status for cultural workers.

The Popular Republic of Congo adheres to the Berne Convention (9 September 1886) on Intellectual and Literary Ownership. A draft law governing literary and artistic ownership is under consideration as is a draft text concerning the creation of a national literary prize.

II. Administrative structure of cultural policy

4. There are two kinds of administrative structures for cultural policy according to the principle that "the Party directs the State".
 - A. The Secretariat of the Central Committee of the Congolese Labour Party, responsible for education, guides the Ministries of Primary and Secondary Education, of Technical, Professional and Higher Education, of Scientific Research, of Culture, Arts and Sports, as well as the Union of Congolese Socialist Youth, the Revolutionary Union of Congolese Women and the Congolese Trade Union. It is the body which co-ordinates and implements the cultural directives of the Party.

In the context of the fight against imperialism a mass political trade union organization, called UNEAC (National Union of Congolese Writers and Artists) has been created. Linked with the Congolese working class, it is inspired by the Party's programme. UNEAC is at present organized in the following way:

a plenary composed of representations of the various cultural bodies recognized by the Party;

a permanent secretariat;

and the following working groups:

- a National Union of Plastic Arts;
- a National Union of Congolese Writers;
- a National Union of Congolese Musicians;
- a National Union of Congolese Craftsmen.

B. The directives and guidelines of the Party in the cultural, artistic and crafts fields are carried out by the Ministry of Culture, Arts and Sports. The Ministry of Culture, Arts and Sports, created by Decree No. 73/293 of 30 August 1973, is responsible for State cultural policy.

In addition to a Political Cabinet, the Minister of Culture, Arts and Sports directs an office of studies and planning which acts as technical adviser to the Minister. The Ministry of Culture, Arts and Sports comprises the following Directorates (see chart I in Annex):

the General Directorate of Cultural Affairs (DGAC),

the National Directorate of Sports (DNS),

the Directorate of the National Institute of Sports (DNS),

the Directorate of the Stadium of the Revolution.

5. The General Directorate of Cultural Affairs ensures, under the control of the Ministry of Culture, Arts and Sports, the execution of the policy, directives, decisions and instructions of the Party and Government in the cultural, artistic and crafts fields.

Its main duties are to:

guarantee cultural, artistic and crafts development;

ensure the organization and regulation of cultural, artistic and crafts activities, and the training and professional improvement of artists and craftsmen;

ensure the preservation of the national cultural, artistic and crafts heritage;

ensure the promotion and creation of artistic and literary works;

assist in developing professional arts and crafts organizations;

organize intercommunication between craftsmen, artists, and national or international organizations;

organize arts and crafts exhibitions;

protect the economic and social rights of artists and craftsmen;

organize and regulate film activities;

encourage the development of theatre and co-ordinate the activities of theatrical institutions;

ensure the collection, preservation and interpretation of the heritage of the past;

undertake research in the fields of archaeology, history and cultural anthropology.

6. The General Directorate of Culture and Arts comprises a Central Directorate and Regional Services of Culture and Arts.

The Central Directorate of Cultural Affairs (see Chart II in Annex): comprises six Directorates:

a Directorate of Administrative and Financial Services;

a Directorate of Crafts and Plastic Arts;

a Directorate of Theatre and Letters;

a Directorate of Museums;

a Directorate of Music and Folklore;

a Directorate of Cinema and Cultural Action.

The General Directorate of Culture and Arts has a public relations service. The service co-ordinates the social, publicity and commercial activities of the different services under the General Directorate. A Director-General is appointed by decision of the Council of Ministers and placed under the authority and control of the Minister of Culture and Arts.

The Directorate of Crafts and Plastic Arts has the following main functions:

the organization and the regulation of artistic and crafts activities, and the training and professional improvement of artists and craftsmen;

the protection of the economic and social interests of artists and craftsmen;

the organization of arts and crafts exhibitions.

The rôle of the Directorate of Theatre and Letters is to encourage theatrical creation, and writers and institutions whose principal activities concern theatre. It ensures the protection of drama centres and of national and popular theatres; co-ordinates the activities of various theatre institutions and organizations; supports and encourages literary activity and promotes the publication by national or foreign firms - of important literary works; organizes conferences, competitions and the awarding of literary prizes; and establishes relations with international literary associations.

The Directorate of Museums is entrusted with the collection, preservation and interpretation of the heritage of the past. It also has the function of conducting research in the fields of archaeology, history and cultural anthropology. It serves an educational rôle by organizing exhibitions.

In accordance with Decree No. 68/45 of 19 February 1968, which governs the application of Law No. 32/65 of 12 August 1945, Article 5 enables the State to create cultural development agencies, particularly museums and it is envisaged to create a Superior Council at the National Museum to Brazzaville which would advise the Minister on all museum questions. This Council will be headed by the Minister of Culture, Arts and Sports. It will be composed of persons known for their artistic or cultural competence.

The Directorate of Music and Folklore has the following main functions:

- the organization and regulation of music and folklore activities;
- the conservation of documentation on music;
- the organization and regulation of training and professional improvement for musicians, dancers and singers, folklore and vocal groups, choirs, etc.
- the protection of the economic and social interests of musicians, singers and any other persons interested in music or dance;
- the providing of development assistance folklore groups, vocal groups and choirs.

7. The Regional services of culture and arts

Regional offices of cultural affairs have been created in each of the nine regions. They represent the General Directorate of Culture and Arts, and animate and co-ordinate regional cultural activities. The regional offices are administratively under the authority of the Executive Committees of the Popular Councils of the regions where they are located, and, technically, under the authority of the Ministry of Culture, Arts and Sports. The material organization, expenditures and the equipments investment are borne by the State. Each regional office has a chief appointed by decision of the Minister of Culture, Arts and Sports. Candidates are proposed by the Executive Committee of the Popular Council of the region concerned.

8. The composition of the other three main Directorates of the Ministry of Cultures, Arts and Sports are shown in Annex I.
9. The General Directorate of Libraries, Archives and Documentation is attached to the Cabinet of the Prime Minister. In addition to the National Popular Library libraries are located at:

- the University of Brazzaville;
- the National Institute of Science and Education;
- the Office of Scientific and Technical Research Overseas (ORSTOM)
- the United Nations Development Programme (UNDP).

Public reading libraries, with the exception of the National Popular Library, are established at Brazzaville, and at Pointe-Noire (Cultural Centre of the Congolese French Embassy). It is envisaged to set up public reading libraries in certain areas (arrondissements), towns, chief regional towns and school establishments.

10. A Congolese Art and Craft Works (MAAC) was established in Brazzaville in 1962. It is an autonomous commercial body with a civil status. Its principal purpose is to produce and market, in the Congo and abroad, the quality works of art made under its sponsorship.

A project for the creation of a tapestry school, with wood, ivory and horn sculpture, decoration and drawing sections, is being examined. The aim of these sections would be to train 18 to 25-year-olds in the fields of sculpture and decoration in order to preserve, enrich and universalize traditional arts and ensure the replacement of older workmen.

III. Education and culture

11. The People's School

The linguistic policy of the Government of the Popular Republic of Congo is summarized in a programme adopted in July 1972 by the Congolese Labour Party at its historic National Conference of Brazzaville: "The People's School shall be a school at the service of national independence and national and popular democracy. In order to link culture acquired at school with workers and production, the programmes of the People's School have to restore the value of the national heritage, go beyond consciousness of belonging to a tribe and crystalize national feeling... One of the factors defining a nation is its language: a people learns, cultivates itself, educates itself quicker if it can do so in the language it speaks. The problems of education in the national language have therefore to be tackled and solved without delay".

12. Training of specialists

The required personnel should be trained in pace with regional development needs. Middle and upper level personnel have to be trained in the course of the triennium. In order to ensure that archives are kept in good order, the General Directorate of Libraries, Archives and Documentation has been organizing instruction courses since 1974. The training of personnel for the administration and development of cinema will also have to start.

Theatre has essentially an educational goal. There is a professional company of about 30 actors.

They have an assistant teacher status in the Civil Service. The company was trained for two years at the Training and Research Centre of Drama in Brazzaville (CFRAD). There is an amateur group at the Lycée de Libération and shows in the regions. A draft text concerning the creation of a national popular theatre is being examined.

Like drawing, music should become a compulsory subject in the educational system and importance is attached to the creation of a music school in Brazzaville during the course of the triennium.

The training of theatre, cinema, museums etc., personnel is essential. There is also a need for administrative cultural development personnel: cultural and arts administrators, cultural development planners, cultural animators, etc.

13. Mention should also be made of regional and national cultural weeks. Their purpose is to enhance Congolese culture and art, to give expression to the national unity of the people, and demonstrate the need for installing a popular culture. The regional Cultural Weeks are eliminatoires for the national weeks. District works of art compete at the regional level in order to participate in the national cultural week.

IV. External cultural policy

14. The Popular Republic of Congo exchanges theatre, ballet and orchestra companies with friendly countries. It participates in fairs, festivals, conferences, cultural weeks and exhibitions in order to make Congolese culture known abroad. Congo is a member of international organizations such as Unesco, OMPI, etc.

CHART I

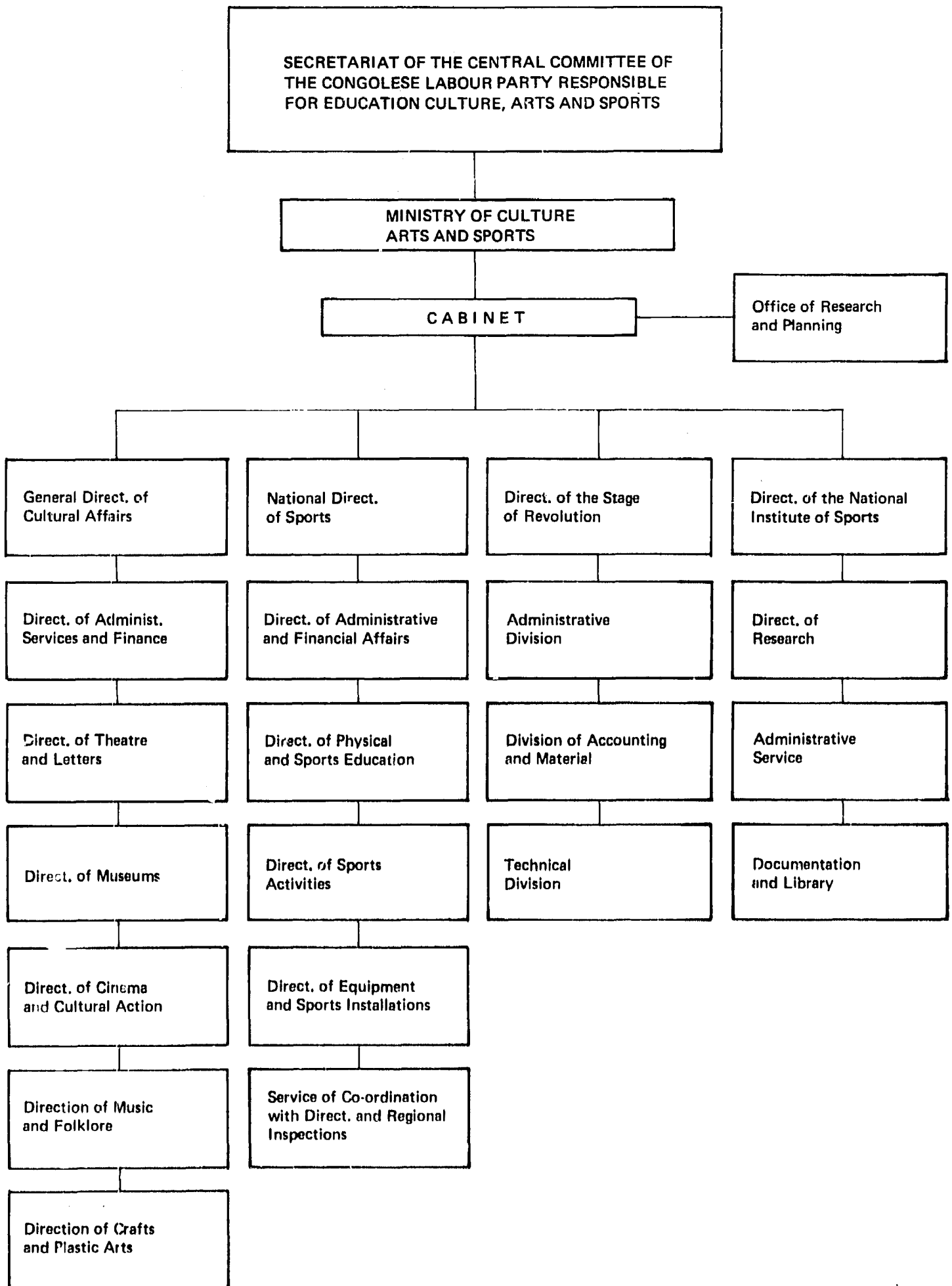
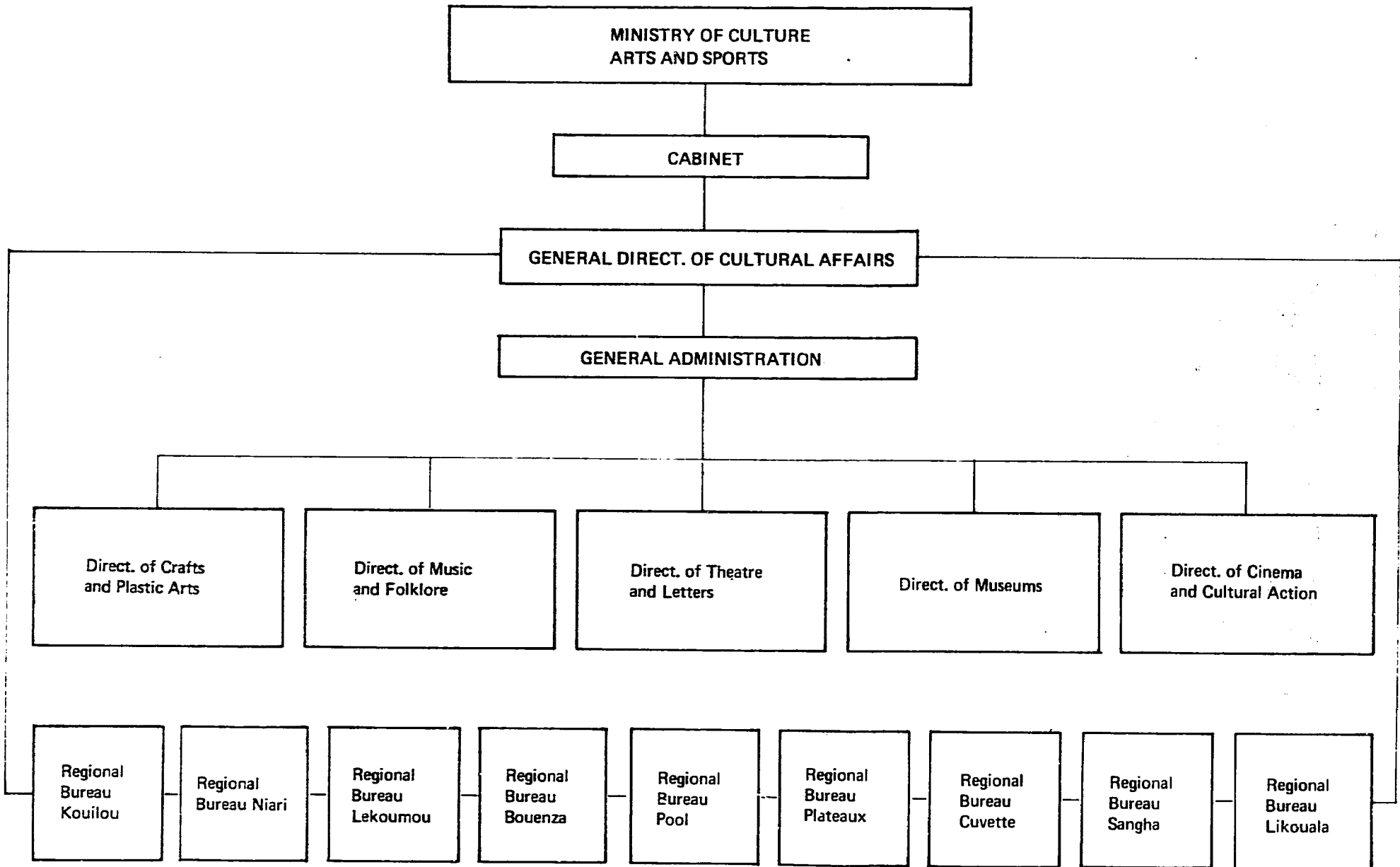


CHART II



REPUBLIC OF DAHOMEY

I. General direction of cultural policy

1. Dahomey has defined its principal goals as the defence, organization and development of its culture. To this end, it intends to reaffirm the cultural personality of the people of Dahomey, and democratize, inventory, preserve, develop and disseminate by means of exchanges its national cultural heritage. "Culture has to promote national unity and demystify people while at the same time fighting against personality-cults. Culture should contribute to the emergence of concepts voiced by revolutionary forces, viz: workers, farmers, intellectuals and patriotic soldiers. It should thus be a fighting culture the rôle of which would be to acquaint itself with, and to help eliminate, the structures of the colonial market economy and its consequences (...). The final goal is to educate the masses and to re-educate intellectuals trained in the colonial and neo-colonial schools so as to make our personality, formerly sneered at, get the better, and make the African revolution triumph" (extracted from Mr. V. Guezodje's speech at the Conference of ICAM, Libreville, April 1974).

2. A national cultural policy is being elaborated; it underlines the organization of artists and sports activities, the taking over by the State of cultural sectors formerly uncontrolled and exploited by private bodies, the organization of a cultural animation policy, and the formulation of legislation concerning the protection of artists, cultural goods, sites, etc.

3. The following action programmes, included in the general development plan may be cited:

medium-term:

introduction of a libraries policy (setting up a National Library and of libraries in the provinces and districts; animation of libraries);

installation of a press in the two principal languages of Dahomey;

creation of national ensembles in the fields of choreography, music, dram^a...;

strengthening of the programme for the preservation of the national cultural heritage and of the programme for oral traditions;

long term: formulation of

a book policy;

a mass-media policy;

a film policy;

a policy for artistic training.

4. Among a number of legislative texts with a bearing on cultural policy, mention should be made of Enactment No. 35/PR/MRNJS regarding the protection of cultural objects.

II. Administrative structure of cultural policy

5. Although the objectives of the cultural development plan have been elaborated and determined by the Ministry of National Education, Culture, Youth and Sports, their carrying out is entrusted to the General Directorate of Culture and Popular Education which co-ordinates the activities of five Directorates:

the Directorate of Sports and Leisure;

the Directorate of Arts and Plays;

the Directorate of Youth Activities;

the Directorate of Libraries and Museums;

the Directorate of Applied Research.

III. Education and culture

6. The outstanding feature of present cultural evolution is a return to national cultural values. Regional or linguistic disparities do not pose any problems - cultural and sports infrastructures, however, are for the most part concentrated in the two large towns of the country: Cotonou and Porto-Novo. The tendency is to develop traditional cultural centres which would play a rôle in the dissemination of culture: libraries, display halls, the mass-media. The National Linguistics Commission is striving to promote national languages by harmonizing alphabets, preparing didactic documents and collecting oral traditions. The centralization, started a year ago, will make it possible to collate the cultural data available on Dahomey. The part of the national budget devoted to culture and sports remains limited (20,000,000 CFA Francs). At present, regional and municipal budgets do not contribute to the preservation of the cultural heritage; only the national budget, in a modest way, and with some international multilateral assistance, contributes.

IV. External cultural policy

7. Dahomey has bilateral cultural co-operation agreements with its direct neighbours, in particular: Gabon, Zaïre, Guinea and Algeria. It also co-operates with countries in West and East Europe, and with countries in America and Asia. Many cultural exchanges are made with France.

8. On the multilateral level Dahomey is a member of numerous international organizations such as Unesco, ACCF, ICAM, the Conference of the Ministers of Youth and Sports of the French-speaking countries, etc.

Dahomey participates in the Pan-African Negro Arts Festival and on a regional level, maintains relations with the INJS in Abidjan, the School of Arts in Dakar, and the School of Keepers in Dakar.

9. Dahomey's international cultural co-operation is governed by principles defined in a Programme - Speech of 30 November 1973:

non interference in the domestic affairs of States: equality and mutual respect; opening up, then abolition of, colonial frontiers, promotion of the free movement of people, information and cultural goods;

promotion of a fighting African culture, born of and available to the masses; stress on Inter-African cultural co-operation, while not neglecting cultural co-operation with other world countries.

THE ARAB REPUBLIC OF EGYPT

I. General tendencies of cultural policy

1. To assist in developing talent and in disseminating works, studies and results of research to all citizens.

To promote easy access to, and participation in, culture for all citizens, in order to improve their way of life and increase their productivity.

To protect and increase cultural sources.

With a view to realizing the foregoing objectives, to provide cultural instruments, notably: the written word (manuscript-- book - newspaper - magazine); the spoken word (theatre - music-hall - lecture); the "seen" word (cinema); the painted word (museum - exhibition).

To develop, in general, all ways of linking cultural sources with those wishing to have access to them.

To lay stress on the cultural life of the villages, which represent 70% of the inhabitants of the Republic.

To lay stress on the child, and on the mother who is responsible for the education of future generations.

In conclusion, to be responsible for the development and evolution of man.

2. Some examples of cultural realizations in the Arab Republic of Egypt over the past ten years:

Theatre

Year	1964	1965	1966	1967	1968	1969	1970	1971	1972	1973
Number of theatres	20	23	15	19	20	14	14	15	18	27
Number of performances	2,551	2,325	1,808	1,804	2,000	1,428	1,617	1,902		2,052

Cinema

External distribution		Internal distribution	Production of films (in metres)				Year
No. of films	No. of importing countries	No. of performances	Colour		Black and white		
			16 mm.	35 mm.	16 mm.	35 mm.	
518	24	5,574	-	716,989	2,071,027	5,525,131	1965
475	23	6,689	-	866,559	2,230,864	4,105,231	1966
455	23	6,460	101,843	309,070	1,454,530	4,141,675	1967
491	31	5,794	29,169	369,196	1,182,987	4,807,387	1968
690	30	4,752	78,067	368,153	1,531,075	5,728,536	1969
763	30	3,992	33,207	619,878	1,425,556	4,007,976	1970
691	31	5,751	112,447	1,339,848	1,589,335	3,887,542	1971
780	35	2,569	78,339	830,647	979,451	1,952,957	1972
709	27	2,352	141,746	2,977,634	1,407,052	2,646,545	1973

Literary works, translation, publication

Year	No. of books	No. of copies	No. of books translated	No. of copies	No. of magazines	No. of copies
1969	166	750,115	-	-	59	293,500
1970	126	619,000	53	195,800	59	283,600
1971	132	627,400	55	207,600	45	276,900
1972	157	1,610,473	25	85,400	91	539,714
1973	82	478,500	22	64,000	64	476,000

Culture of the masses

Year	Dramatic performances	Musical performances	Folk art performances
1964	-	-	378
1965	-	-	422
1966	-	-	423
1967	816	124	-
1968	596	714	-
1969	408	406	-
1970	662	1,286	-
1971	858	326	564
1972	809	459	559
1973	637	473	445

Antiquities Sector

This table sets out antique models executed and sold by the Centre for the Production of Antique Models from 1964 to 1973.

Year	No. of models sold
1964	1,515
1965	554
1966	857
1967	1,086
1968	946
1969	670
1970	928
1971	887
1972	1,949
1973	1,126

Cultural institutions

These tables give the number of students attending cultural institutions and the number of exhibitions held.

Year	No. of students		
	Higher Institute of the Cinema	National Higher Institute for Music	The Higher Institute for Dramatic Arts
1964	39	490	40
1965	35	405	209
1966	51	379	225
1967	59	322	56
1968	125	295	207
1969	132	146	207
1970	128	165	207
1971	86	218	155
1972	121	237	226
1973	120	237	230

Year	Ballets No. of students	Art Exhibitions		El Ghouri Agency	
		Internal	External	No. of artistic productions	No. of students
1964	108	37	6	-	31
1965	109	20	1	-	48
1966	133	34	5	-	48
1967	134	20	1	-	41
1968	147	42	-	503	52
1969	147	52	-	375	59
1970	138	35	30	353	58
1971	108	34	39	226	69
1972	121	43	1	102	64
1973	120	33	3	182	50

II. Administrative structures of cultural policy

3. The Ministry of Culture assists:

The cultural magazines of: The Association of Graduates of Science; The Higher Council for Music; The General Centre for Young Moslems.

Scientific cultural associations: The Egyptian Scientific Academy; The Egyptian Scientific Cultural Academy; The Egyptian Scientific Union.

Historical cultural associations: The Association of Coptic Antiquities; The Association of Antiquities of Alexandria.

Social cultural associations: The Library of the Egyptian Association for Social Studies; The Association of Specialists in Sociology; The Association of Culture for Children; The Egyptian Association of Political Science and its Bulletin.

Associations of musical activities: The Centre for the Blind; The "Light and Hope" Association; The Institute of Arabic Music of Cairo; The Institute of Arabic Music of Alexandria; The Group of "The Dawn" for the Blind of Alexandria; The "El Saida Nafissa" Association for Blind Girls of Helouan; The Musical Union Institute; The "Sayed Darwiche" Association of Friends of Music; The Association of Friends of Musical Art; The Egyptian Association of Music Lovers.

Associations of dramatic activities: The Cultural Association of the Free Theatre Troupe; The Association of Theatre and Cinema Lovers.

Associations of plastic arts: The Association of Lovers of the Arts; The Association of Graduates of the Faculty of Fine Arts; The Studio Association of Cairo; The Popular Association of Fine Arts; The Association of Graduates of the Faculty of Applied Arts; The Group of the Institute of Higher Artistic Studies; The Egyptian Association of Photographic Art; The Association of Graduates of Institutes and Faculties of Art Studies; The Group for the Verification of Manuscripts of Tanta.

Associations of cinematographic art: The Cine-Club Association of Cairo; The Film Association; The Film and Cinema Critics Association.

Literary associations: The "El Kessah" Association and its Bulletin; The Association of Writers of Cairo; The Group of Modern Literature; The National Association of Oriental Arts and Literature; The Association of Writers of Damanhour; The Association of Writers of the People of Alexandria; The "Moustafa El Raffei" Association for Culture and Literature of Gharbia; The Association of Popular Poets; The Association of the Arts and Literature of Wousta; The Association of the Local Organization of Arts and Literature of Alexandria; The Arab Club; The Cultural Artistic Association of Samaloute.

Religious cultural associations: The Association of Young Moslems of Alexandria; The General Association for Preserving the Koran; The Association of the Ladies of Islam; The Association of El Ashira El Mahamadia and its Bulletin; The Preservation of the Koran; The Legal Association of Masr-El Guidida (of Gemra; Bab El Sheereya; Manscurah; Mataria); The Association of "Ber El Takawa" of Zagazig; "El Taaref El Islamia"; "El Rabeta El Islamia"; The Graduates Association of El Azhar; The Young Moslems of Guiza (of Zagazig; Cairo; Shaha; Kena; Bonha; Malawi; Damanhour; Tanta; Kewesna; Guerga; El Minia; Shibin El Kom; Safagua; Mansoura; Beni Sewef; Souhag; Domiat; Naguaa Hamadi; Dechna; Luxor; Fayoum; Assiout; Santa Gharbia; Toukh Kalicubya; Abou Zaabal); The Young Moslem Women of Cairo (of Zagazig); The Association of Khaled Ebn El Walid of Zatoun; The Association of Science and Religion of El Minia; The Association of El Erwa El Was-ka; The Sidi Bishr Association for Charitable Works of Alexandria; The Association of Islamic Services of Shibin El Kom; The Association of Islamic Services of Fom El Khalig; The Association of Moslem Ladies of Masr El Quedida; The Association "El Nahda El Shaebia".

General knowledge associations: The "El Markazia Le Rouad El Sakafa" Association; The Diplomatic Corps; The Egyptian Cultural Club; The Group of Egyptian Leaders; The Young Journalists' Corps; The Clubs of Egyptian Graduates; The Union of University Graduates; The Egyptian Association of Graduates of the University of Alexandria; The Egyptian Group of Graduates of German Institutes; The General Club of El Noba; The Association of Cultural and Social Services of Employees; The Nahdet Dar El Salam Association; "El Ettehad El Naowi" of cultural, religious and scientific associations; The "d'el Rouad Kasr et Biout El Sakafa" Association of Minoufia (of Beni Sewef; Fayoum; El Minia; Quizah; Kera; El Horriya, Alexandria; Infouchi, Alexandria; Charkia; Domiat; Kafr El Sheikh; Kalyubia; Assiout; Souhag); The Arab Association of Cultural Arts; The "El Masria Leltakamol El Thakafi" Association; The Association of Hoda Characui; The Rouad Kosour et Biout El Sakafa" Association of El (hour) (of El Essaila; El Wadi, El Quedid; Quizah); The African Association.

Cultural administrative associations: The Association of Administrative Heads.

Artistic associations receiving assistance: The "Awladi" Association of Meadi; The Association of Social Co-operation; The Legal Association of Quizah (of Imbaba; Terea El Boulakia); The Association of Moslem Ladies of El Sayeda Zeinab.

4. Co-operation between organizations is carried out through the Higher Council for Co-operation under the presidency of the Minister of Culture. Its members are directors and the vice-minister. The council discusses important subjects, helps the ministry to prepare its plans, to supervise their execution and to examine its relations with other organizations. There is a General Directorate of Planning which is also responsible for the instruments of cultural planning. The Vice Prime Minister presides over the ministerial council which organizes the work of the different ministries and, in particular, their cultural activities.

Workers' institutions and unions play a part in cultural affairs. Information about these is available from the Ministry of the General Union of Workers.

III. Education and culture

5. The following art institutes come under the Ministry of Culture: The Institute of Dramatic Art; The Institute of the Cinema; The Institute of Arabic Music; The Institute of Music (Conservatorium); The Institute of the Ballet; The Institute of Artistic Creation; and the three following institutes which teach the arts at three levels (primary, preparatory, secondary) - The Institute of Music; The Institute of the Ballet; The Institute of Arabic Music.

The Ministry of Education and Instruction is concerned with extra-curricular cultural activities.

In each "gouvernorat" as well as in the villages, there are houses of culture for young people.

IV. External cultural policy

6. The Service of External Cultural Relations of the Ministry of Culture concludes cultural agreements in collaboration with the General Department of External Cultural Relations of the Ministry of Foreign Affairs. This service organizes cultural activities in other countries.

ETHIOPIA

I. General direction of cultural policy

1. The cultural policy of Ethiopia was defined in a declaration of the Provisional Military Government on 20 December, 1974: "Ethiopia has a rich cultural heritage. Her people possess a variety of artistic, musical, sculptural and literary wealth. Strong encouragement will be given to the equal development of the nation's culture".

The cultural policy is thus directed towards two main objectives: the safeguard and improvement of the nation's cultural heritage and the creation of facilities to enhance the artistic activities of the country. Proposed laws for the implementation of this policy are at present being studied.

2. During the last ten years the most remarkable achievements have been the following: the creation of art and music schools and the establishment of summer courses for art and music teachers, as well as librarians. There are two national theatres, one of which has organized performances abroad. New national radio programmes in the various languages of Ethiopia have been instituted. The Institute of Archaeology has carried out important studies and will train specialists and technicians. A law on antiquities was promulgated in 1966.

II. Administrative structure of cultural policy

3. The Government decided in August 1974 to create a Ministry of Culture assisted by a Consultative Committee. Other bodies responsible for cultural questions are:

The Amharic Language Academy, linked to the Cabinet of the Ministry of Culture, seeks to develop Ethiopian languages, and to safeguard the national heritage. It is progressively decentralized.

The Institute of Archaeology, responsible for the preservation of the archaeological and historical heritage and for controlling archaeological research, publishes scientific articles in the review "Annales d'Ethiopie".

In addition to these bodies, the following also concern themselves with cultural activities: the Ministry of Education, the Institute of Ethiopian Studies, the Ministry of Foreign Affairs, the Ministry of Information, the Cultural Section of the National Development through Co-operation Campaign (Zemecha) and the Unesco National Commission.

4. The co-ordination of cultural activities is ensured by the Ministry of Culture, which has two major services, six departments, and a number of offices. Regional offices are administered by the Ministry. One non-governmental organization concerned with cultural activities is the Ethiopian Church which is, as in the past, playing an important rôle in the preservation of the cultural heritage. It possesses many historical documents and ancient religious objects. It co-operates with the Ministry of Culture in the preservation of the cultural heritage. Mention should also be made of the very active Muslim Community and of the Association of Writers. The Planning Commission and the Consultative Committee of the Ministry of Culture are responsible for the general co-ordination of the activities and of various public and private bodies. The Ministry of Culture also works closely with the Ministry of Education, the Ministry of Public Works, the Orthodox Church of Ethiopia and the Tourist Organization in the safeguarding of the cultural heritage.

III. Education and culture

5. There is a School of Fine Arts which mainly teaches painting, sculpture, ceramics and graphic arts. It also trains teachers. Admission is decided by an examination taken at the end of primary school studies. Studies last five years. There is a similar school of music studies. Public primary and secondary schools have artistic education courses.
6. Within the Government National Campaign Administration a section deals with culture for those students whose task it will be to create cultural awareness in the countryside. The students will also collect local handicraft objects and register local traditions.

IV. External cultural policy

7. The Ministry of Culture, in collaboration with other institutions, is responsible for cultural co-operation with all countries.

Ethiopia participates in the Pan-African Congress of Prehistoric and Quaternary Studies, in the Arts Festival of Dakar. It also participated in the Congress of Ethiopian Studies in Rome in 1972, a cultural exhibition in Ottawa, etc.

Over the last few years restoration work has been done in collaboration with Unesco at Lalibela, Gondar and Axum, and a proposal to set up a regional laboratory for East Africa for the restoration of monuments is under consideration. Numerous bilateral cultural agreements have been signed, and exhibitions and performances have been held in Austria, Switzerland, Germany, Sweden and France.

Ethiopia, by means of her cultural attaches in the embassies abroad, fosters cultural relations with a number of foreign countries.

REPUBLIC OF GABON

I. General direction of cultural policy

1. Gabon's cultural policy is based on the need to "de-colonize" modes of thought acquired during the colonial epoch and to assert the authentic identity of the Gabonese people. Fully launched as it is on the path of political and economic independence, the country has also to take its cultural destiny into its own hands. Those ethnical differences that were formerly considered as obstacles to national unity and development are now regarded as assets and as sources of energy which can contribute to promoting the fullest national development.

The specific culture of the country is being taken into account more and more as a fundamental motivation in social and economic phenomena.

The first Congress of the Gabonese Democratic Party made the whole nation change its ideas about the vernacular languages and begin to regard them as national languages.

Likewise the First National Cultural Festival was an occasion for the people to take pride in their culture not as a phenomenon of folklore, in a disparaging sense, but as a means of bringing out the creative genius of the people.

2. The speeches made recently by the Gabonese Ministers at the ICAM Conference in Libreville illustrate these aims of Gabon's cultural policy: "Developing countries, as we know, regard culture as a factor in socio-economic development. Thanks to the participation of the mass of the people, culture, in transcending mere economic man, has the power to shape and assist man in developing himself and the aim of all effort is to raise the standard of life. This was the significance we wished to give to the first festival of Gabonese culture that recently took place at Libreville around the theme of 'Culture and Development' (extract from the speech of Mr. F. Nguema-Ndong).

"For us in Gabon, culture and development are closely connected. As an expression of the most profound motivations of our people, culture is the indispensable leaven for the development of our youthful socio-economic structure" (extract from the closing speech of the ICAM conference by Mr. Owono-Nguema, Junior Minister for Culture and the Arts).

The principal orientations of Gabon's cultural policy are defined in Decree No. 391/PR/MJSCA/CAB of 16 March 1969.

II. Administrative structure of cultural policy

3. The Secretariat of State for Culture and the Arts (created in 1973) consists of:

- (a) The General Secretariat, responsible chiefly for co-ordination of the various Directorates. It acts as the technical adviser of the Minister and publishes a monthly bulletin enabling exchange of views between cultural clubs and cultural centres and between the administrative offices and the Gabonese and foreign public.

(b) The Department of Culture, allotted the task of:

developing cultural artistic and folk events;

organizing the collection for the national cultural heritage;

organizing international exchanges;

examining the methods of promoting socio-cultural action and arranging for the technical supervision required to put it into effect;

assisting in the preservation of art objects, creating youth and culture clubs as well as cultural centres.

The following organizations have been established for implementing this policy:

National Languages Laboratory;

African Library and Documentation Centre;

Cultural clubs and cultural centres;

(c) The Department of the Arts and National Museums, consisting of:

a Museums Wing - a Museum of Traditional Arts and four regional museums are in the course of construction;

a National School of Arts and Crafts;

a Traditional Musicology Wing

an Audio-visual Wing

(d) The National Theatre Directorate, consisting of:

a Central Office;

an Arts Promotion and Inspection Wing;

a Theatre Promotion Wing;

the regional companies;

a permanent company:

The Information Services and the Party collaborate in the tasks of the Secretariat of State for Culture and the Arts.

4. The Secretariat of State for Information, which is responsible for the diffusion of cultural policy. The Government makes systematic use of all the mass media which assist in popularizing its activities in the cultural field. The media are catalysts in relation to national unity and fulfil the triple task of informing, entertaining and educating the masses.

5. The Gabonese Democratic Party and its special agencies, the Gabonese Democratic Party Women's Union and the Gabonese Democratic Party Youth Union. One of the activities of the Party is to organize exhibitions, festivals and contests, jointly with official bodies. Since 1972, these two Unions have been supporting the government's cultural policy by establishing cultural groups, theatrical and

ballet companies which give performances at official functions. The two Unions also have a magazine called "Dialogue".

6. It should be noted that the organizations mentioned co-operate with the Ministry for Youth and Sports and the Ministry of Tourism, in charge of the National Parks, in organizing cultural activities in common.

III. Education and culture

7. Under the Secretariat of State for Culture and Arts, there is the National School of Arts and Crafts. Arts and crafts training is given in the primary schools. The Secretariat for Information plays an important rôle in popular education and in encouraging traditional art training. On radio and television a considerable amount of time is given to cultural programmes (artistic, sporting, literary...). The oral traditions found all over the country are recorded by the mass media and through radio games young artists are encouraged to play traditional musical instruments. At the instance of the Gabonese Democratic Party and its affiliate Unions, a large number of cultural centres and clubs have been set up in towns and villages.

IV. External cultural policy

8. International cultural co-operation takes place mainly through inter-African Institutions like ICAM and international bodies like the Agency for Cultural and Technical Co-operation and Unesco. In addition, bilateral agreements with friendly States (Senegal, Ivory Coast, etc.) enable special events, such as Cultural Weeks, to be organized.

9. Cultural action abroad is undertaken by the Cultural Counsellors of Gabonese Embassies, both in respect of nationals (by ascertaining opportunities available for education, training etc.) and in respect of foreigners (by diffusion of Gabonese culture).

10. Both the Ministry of Tourism and the Ministry of Youth and Sports seek to develop cultural relations with other countries.

11. In the document on its cultural policy submitted to ICAM, Gabon expressed the desire for an early harmonization of African cultural policies with a view to creating a cadre of international repute and establishing a School of Fine Art adapted for specifically African requirements.

GHANA

I. General direction of cultural policy

1. The general direction of cultural policy is defined by the Arts Council of Ghana Act 1957, amended by the Act of 1959 and by Decree No. 232 of 1968 under the seal of the then Military Government of the National Liberation Council.
2. The law stipulates that traditional cultural values should be preserved, fostered and developed and that budgetary provision be made every year for the development of culture. Estimates prepared by the Arts Council of Ghana are taken into account in the overall development plan.
3. Between 1962/63 and 1972/73 the cultural budget rose steeply from 6,000 cedis to 574,480 cedis. The sharp rise in recent years of total national expenditure for cultural promotions by the Arts Council highlights what has been accomplished and what remains to be done.
4. Not only the quantitative expansion has been considerable; there has also been a remarkable effort at qualitative improvement in all fields of cultural and artistic expression. Cultural activities are organized on a regional basis so as to allow each region to pay special attention to its specific contribution. In this way each ethnic group is encouraged to pool its heritage in the national life and thus strengthen the cohesion and unity of the people.
5. Among the legislative texts with a bearing on the cultural policy the following may be mentioned: Decree establishing the National Museums (NLCD 387 of 1969); Statutes for the National Museums (1973.E.1.29) and a Decree concerning the definition of "antiquity".

II. Administrative structure of cultural policyA. Public or semi-public bodies

6. The Ministry of Education and Culture is entirely responsible for State Cultural policy. Its main organ for cultural promotion is the Arts Council of Ghana. The activities of the Council may be classified under the following headings:

- (a) preservation and enrichment of art and culture;
- (b) dissemination of art and culture;
- (c) maintenance and improvement of standards; fostering of the growth of new developments.

The functions of the Council also include: provision and development of cultural facilities; promotion of cultural relations with foreign countries.

7. A number of modern cultural institutions have been established in Ghana for the preservation, promotion and dissemination of culture, and others are being planned. Notable amongst national cultural institutions are: The Ghana Broadcasting Corporation, including a Film Production Department, a Music Division and an Entertainment Section; the Ghana Library Board; the National Archives of Ghana; the Museums and Monuments Board; the Ghana Film Corporation; the Ghana Publishing Corporation.

8. To meet the cultural requirements of the people, the following associations have recently been established: The National Music Association; The National Association of Craftsmen; The National Association of Artists; The National Association of Writers and Poets; The National Association of Dance; The National Association of Drama.
9. The associations operate on national, regional and district levels so as to involve as large a section of the population as possible. At these levels each association draws closely on local advice and strength and provides encouragement for the expression of local initiative. The resources of each region are satisfactorily assessed and assembled and this enables the interest of the region to be effectively represented when national cultural programmes are being drawn up. At the district level, a special effort is made to create a favourable environment which will bring to light new talents and to equip the young for creative self-expression in creative activities.

As these national associations mature with the years, their influence will grow. The Arts Council, the pivotal body of cultural administration, will contribute a good deal to effective unified control.
10. The Arts Council of Ghana has plans to establish a cultural centre at each regional capital and three cultural centres are already in existence: The Arts Centre, Accra; The National Cultural Centre, Kumasi; The Cultural Centre, Tamale. The following bodies also receive annual subventions from the Arts Council: The School of Music and Drama, Legon; The Drama Studio; The National Symphony Orchestra; The Ghana Dance Ensemble; The Arts Council Folkloric Company.
11. The Ministry of Education and Culture takes care of the Library Board, Archives and the Museums and Monuments Board. Other ministries concerned with cultural development are:

The Ministry of Foreign Affairs has a Cultural Division dealing with cultural agreements.

The Ministry of Information is in charge of press, broadcasting, television and films.

The Ministry of Agriculture takes care of parks and gardens, landscaping and environmental control.

The Ministry of Trade and Tourism provides cultural activities for the entertainment of tourists.

12. There is no formal body responsible for co-ordination and co-operation. The Arts Council could, when the need arises, intervene but cannot enforce compliance with its wishes.

B. Non-governmental cultural institutions

13. There are several clubs, societies and groups which play an active rôle in cultural affairs.
14. The Arts Council of Ghana provides the necessary form of co-ordination and co-operation.

Some of the drama groups are substantially contributing to the democratization of culture. Those staging "Concert Party Theatre" use local languages as their medium, thus conveying their message direct to the audience and thereby deepens its awareness of kinship.

III. Education and culture

15. A Department of Art in the Ministry of Education is responsible for the teaching of art in schools.

The Arts Council, through its local representatives, takes care of the arts, generally in the form of extra-curricular activities.

Organized visits are arranged to museums, exhibitions, etc. The Library Service caters for boys and girls and there are special school broadcasts and television programmes. Children's drama in schools culminates in an Annual Children's Drama Festival. The Workers College caters for adults who wish to continue their education. Evening classes are organized in all urban areas and those who cannot attend classes take correspondence courses.

The University of Cape Coast, the Specialist Teacher Training College and the Advanced Teacher Training College maintain vigorous art departments for the training of teachers. The University of Science and Technology has a Faculty of Art which comprises the following departments: Painting and General Art Studies; Sculpture and Ceramics; Design; Textiles; Gold and Silversmithing; Art Education; Pre-Degree Studies. The five-year course leads to the award of the Bachelor of Science (Art) degree.

IV. External cultural policy

16. The Arts Council operates two kinds of cultural exchange programmes:
 (a) Ghana/African countries cultural exchange programmes; (b) Ghana/non-African countries cultural exchange programmes.

17. The exchanges involve works as well as persons. Dance troupes go abroad to perform and works of art are sent out for exhibition. There are also arrangements for recruiting staff for secondary schools from the United Kingdom as well as from the Commonwealth countries, such as Canada and Australia.

Mention must be made of the U.S. Peace Corps.

18. As a member of the Organization of African Unity (OAU), Ghana co-operates in carrying out cultural programmes initiated or supported by the OAU. As these matters involve international relations, they are dealt with in co-operation with the Ministry of Education and the Ministry of Foreign Affairs.

IVORY COAST

I. General direction of cultural policy

1. If, after attaining independence, the Ivory Coast gave ten years of priority to economic development, the will to give a more important rôle to culture asserted itself during the Vth Congress (October 1970) of the Democratic Party of the Ivory Coast. An article by the Secretary of State for Cultural Affairs, Mr. J. Hie Nea, entitled "La politique culturelle de la Côte d'Ivoire", (published in a special issue of Soleil in December 1973: Arts, lettres, culture en Côte d'Ivoire), summarizes the finalities and means of the Ivory Coast's cultural policy. This policy, Mr. Nea points out, has three main preoccupations: to preserve, create, and disseminate the values of the national artistic heritage.

The country has a general development plan which, essentially, deals with its cultural preoccupations in the following ways:

- safeguarding traditions not in contradiction with progress;
- cultural animation;
- cultural dissemination;
- safeguarding, preserving and enriching the historical heritage.

2. This general development plan also concerns itself with African values; the major concern of its author (the Ministry of the Plan) is that the people of the Ivory Coast not be separated from their cultural environment. This concern explains the primary objective of the Ivory Coast's cultural policy: the promotion of a national culture, based on the cultural heritage of the country, and in harmony with the needs of a changing national society and the realities of the end of the twentieth century.

A second objective will consist in contributing to the strengthening of national consciousness and unity by causing the different cultural components of the Ivory Coast to interact.

Finally, the third objective will consist in contributing to the individual and collective enrichment of the people of the Ivory Coast, and in finding solutions to the socio-cultural problems which hamper their active participation in the national development process.

3. The legislative or regulatory texts on cultural policy which can be cited are:

a decree of 25 August 1937 (issued in French West Africa on 6 October 1937), concerning the protection of national monuments and sites of an artistic, historical, scientific, legendary or picturesque interest;

decision No. 1189 of 20 May 1970, governing the way in which book prices are established in the Ivory Coast;

decree No. 72-746 of 24 November 1973, concerning the organization of youth and physical education associations;

dispositions concerning the autonomous status of theatre and concert halls, and the organization of artistic education in schools.

II. Administrative structure of cultural policy

4. There is a State Secretariat for Cultural Affairs. Created on 1 December 1971, it is placed under the authority of the Minister of National Education, and is particularly responsible for school, out-of-school, and professional artistic training. Its other duties are:

to encourage artistic and literary creation;

to promote, animate, co-ordinate and disseminate public and private cultural activities throughout the country;

to organize national cultural events;

to promote international exchanges;

to preserve and enrich the national historical and archaeological heritage;

to protect sites;

to maintain and promote popular traditions.

5. It comprises:

A. A Directorate of Arts and Letters responsible for:

(1) the Libraries and Documentation Service,

(2) the National Library,

(3) the National Arts Institute. The Institute, which is both a training and animation centre, was created in 1964. It has the following subsidiaries:

a National Fine Arts School,

a Music School,

a National Music and Dance Academy,

a Film Department,

a Photo Department,

a Technical Service.

B. A Directorate of Cultural Manifestations which comprises:

(1) the Cultural Action and Exchange Service, to which are attached an Association and cultural exchange service, and a socio-cultural centre service;

(2) the Performing Arts and Exhibition Service to which are attached the National Ballet, National Theatre, and National Orchestra.

C. A Directorate of Museums and Popular Traditions Service to which are attached:

a Service for the protection of sites and the historic heritage, and for archaeology;

a Museum and popular traditions service (its first accomplishment was the modernization of the National Museum of Abidjan). This service, in collaboration with the Ministry of Tourism, is responsible for implementing museum regionalization and decentralization policies. The construction of four regional museums to cover, from a sociological point of view, the four large

cultural areas of the Ivory Coast, and to correspond to the touristic circuits outlined by the Ministry of Tourism, is to be completed by 1985. Another museum, now being renovated, will house the artisans of the "Office national d'artisanat d'art" (Zaranov).

6. Other kinds of co-ordination and co-operation between public bodies responsible for national and regional cultural activities can be noted. The Ministry of Information and the State Secretariat for Cultural Affairs, in particular, collaborate in view of giving a fresh impetus to radio and television broadcasting. Various cultural actions are co-ordinated by the Ministry of National Education, the Service for the Protection of Sites and the Institute of History and Archaeology of the University of Abidjan, for example, are jointly preparing an inventory of the sites, monuments, and sacred forests of the Ivory Coast. They are also conducting an archaeological study of the country.

As concerns the conservation of languages, joint action is undertaken by the State Secretariat, the Institute of Applied Linguistics and the Centre for Linguistics of the University of Abidjan, in view of promoting cultural creation and dissemination in popular languages.

7. A significant rôle, on a national and regional level, is played by several non-governmental institutions:

the "Association Ivoirienne des Gens de Lettres" (association of writers) seeks to promote literature in the Ivory Coast. It has an autonomous budget (dues);

the National Theatre Federation seeks to promote theatre. It receives a State subvention;

A National Theatre Cup, created and subventioned by the State Secretariat, was set up in 1973. About ten amateur troupes participate for the cup.

the National Dance Federation seeks to preserve and disseminate traditional dances. Its budget derives from its performances;

the National Union of Musicians in Côte d'Ivoire seeks to promote the music of the Ivory Coast. Its budget derives from membership dues.

These non-governmental institutions co-operate with one another, as well as with the corresponding service of the State Secretariat.

III. Education and culture

8. Art education (particularly at the secondary and university levels) and extra-curricular cultural activities (visits to museums, exhibitions, concerts, etc.) may have little importance in national education programmes, but artistic animation and training are assured by other means:

the National Arts Institute, both a training and animator centre;

the National Ensemble in the fields of dance and folklore;

the International Festival of Contemporary African Art created in 1973;

various exhibitions devoted to the traditional art objects of different ethnic groups.

9. In addition, five cultural animation centres were created in 1973. Their purpose is to promote culture in the villages surrounding them. The animators in charge receive a national professional training.
10. Finally, the construction of the National Library of Abidjan and the development of public and school libraries contribute to the consolidation of traditional dissemination circuits while modern circuits, such as radio, television and cinema, are more or less rapidly established.

IV. External cultural policy

11. With other African countries, the Ivory Coast's cultural policy consists of exchanges of theatrical and pictorial artists and in encouraging all African nations to participate in an annual festival of contemporary art in Abidjan. A particularly interesting initiative is the creation, in collaboration with Senegal, of a publishing house "Les nouvelles éditions africaines" whose vocation is to publish the works of little known young authors. The "Centre d'Édition et de diffusion africaine", a mixed economy firm in which the Ivory Coast has a majority interest, specializes, at the regional level, in scholastic and audio-visual material.
12. Co-operation with other countries consists in sending exhibitions of traditional arts to countries having signed co-operation agreements with the Ivory Coast. The Ivory Coast has signed bilateral co-operation agreements with many countries.
13. The Ivory Coast participates in book fairs (Nice, Frankfurt, Bologna) and biennales (São Paulo). The public bodies responsible for the participation of the Ivory Coast are the technical services of the State Secretariat for Cultural Affairs: "Service des spectacles et expositions", and "Service de l'action culturelle et des échanges".

KENYA

I. General direction of cultural policy

1. For all practical purposes, a list of the objectives of cultural policy may be taken from a government paper circulated in 1972:

to promote self-awareness and the development of human values;

to promote cultural solidarity and a sense of common destiny in Kenya's heterogeneous population;

to bridge the development gap between rural and urban areas;

to enable everyone to participate freely in the cultural life of Kenyan communities;

to ensure that quality in cultural terms is not unduly subordinated to quantitative considerations;

to reconcile Kenya's cultural heterogeneity with scientific views;

to facilitate contacts between intellectuals and the common people;

to provide art patronage without chauvinism or dictation;

to make appreciate the creative works of Kenyan artists;

to link Kenyan culture with Kenya's socio-economic development;

to involve national cultural values in all aspects of national development;

to provide adequate institutions and services for the propagation of all forms of creative art;

to construct a cultural policy in conformity with universal humanism and which will contribute to it.

2. Among the number of legislative texts with a bearing on cultural policy, mention may be made of the Decree on the preservation of objects of archaeological and palaeontological interest (Cap. 215 of the Laws of Kenya, 1962 edition).

3. If the First Development Plan made no provision for culture, the cultural programme included in the Second Plan (1970-1974) was directed towards "the realization of national unity and cohesion and the creation of national pride and sense of identity among Kenyans".

4. As Kenya is convinced that it is undesirable for foreign cultures to develop at the expense of her own cultures, the long-term programme envisages before the end of the Third Development Plan (1974-1978) the following objectives:

strengthening the work programme of the National Council of Arts and Culture and starting branches in each province to ensure success in the following initiatives: (a) organizing and developing cultural groups for music and dance, drama and art; (b) organizing training courses on comparative traditional and modern music, drama, fine art and so on; (c) organizing district, provincial and national festivals and sponsoring cultural activities outside Kenya; (d) advising the government on cultural policy; (e) studying and recommending modifications to the Kenya Culture Centre Act;

establishing a national culture centre in Nairobi and one provincial cultural centre in each province, each incorporating a suitably equipped theatre and cafeteria;

providing cultural mobile units for rural areas pending the construction of the provincial cultural centres and, once these centres are in operation, providing a mobile theatre unit to service districts.

5. One of the most acute problems which Kenya is facing is the gap between experts and the intellectual élite (who speak English) and the ordinary people. The fact that development plans continue to be published in English means that most of the people do not know the government's plans and intentions and that expatriates will continue to dominate many aspects of development. In the present situation, cultural mobilization of the nation is difficult: Kiswahili and the local languages are more effective "civilizing" forces than any foreign languages in current use.

II. Administrative structure of cultural policy

6. Cultural departments exist in the different ministries of the Government (see attached organizational chart).

7. In 1972 the Government decided to set up a national body to co-ordinate cultural activities: the National Council of Arts and Culture. In particular, the responsibility of the Council is to sponsor cultural activities in and outside Kenya, particularly the organization of cultural festivals and exhibitions at national, provincial and district levels; to advise the Government on everything connected with cultural policy; to sponsor and organize training courses on cultural activities, including folklore, traditional music, theatre and fine art.

Generally it will be the responsibility of the Council to promote public interest in cultural activities and see that these are accorded sufficient prominence in national plans for social and economic advancement.

Each province is represented on the Council together with the university, the Kenya Cultural Centre, and so on.

8. The Kenya Cultural Centre is a non-governmental body directed and administered by expatriates. This centre organizes theatrical shows and art exhibitions, but does little to promote national culture.

III. Education and culture

9. Kenya, whilst fully recognizing the importance of oral tradition - all the more important because 90% of the population is rural, devoted to the traditional drama, folk opera, music and poetry - seeks at the same time to develop the educational system as a necessary component of social welfare. The Government encourages work-oriented literacy which fosters self-improvement through productive work. Programmes include seminars for business managers, civil leaders, politicians and writers, and are concerned more with the ability to do than with the ability to read and write. Owing to their very great diversity, programmes of adult education are supervised by the Ministries of Agriculture, Health, Information, Co-operatives and Social Services (MCSS), the University of Nairobi, voluntary agencies, and so on. The MCSS co-ordinates and advises on all matters related to education.

10. Radio is the most important of the mass media in Kenya. A typical weekly programme of the Voice of Kenya's General Service includes 4 hours for adult education, one for agriculture and 3 1/2 for children, 7 hours a day for music, 2 for news, one for features. Television, by contrast, plays only a restricted rôle, as sets are still very expensive. Moreover, the fact that the

programmes mostly come from abroad and are in English cuts out a large number of potential viewers, since only 2% of Kenyans understand English well enough to follow a television programme. Television programmes should strengthen African identity and personality and disseminate African values rather than the Western values of English and American films.

11. The rôle of museums is recognized in the 1970-1974 Development Plan: "They must present to the public a variety of educational opportunities, and they must also engage in scientific research which will support their educational programme. The display of exhibits and the dissemination of information to schools, colleges and the general public will be enhanced by several means: the development of a central museum school and education centre; the operation of a mobile unit; the promotion of local museum clubs; closer collaboration with other educational centres, and in particular with the University College, Nairobi". This quotation does not refer to the training of Kenyan personnel. Museums attract eminent scientists from abroad. In the museums, as in other spheres of cultural life, the present predominance of expatriate staff should be reduced considerably.

12. The basic weakness in the education is irrelevance. It lacks a full Kenyan component. Outside experts have continued to perpetuate the colonial myths in Kenyan education. The traditional arts, drama, music, social and scientific ideas must be included at all levels from kindergarten to university. Public debates on the issues of cultural development would help. Part of Kenya's tradition may have a European complement, but foreign overemphasis is a distortion of Kenya's cultural identity.

13. Art education is provided in primary and secondary schools and included in the curricula of the teacher-training colleges. Various departments of the university incorporate a local content in their teaching and research programmes.

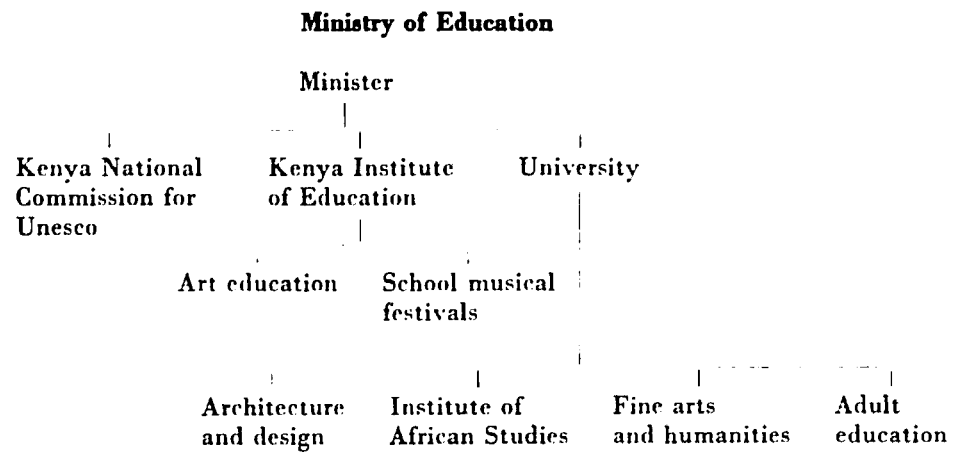
14. The University's Institute of African Studies, established in the middle sixties, was made responsible for research in musicology, linguistics, literature, history, social anthropology, traditional arts, crafts and belief systems. It is also concerned with cultural studies in all the provinces. The Institute of African Studies and the Kenyatta University College are also involved in basic research in African music. The Ministry of Education has a section which deals with music in education, and the Government have recently demanded that a greater place be accorded to African music in the curriculum (especially in teacher-training colleges). With the financial and moral support of the Government, the Kenya Institute of Education, the Institute of African Studies and other agencies have been doing a lot of research on traditional music and dances. The Ministry of Tourism and Wild Life established the group Bomas of Kenya, a dance troupe which can perform all the dances of Kenya.

IV. External cultural policy

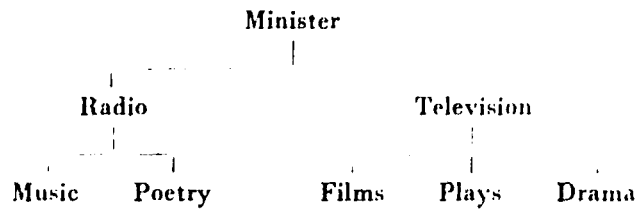
15. One of Kenya's tasks is the adoption of legislation which will prevent the illegal export of cultural property. Effective legislation would save the country from having to pay exorbitant prices to buy back art objects which should never have been allowed to leave the country in the first place. The National Council of Arts and Culture will have to act quickly to rectify the present situation. It is the task of the Council to promote the necessary legislation or revision and then ensure that this legislation is implemented. It should be informed of any excavations which are taking place.

16. Kenya seems to have a great deal left to do in organizing cultural activities in conformity with the country's tradition and in liberating itself from foreign directives which have strongly marked its past. Conscious of this situation, the Government is promising its solid support for setting up both in Nairobi and in the rest of the country the necessary institutions.

Government ministries with culture component



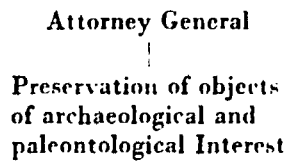
Ministry of Information and Broadcasting



Ministry of Commerce and Industry



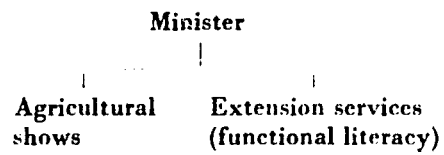
Office of the Attorney General



Ministry of Tourism and Wild life



Ministry of Agriculture



REPUBLIC OF LIBERIA

I. General direction of cultural policy

1. Direct cultural intervention by the State is a relatively new phenomenon. Yet culture as such is given considerable prominence in the Liberian Constitution. Although the word "culture" does not actually appear, implicit within it are the elements which provide for the free and uninhibited evolution of culture and its enjoyment by the people in their own fashion. Article I of the Constitution, entitled the "Declaration of Rights", states that: "The end of the institution, maintenance, and administration of Government is to secure the existence of the body politic, to protect it, and to furnish the individuals who compose it with the power of employing in safety and tranquillity their natural rights and the blessings of life, and whenever these great objects are not obtained, the people have the right to alter the Government, and to take measures necessary for their safety, prosperity and happiness".
2. In 1952, an act creating the Bureau of Folkways, recalled that the greatest obstacle to full integration and national unity lay in the absence of a synthesis of the two great streams of culture - Western and African. In achieving that synthesis, it would be extremely important to know the cultural patterns of the 16 main tribes of Liberia, including their folkways, mores and ethnography, their languages and dialects. The right of all tribal and ethnic groups to develop freely and to safeguard their cultural identity is one of the first principles of Liberian national life.
3. The principal aims of Liberian cultural policy are:
 - (a) to permit individual and national fulfilment in a strong, stable and progressive State;
 - (b) to build a modern State in which there is freedom from want, ignorance and disease, but in which traditional values and the national soul are nevertheless developed, refined and preserved in perpetuity;
 - (c) to preserve its own freedom and assist all peoples yet under the yoke of oppression to achieve freedom and independence.
4. Amongst legislative texts with a bearing on cultural policy may be cited the law of 10 March 1952, amended 1 June 1962, providing for the creation of an office to compile and preserve all relevant information about the folklore, mores and customary laws of the various ethnic and linguistic groups.

II. Administrative structure of cultural policy

5. The Ministry of Information, Cultural Affairs and Tourism has a Bureau of Culture set up in April 1963. This Bureau is responsible for implementing cultural policy in Liberia.

The Act of 1963 creating the Bureau of Culture defined its functions as follows: "The Chief of the Bureau of Culture shall be appointed by the President upon the advice and consent of the Senate. It shall be his duty to plan and initiate programmes in Liberia for the production, improvement and popularization of Liberia's indigenous arts and handicrafts; to execute programmes for the preservation of the folklore, mores and indigenous culture of the nation; to operate the National Cultural Centre and the Ethnographical Museum". This act clearly makes a distinction between "culture" and "folklore" and reflects a significant advance in public consciousness of the importance of culture in Liberian life.

The same Act provides for the appointment of a deputy minister and several assistant ministers as may be required for the effective operation of the Ministry. An Assistant Minister for Cultural Affairs is responsible for the cultural programme of the Ministry. He is the immediate superior of the Chief of the Cultural Bureau.

6. The Bureau's activities are carried out at the National Cultural Centre, in Kendeja, near Monrovia, which itself typifies the use of culture as an instrument of integration. The centre is designed to provide a panorama of tribal life customs and traditions. Representatives of all the tribes live and work at the centre, practising and even perfecting one another's music, dance, and arts and crafts. The aims of the centre are: to project the cultural image of the country; to encourage and improve indigenous arts and crafts; to furnish a base for the National Cultural Troupe; to provide an outlet for Liberian arts and crafts; to preserve the country's traditional art forms.

7. As the centre was being built, the Sande School for girls was established for training dancers who would form a nucleus of the National Cultural Troupe. Boys were also recruited from the Porro School for this purpose.

A certain number of associations seek to promote culture or are concerned with some specific aspects of cultural development:

The Liberian Authors' Society is concerned with the promotion of Liberian literature;

The Press Union of Liberia aims to help develop and maintain high standards and to protect the rights of pressmen;

The Liberian Research Association has as its objectives the co-ordination of research information, the improvement of opportunities for research, and the presentation of results.

8. Other such institutions are the Liberian Historical Association and the Literary Club of Liberia and the Liberia Arts and Crafts Association whose aims are as follows:

to uphold, protect and promote the arts and crafts of Liberia and the world as a whole;

to encourage the arts and crafts among interested persons or groups through training, exhibits, sale or otherwise;

to enhance the professional status and personal self-development of its members and interested individuals or groups;

to associate and seek membership and cordial relationships with other accredited organizations, local or international, which foster the afore-said objectives.

III. Education and culture

9. The population is predominantly young, and the Government recognizes that it is in the hands of the young that the future of the nation lies. In fact the largest single instrument of State cultural policy is education. As a means of tackling the problems of mass illiteracy and a subsistence economy, an integrated programme will use rural schools both to improve the level of education and as community development centres. The Government faces two major tasks:

(a) to expand educational opportunities and facilities so as to ensure the real democratization of education; (b) to improve the quality of the output from education at all levels and make education more responsive to national needs. The conservation of local culture is one of the Government's priorities and it proposes to teach Liberian languages to all children and envisages the possibility of one national Liberian language.

10. One of the most significant developments in recent years has been the cultural reawakening in the educational institutions. It started with one school (Tubman High School) and then numerous schools began to practise cultural activities. Thus, each school has its programme of dramatic comedies or songs depicting Liberia's traditional life. The Tubman High School also organized a Comparative Studies on African Cultures curriculum, which provides a blueprint for an African study programme throughout the Liberian educational system, a practical demonstration of the Government's determination to promote the study, development and preservation of Liberian national culture.

11. The University of Liberia has a traditional and modern art programme, taught by some of the nation's leading artists. Art is also an optional subject in many schools.

The cultural education of adults is provided by the National Cultural Centre and the different mass media.

IV. External cultural policy

12. Liberia has entered into cultural agreements with several countries in order to foster mutual understanding and co-operation. These agreements enable Liberians to go abroad for specialized training and provide for exchanges of artists and entertainers.

13. There are also some student exchange programmes, one of which is Youth for Understanding between Liberia and the United States. The Ministry of Education supports a student exchange scheme between Liberia and the Ivory Coast. The International Children's Summer Village enables 11-year-old children to visit a particular country for a month's summer vacation. There are also exchanges at faculty level in the institutions of higher education.

MALAGASY REPUBLIC

I. General direction of cultural policy

1. The cultural policy of the Malagasy Republic rests on the following pronouncements, laws and statutory regulations:

The policy speech of the Head of the Government delivered on 27 July 1972:

"In the field of culture and especially in that of education, a veritable revolution will be undertaken in co-operation with parents, teachers, pupils and students. Our educational system has for too long tended to aggravate those economic and social imbalances the unfortunate consequences of which we experience to this day. The objective must therefore be to democratize and Madagascarize the system in an intelligent and realistic manner. Democratizing will mean making the means of knowledge and education available to all according to the aptitudes and merits of the individual without regard for social position or wealth. Madagascarization will mean adopting both programmes and methods to the needs and realities of the economy and of the nation, which will involve especially the reconversion of a certain number of existing establishments. The productivity of the system as a whole will have to be improved by removing the rigid compartments that separate the various levels in teaching. Further after his schooling, each citizen should have the opportunity for social and professional development and the efforts of the Government will be directed towards generalizing a system of higher training and permanent education. And finally, art and culture can no longer be the preserve of the few and the privileged, even in respect of those universal values which we do not wish to neglect but which should not stifle the richness of our own values. On the contrary, opening the country to the world will enable us to re-discover our own heritage."

2. The declaration made by the Head of the Government on 14 December 1972:

"It is now time to mobilize all those concerned and all the available abilities for the purposes of giving our 'cultural revolution' the content and the direction required by the higher interests of the nation. Our main concern must henceforth be to render justice to all our forgotten countrymen and to establish a balance in our national community which does not allow the Coast to be sacrificed for the Highlands nor the countryside for the towns. In the same way, we must firmly reject all types of instruction that increase the number of unemployed intellectuals, in favour of an educational and training system in strict relationship with the country's economy which will normally ensure the integration of young people in professional life at the end of their schooling, and also that the educational system itself no longer leads to alienation in the Malagasy character."

3. Ordinance No. 73-050 of 7 September 1973 regarding the safeguard and preservation of cultural property.
4. Decree No. 73-230 of 21 August 1973 regarding the general organization of the Ministry of Education and Cultural Affairs and establishing a Cultural Property Protection Wing under the Directorate of the Department of Culture.
5. The general development plan for 1974-1977 envisaging "a privileged place for culture and national cultural values" in the reform of the educational system. The plan provides, parallel to formal education, an informal education, aiming at providing non-schoolgoing young people and adults with opportunities not only to perfect their professional knowledge but also to supplement it with cultural education.

6. In the linguistic field, efforts have been undertaken at university, secondary and primary levels to promote the Malagasy language:
 - (a) at university level, a Department of Malagasy Language and Literature has been set up for the purpose of undertaking research into Malagasy culture and of training teachers to impart instruction in Malagasy language, literature and civilization in secondary schools;
 - (b) in the schools, progressive introduction of teaching in the Malagasy mother tongue;
 - (c) in the Higher Institute of Pedagogic Research and Training, elaboration of teaching methods in Malagasy language and civilization (preparation of pedagogic indexes for teachers, of radio programmes for teachers and public).
7. In the case of communities still keeping up their traditional cultural values, efforts are being made to encourage them to promote traditional culture by:
 - (a) organizing folk festivals (song and folk dance contests arranged by the authorities);
 - (b) organizing handicrafts exhibitions (annual fairs in which the village communities are invited to participate, permanent exhibitions of Malagasy handicrafts in the big towns...).
8. Efforts by private initiative are also encouraged, for example, establishment of private cultural centres open to the public, most of such centres being concerned with research into cultural identity.
9. Among the legislative provisions with a bearing on cultural policy, mention may be made of Ordinance No. 73-050 of 7 September 1973 regarding the safeguard and preservation of cultural property.

II. Administrative structure of cultural policy

10. Article 18 of Decree No. 73-230 of 21 August 1973, defining the functions and general structure of the Ministry of Education and Cultural Affairs, sets out the organizational chart of the Directorate of the Department of Culture, consisting of all the official bodies dealing with the search for national identity and promotion of Malagasy culture, as below:

the Madagascarization Wing, which co-ordinates and promotes research and activities aiming at describing the Malagasy ethos;

the Libraries Wing which in addition to the usual organizing and administrative duties, deals mainly with development of books and public reading;

the Cultural Property Protection Wing, dealing with museums, historic sites and monuments and the inventory, maintenance, restoration administration and development of these assets;

the Arts, Letters and Cultural Animation Wing, dealing with the instruments of cultural and artistic action, such as organization of training, provision of assistance to artists and writers, co-ordination and animation of artistic productions and publications;

at the central level, a National Music Council concerned with encouragement of Malagasy music and teaching of music both in and out of school.

The Council co-operates with the International Music Council and with Unesco.

11. Due to inadequacy of finance and shortage of qualified personnel, the Department of Culture is not yet in a position to decentralize its activities. At regional, provincial and local level, therefore, cultural development remains in the hands of semi-official and even private bodies.
12. At central level, co-ordination between official and non-official bodies is effected by the Department of Culture of the Ministry of Education and Cultural Affairs. At provincial level, this is done by the provincial educational administration in conformity with the Department's directives. At local level, the village school master helps the village community and its leaders to carry out cultural activities.
13. A variety of non-official cultural institutions is to be found at national level, for instance: the Malagasy Writers' and Poets' Association; the Painters' Association; the Handicrafts Association; a number of denominational and non-denominational youth associations; the churches; the cultural centres of foreign embassies accredited in Madagascar. These institutions also have branches at regional and local level.
14. Co-ordination and co-operation between most of these non-official bodies and the Department of Culture of the Ministry of Education and Cultural Affairs is regulated by Decree No. 73-230 of 21 August 1973 defining the functions and structures of the Ministry.

III. Education and culture

15. Instruction in the arts in schools is organized by the Directorate of the Department of Culture, which has set up specialized committees for the purpose in music, the plastic arts and literature. Music and drawing are taught in primary, secondary and technical schools, but in spite of efforts to train specialized teachers, their number is inadequate and it is consequently impossible to ensure art instruction according to the programmes. At university level, teaching of arts does not exist because of lack of qualified personnel. Cultural activities out of school are organized according to the individual initiative of heads of schools and teachers. In some schools where cultural centres exist, such activities play an important part in the leisure time of pupils. The programme of the Department of Culture provides for the establishment of institutions for the cultural education of adults. For example, libraries have to be set up in places with more than 5,000 inhabitants and the information rooms existing in some localities have to be developed into popular cultural centres. For the present, cultural education for adults is partially provided for by private bodies, by the press and by radio and television. The cultural centres of foreign embassies also contribute by organizing mobile exhibitions, public lectures, film shows, etc. A training centre for cultural animators to work in schools and village communities was in existence and is due to resume activity.

IV. External cultural policy

16. As a member of the OAU, Madagascar regularly participates in the cultural conferences organized by the OAU, such as festivals, exhibitions etc. As a country in the African region, Madagascar participates in all cultural conferences and events under the auspices of Unesco which concern the African continent, such as conferences, meetings of experts etc. Madagascar has entered into bilateral cultural agreements with various countries, in accordance with the orientation of its external policy, and in the multilateral field, participates in the activities of international organizations such as Unesco and the Cultural and Technical Co-operation Agency.

17. Madagascar being by virtue of its geographical situation a virtual cross-roads of cultures and civilizations, the Ministry of Education and Cultural Affairs has, in co-operation with Unesco and Member States, undertaken a programme of research on the African and Malay elements of Malagasy culture.

18. The official organs dealing with external cultural policy are:

the Ministry of Foreign Affairs, which negotiates the cultural agreements between Madagascar and friendly countries. These agreements are implemented by the other ministries each in its own field;

Malagasy embassies abroad, especially in Paris, which undertake cultural action in respect of students, to the extent possible.

19. The Government encourages all activities that help to make Malagasy culture in all its forms known abroad, such as, tours of artists in European and American countries, participation of Malagasy artists in African and non-African festivals, exhibitions of Malagasy civilization in Switzerland etc.

The official body concerned is the Department of Culture of the Ministry of Education and Cultural Affairs, and its rôle consists of selecting the artists, finding the funds and arousing the interest of the public. These tasks are left to non-official bodies when the cultural participation envisaged has no official or national character.

ISLAMIC REPUBLIC OF MAURITANIA

I. General direction of cultural policy

1. In July 1971, the Congress of the Mauritanian People's Party took the decision to formulate a cultural policy and fixed the objective as "the creation of a society both with an inner equilibrium of its own and at the same time adapted to modern developmental requirements. In other words, a society in which the citizen would first and foremost be rooted in his own culture and imbued by his glorious past, but would also be open to the modern, technological world in which he would become an active producer, in a position to respond to the legitimate aspirations of his society". The principal features of the action required to attain these objectives are: rehabilitation of the Arabic language, particularly in the context of educational reform; purification of religion; authentication and legitimization of the national cultural heritage, principally by means of a complete inventory and implementation of a bold policy of scientific research. On 31 July 1972, the National Assembly passed Law No. 72/160 for protection and development of the prehistoric, historic and archaeological national heritage.
2. In view of the fact that cultural action is above all a form of political action, it is by and through the Party and its ideology and day-to-day political action that the cultural programmes adopted achieve both legitimacy and capacity to spread. Thus, cultural action is both democratic in inspiration and popularist in implementation.
3. The functions of the Ministry of Culture and Information and the central organizational structure created for it were laid down by Decree No. 73/034/PR of 30 April 1973. On 12 May 1974, the National Political Bureau, the highest organ of the State, adopted the cultural policy placed before it.
4. The general development plan includes provisions for cultural matters. The cultural sectors covered are:
 - (a) scientific research, meaning thereby the social sciences (archaeology, history and archives, oral and linguistic traditions, sociology and literature);
 - (b) presentation and diffusion of culture (museums, libraries, cultural publications and programmes);
 - (c) establishment of structures for culture and the arts (theatre, music, oral poetry, setting up of regional cultural centres as provided for in the cultural programme);
 - (d) publication and distribution of books.

Mauritania's cultural policy is inspired by specifically national values based on the fact that we belong to an Islamic, Arab and African civilization.

5. The principal achievements of the last ten years are:

continuation of the archaeological excavations begun more than ten years ago;
 implementation of legislation establishing regulations for research;
 continuation of the census of manuscripts undertaken since 1965 (the provisional catalogue contains 5,000 titles);

inauguration of the National Museum and National Library (27 November 1972); the recent establishment of the Mauritanian Institute of Scientific Research (Decree No. 74/243 of 31 December 1974).

III. Administrative structure of cultural policy

6. A. Official and semi-official bodies (see attached note)

1. The Ministry of Culture and Information is responsible at national level for the whole cultural policy of the State. Set up by Decree No. 71/251 of 29 August 1971, the Ministry includes inter alia a Directorate of Cultural Affairs entrusted with implementation of cultural development policy. This Directorate consists of:

- the Institute of Scientific Research;
- the Libraries Division;
- the Museums Division;
- the Arts Division.

The Directorate is financed mainly by funds from the State budget.

2. In addition to this organization, there is a Directorate of Artistic and Cultural Animation, under the Ministry of Youth and Sports, which deals with Youth Institutes, where certain cultural activities are sometimes organized (theatre, small reading rooms). This Directorate also is financed from the State budget.

The activities of the Directorate are directed principally at young people, whereas the more scientific activities of the Directorate of Cultural Affairs are intended for all strata of the population at all levels. This is one of the differences between these two organs, both of which are public bodies concerned with cultural activities. A concrete example: the participation of the country in every youth festival is organized by the Ministry of Youth and Sports through the Directorate of Artistic and Cultural Animation, whereas art festivals in general come under the Directorate of Cultural Affairs, in other words, under the Ministry of Culture and Information.

3. Co-ordination and co-operation exists between these two departments for the purpose of avoiding overlapping in their respective functions.

B. Non-governmental cultural institutions

7. Non-governmental institutions, in the legal sense of the term, fulfilling any significant cultural rôle do not exist. However, there are a certain number of traditional private schools and private libraries which co-operate with the official bodies and receive financial assistance in the form of annual grants from the Ministry of Culture and Information.

III. Education and culture

8. The cultural programme envisages the creation in each of the 12 regions of the country and the district of Nouakchott of a Cultural Centre comprising all the structures required for undertaking cultural activities. The programme also provides for the training of cultural animators and the definition of their functions and rules of service.

9. Apart from the recently created Nouakchott Regional Centre of Education and Animation, whose programme includes the cultural training of adults there is no other organization specially entrusted with promoting such training (leaving aside the cultural centres of embassies accredited in Mauritania). The educational system does not include any organization for teaching of the arts.
10. To implement the decisions of the various Congresses of the Party and especially that of July 1971 it is necessary:
- to develop scientific research by creation of new operationally equipped structures;
 - to increase or strengthen the means of diffusion in printing and publishing, in broadcasting (still in its infancy), in the press and in news filming (virtually non-existent);
 - to programme and generalize adult education and systematize encouragement in a suitable manner in existing cultural undertakings;
 - to create the organizations required for diffusion of Mauritanian art.
11. The National Museum's tasks is to intensify its policy of collecting ancient and traditional art objects, establishing national collections, organizing the presentation of the national heritage and arranging for mobile exhibitions both in the country and abroad. It will also have to establish exhibition halls in the regions to be attached under the regional cultural centres and work out exchange programmes with foreign museums.

The National Library consists of an Acquisition and Exchange Department and a Department for Public Reading Rooms.

A cultural magazine and various cultural programmes are due to be established. The question of setting up an Institute of Mauritanian Art, a Book Publishing and Distributing Centre, a National Cinematographic Centre and regional cultural centres is under consideration.

IV. External cultural policy

12. For Mauritania, cultural co-operation is based on a desire to open the country to modern influences as well as to make Mauritanian cultural values known to and appreciated by the outside world:
- (a) cultural co-operation with other African countries consists of visits of persons concerned with culture and exchange of cultural programmes, performing artists and folk groups so that the cultural resources of the respective countries become better known;
 - (b) so far as countries outside Africa are concerned, co-operation is based on the assistance that these countries can give, often in the form of equipment, scholarships and training courses.
13. The official body in charge of these forms of co-operation is the Ministry of Foreign Affairs, which undertakes specific cultural action abroad in order to make the national culture known in other countries.
14. Note. The Fourth Congress of the Mauritanian People's Party held at Nouakchott on 15-21 August 1975 took new decisions as a result of which Culture will henceforth constitute a department by itself, while Information, which was so far associated with it, will form along with Telecommunications a separate department.

MAURITIUS

I. General direction of cultural policy

1. The basic principles of the cultural policy of Mauritius are stated in the Constitution which asserts the cultural reality of Mauritius through recognition of the need to maintain its "unity-in-diversity". This assertion is that of an absolute "Mauritianism" which, in the same manner as "Africanism", expresses itself in the principle of unity-in-diversity and recognizes a necessarily plural and polyvalent art. In fact, "in view of the plural composition of the population, Mauritius derives its cultural heritage equally from Europe, from Africa and from Asia. Thus, Mauritian art combines a Creole folklore, the 'séga' inherited from Africa and the folklores originating in India, France and China... the Creole dialect coexists with French, English and Oriental languages, chiefly Hindi, in a mutual respect and appreciation of different ancestral cultures".
2. Ever since the country attained independence in 1968, there has been an increasing awakening of the national consciousness, leading to the constant search for a Mauritian identity and for common values, for the purpose of maintaining a balance between Oriental and Occidental influences. The public authorities take it constantly into account that in a multiracial, multicultural, multilingual and multireligious society, certain authentic values have to be preserved. There exists more than ever before the desire to show that the postulate of unity-in-diversity must necessarily remain the prime objective.
3. Among the laws relating to cultural policy, mention may be made of the Ordinance concerning ancient monuments, ch. 288, 16 March 1944.

II. Administrative structure of cultural policy

4. Cultural policy is dealt with by the Ministry of Education and Cultural Affairs in co-operation with the other ministries. While the responsibility for cultural policy falls within the jurisdiction of the Ministry of Education and Cultural Affairs, other ministries - such as the Ministry of Youth and Sports, the Ministry of Information, the Ministry of Local Government, the Ministry of Planning and Development and the Ministry of Foreign Affairs - are also associated to a certain extent with questions having a bearing on cultural policy. The Ministry of Education and Cultural Affairs absorbs about 12%-13% of the country's annual expenditure.
5. The Ministry of Youth and Sports, which undertakes numerous activities in the cultural sphere, has inter alia the task of organizing youth activities, registering youth clubs, co-ordinating the participation of youth in community services and promoting sport to the maximum extent. The Ministry's programmes show clearly that the authorities are particularly concerned with consolidation of national unity, organization of festivals of dramatic art for youth, intensification of the family planning programme and of the co-ordination of sporting activities, and with training and holiday camps. The major objective is democratization of culture and of sport, so as to reach the greatest possible number of young people.
6. The Ministry of Information and Broadcasting and the Ministry of Communications co-ordinate their activities with the aim of placing Mauritius in the forefront of information, both in the national and the international context. Development of the mass media is considered essential for the spread of science, education and culture.

7. The National Commission for Unesco plays an important rôle in the cultural field in the shape of advice to the ministries and other bodies concerned, expert missions, implementation of Unesco programmes.

III. Education and culture

8. The Mauritian Institute, a government-financed body under the Ministry of Education, deals with certain aspects of culture and undertakes academic research.

The University of Mauritius has decided to set up a Faculty of Mauritian, Oriental and African Cultures.

In addition to English and French, Oriental languages are also taught in the schools. An Ecole Normale exists for training of primary school teachers, with programmes of study including theory and practice, arts teaching and allied cultural activities. A Pedagogical Institute has recently been established to undertake the functions of an Ecole Normale Supérieure.

9. Along with Western music, Oriental music and Asian theatre are increasingly flourishing. The Ministry of Youth and Sports, which organizes contests of dramatic art in English and French, has lately given greater encouragement to the Hindi theatre. Radio and Television regularly broadcast not only Eastern and Western music but also the "séga" which goes back to the period of Black immigration from Africa and Madagascar. A National School of Music, Dance and Theatre is due to be established to reflect these facets of the national culture.
 10. Mauritius has no traditional handicrafts of its own. The various racial communities carry on the type of craft work inherited from their country of origin but using local materials, with the result that Mauritian handicrafts are not without Oriental, African and European influences. The local needlework (with vacoas leaves, raffia, rattan, vetiver and aloe fibre etc.) is encouraged by the Cottage Industries Office under the Ministry of Education and Cultural Affairs, and by the Government Tourist Office. A number of voluntary organizations work in co-operation with the Government in order to train young people to improve the quantity and quality of their work and to establish sale and exhibition centres. These private ventures seek to promote the local arts and crafts, which constitute an active part of cultural life.
- The tourist industry as well as the promotion of handwork in schools open up excellent avenues of development for handicrafts.
11. Art study has become an almost compulsory discipline in the schools, which are encouraged by the authorities to give the maximum importance to aesthetic education. Students are encouraged to participate in poster competitions, both national and international, and the municipalities consider it a duty to establish art galleries. Reading being at the base of culture and education after completion of schooling, the development of libraries has been encouraged.
 12. The first libraries, both public and private, were set up at the beginning of the nineteenth century: municipal libraries, the library of the Mauritian Institute, the school and university libraries, the library of the Sugar Research Institute. Libraries exist mainly in the towns, but steps are being taken to meet the need of the rural areas. The school library service has been extended also to Rodrigues, the dependency of Mauritius. A Libraries Council functions as co-ordinating centre for all the libraries of the island.

13. The Archives Service is not only the oldest in Mauritius but also in the whole of the southern hemisphere. Under the Ministry of Education and Cultural Affairs since 1957, it fulfils the highly important function of preserving the public records and making them available to research workers and of getting together all documents of public utility. The Archives regularly publishes bibliographies and participates in exhibitions on historical and cultural subjects.
14. Maintenance of monuments comes under the Ministry of Works. The aim is to make the people more aware of the historic past of their country. The general opinion is that the authorities should undertake restoration or reconstruction of monuments that have disappeared, not only in order to protect the cultural heritage but also to contribute to promotion of cultural tourism.
15. The principal museum, well known to tourists as well as to students, is that at Port Louis which is more than a century old. The official policy is to make increasing use of museums in education and to enrich their collections.
16. The island's press, along with printing and publishing, has a substantial history. In 1972, each copy of a newspaper could count on 10 readers; there are at least 12 dailies, 14 weeklies or periodicals as well as various magazines and bulletins. The daily papers are mostly in French but there are also newspapers in English, Chinese, Hindi and other Oriental languages. In the sphere of news broadcasting, four medium-wave and six short-wave broadcasting stations exist and the number of radio sets is estimated at 107,000. There are 35,000 television sets. Fifty-three cinema halls provide about 152,000 places. Radio and television cover the various aspects of cultural life, and the programmes, which are mainly in French and English, are now giving a considerable amount of time to Hindustani, Chinese, Maharathi, Telegu, Tamil and the Creole dialect.

IV. External cultural policy

17. Bilateral cultural agreements have been concluded with Egypt, France, India, Senegal and the Soviet Union. In the multilateral field, Mauritius is a member of Unesco, ICAM, OCAM, OAU, ACCT, as well as of the Commonwealth and of other organizations. Cultural co-operation policy is the responsibility of the Ministry of Education and Cultural Affairs.

REPUBLIC OF THE NIGER

I. General direction of cultural policy

1. The essential aim of this policy is to restore to the people the cultural authority and initiative which it once possessed, on the basis of the education of youth and integration of the Westernized élite in the life of the people. The new direction given in the last two years to practical and popular education has ushered in a constructive period of establishment of experimental popular schools, of orientation of village schools towards a genuinely rural character, of practical adult education classes for the villagers in which local languages are used and of the orientation of regional schools towards a system combining more completely the popular experimental school, the village school, the vocational school and the special school.
2. The scope of instruction given in the various mother tongues is widening and future action will give priority to the rural sector, with the aim of reestablishing a community threatened by exodus and of creating an important rôle for young people.

Introduction of cultural activities into the school through the co-operation of professional artists is intended to create an interest leading to participation of the individual.

3. The general development plan includes provisions in the cultural sphere in the following sectors: folklore, theatre, song and dance.

II. Administrative structure of cultural policy

4. The cultural sector comes under:

the Cultural Affairs Wing of the Secretariat of State for Youth and Sports attached to the Office of the President, which deals particularly with the Youth and Culture Institutes, with non-schoolgoing young people and with the National Artistic Ensemble;

the Ministry of Foreign Affairs and Co-operation, which has a Directorate for International Organizations and Cultural Affairs dealing with international cultural exchanges.

5. Mention may also be made of the Cultural Committee of the National Commission for Unesco under the Ministry of Education. Except for the Islamic committees and the committees for non-schoolgoing youth which have a local field of action, the other cultural institutions function at national level.

Co-ordination and co-operation between official and non-official bodies is effected by the controlling State authority, either the Secretariat of State for Youth and Sports or, in the case of the Islamic committees, by a co-ordinator with the designation of Islamic Counsellor to the Head of State.

6. Reference may also be made to bodies like the National Museum, the Social Sciences Research Centre, the Association of Radio Clubs, the Literacy Service, the Association of Niger Film Producers, the Association for the Blind, the Niger Writers' Association, the National Tourist Office, the National Artistic Ensemble.

7. The National Museum was established in 1959 under the Ministry of Education for the purpose of presenting a synthesis of all the traditional ways of life found among the communities of the country. Its basic aim is to preserve traditional techniques, the disappearance of which would be a great loss to the cultural heritage, and thereby to restore handicrafts to their old value and provides a means for young people to be integrated into the productive process.

8. The Social Services Research Centre (CNRSH).

From 1960 onwards, the Government has required that research be directed along two main lines, namely, fundamental studies relating to major ethnical groups and an approach to the major human problems arising out of development projects.

The four scientific departments deal with archaeology, history, languages and economics.

Since it was established, CNRSH has made sound recordings of historical, literary and religious texts, including the translation into and commentary in Zarma of the whole text of the Koran and the collection and reproduction of ancient manuscripts in Arabic and Ajami (about 2,000 MSS).

CNRSH undertakes its own publishing and actively participates in Unesco's General History of Africa, in the preservation of cave drawings and in important applied linguistic projects. In this context, it was one of the promoters of the establishment of the Regional Documentation Centre for Oral Tradition at Niamey, which in 1975 became the Oral Tradition Historical and Linguistic Centre of the Organization for African Unity.

Under the biennial programme of co-operation with the Regional Documentation Centre for Oral Tradition, CNRSH has undertaken projects relating to African history and languages and research in liaison with the Federal Linguistic and Cultural Centre at Yaoundé (Cameroon); the Institute of Applied Research in Dahomey; the Scientific Research Centre in Upper Volta; the Institute of Social Sciences in Mali; the Amadou Bello University of Zaria (Nigeria); the Abdulay Bayero College of Kano (Nigeria); the Institutes of African Studies and the Departments of History of the Universities of Ibadan and Ife (Nigeria); the Institute of Social Sciences at N'Djamena (Chad) and the Institute of Social Sciences at Lomé (Togo).

By Decree No. 74-123/PCRS/MEN/JS of 4 June 1974, CNRSH became part of the University of Niamey with the designation: the Social Sciences Research Institute (IRSH).

9. The Association of Radio Clubs, established in 1962, consists of groups of listeners who participate in sound recordings of subjects relating to social and economic development.

10. The Literacy Service. When Niger became independent on 3 August 1960, it had one of the lowest rates of school attendance in Africa. As a result of a successful experiment in adult literacy in the Hausa language carried out in 1962, the Government was encouraged to set up, by Decree No. 136/MEN/ALPHA of 6 November 1963, an Adult Literacy and Education Service under the Ministry of Education, which has taken an active part in various linguistic seminars.

11. The National Audio-Visual Centre. Audio-visual techniques in Africa especially are greatly assisted by a remarkable psychological predisposition of the African people due to their ancient oral traditions and profound visual culture. The task of the Centre is "to produce the audio-visual means that encourage projects for developing the human personality" and it carries out research and training functions.

12. The Franco-Niger Cultural Centre. The Niger Film Producers Association, whose activities concern the promotion of the cultural heritage; the Niger Writers' Association; the Niger Association of the Blind; the National Tourist Office; the Youth and Culture Institutes; the National Archives Service; the Niger Theatre Company.
13. Reference may be made to the Samarias, which bring together the mass of young people, for the purpose of undertaking communal works and cultural activities. The latter include music and dance festivals, traditional wrestling championships etc.
14. The Medersas have a notable cultural impact, one of the happy results of which is the West African Islamic Institute at Niamey.
15. The Voice of Sahel: the Niger Radio-Television Organization (ORTN), the major task of which should be mass education. At the present stage, radio is merely a means of entertainment and diversion but it will have to undertake an important rôle in preserving and developing cultural values through broadcasting of tales, proverbs, riddles in the oral tradition, and diffusing the cultures of the various communities.

The Press and News Film Service is one of the Directorates of the Ministry of Information.

16. The Association of Niger Journalists aims at promoting a journalism in the service of a developing country.

III. Education and culture

17. The national education system has no organization specifically entrusted with art instruction. The National Museum has set up a handicrafts training unit. A People's University is available for adults.

IV. External cultural policy

18. Niger's external cultural co-operation is based on the bilateral cultural agreements entered into with African and non-African countries. In the multilateral field, Niger is a participant in the activities of ICAM, of OAMPI, of the Cultural and Technical Co-operation Agency and of the Oral Tradition Historical and Linguistic Centre of the OAU.

International cultural co-operation is handled by the Ministry of Foreign Affairs and Co-operation.

Niger's cultural action abroad takes place also in the form of participation in exhibitions and of the tours of the National Artistic Ensemble. It also participates in the Festival of the Arts of Black Africa.

FEDERAL REPUBLIC OF NIGERIA

I. General direction of cultural policy

1. Under the Nigerian federal constitution, each of the States has extensive powers in the field of cultural policy and administration. Each can initiate cultural programmes, build and maintain cultural centres and decide what type of cultural education it believes best for its citizens. The rôle of the Federal Government is to initiate programmes to promote national cultural unity. International cultural exchanges and programmes are the exclusive domain of the Federal Government.
2. Nigeria has had no specific cultural policy since it attained independence. But the Federal and State governments are getting more and more involved in cultural development, cultural education and in preserving the cultural heritage. Artists, writers, educationists and all those who are involved in art and culture are thinking in terms of a cultural policy to be co-ordinated by a department of culture. The necessity of co-ordinating the cultural programmes with the political and economic programmes in the four-year development plan is also becoming clear. A national cultural policy should take into consideration the richness and the complex patterns of the country and avoid the over-centralization of programmes. It could be defined by a central body, the tasks of which might be to help to forge a common national identity and cultural image and to promote inter-State cultural co-operation and understanding.
3. Among the number of legislative and regulatory texts with a bearing on the cultural policy, mention should be made of:

Entertainment Tax Act (Cap. 60), Laws of the Federation 1958, amended by Legal Notice No. 112 (1964) and Legal Notice No. 258 (1959), which contains fiscal provisions concerning artists;

legislative texts concerning the production and sale of cultural goods: Western States Publication Law (1956), Publication Act (Cap. 171), Laws of the Federation (1958), Printing Press Regulations (Cap. 158), Laws of the Federation (1958), Obscene Publications Act (1961), Northern States Publication Law (1964), Cinematographic Act (1963) as amended by Cinematograph Regulations (1964), National Library Decree 29 (1970);

Ordonnance relating to antiquities, No. 17 of 1953, and Decrees relating to antiquities (export permits), 1957; Antiquities (prohibited transfers) Decree 1974, No. 9.

II. Administrative structure of cultural policy

4. In Nigeria there is no separate Ministry of Culture. Every ministry formulates its own policy, and federal art and cultural responsibilities are shared as follows:

Federal Ministry of Information: cultural promotion; international cultural exchanges; cultural information and publications; mass media.

Federal Ministry of Education: art and cultural education; art exhibitions and artists' societies; museums and monuments; Unesco-sponsored cultural activities.

Federal Ministry of External Affairs: international cultural exchanges; industrial and cultural exhibitions.

Federal Ministry of Trade and Industry: international trade fair and cultural display; promotion of art and crafts industries.

5. In the States provincial and local councils have a major rôle in planning and executing a cultural policy.
6. Art agencies and cultural organizations have contributed in a very great measure to the general cultural awareness and development of the arts. These organizations can be divided into three groups:

Agencies for the promotion of the arts set up on the initiative of people who are interested in the arts. An example is the Society for Arts and Humanities, founded in 1963 by a group of Nigerians and expatriates, and whose main object is to establish a museum of modern art. The Federal Ministry of Education gives the society an annual subvention to finance the collection of art works. The Nigerian Arts Council also falls within this category. It was founded in 1959 as a private organization to promote the arts (see attached Organizational Chart). In 1968 the Council was reorganized and its new constitution provides for the creation of State art councils. The Nigerian Arts Council is responsible, under the auspices of the Federal Ministry of Information, for the organization of the national festival (in which all the States participate) in the domain of traditional and modern drama, instrumental and choral music, traditional folklore, dances, poetry writing and reading, and arts and crafts. This very important annual festival aims at encouraging the dissemination of culture and strengthening national unity.

Professional artists' societies, notable examples of which are the Society of Nigerian Musicians, the Musical Cultural Society, the Mbari Club. Certain of the activities of these associations receive subsidies.

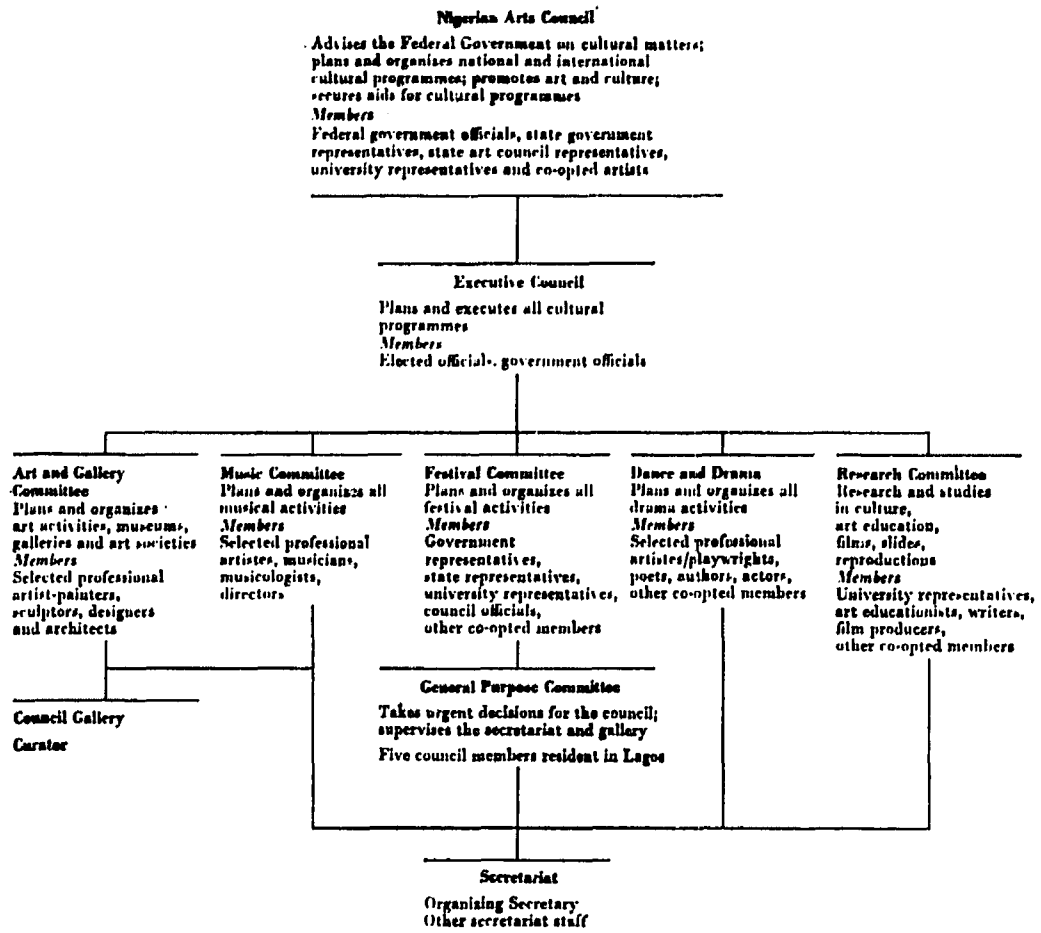
Cultural organizations exist in most towns and villages to promote their own ethnic culture and traditions.

III. Education and culture

7. The introduction of formal teaching of cultural subjects in Nigerian schools was a fairly late development. For lack of facilities, few primary schools teach art; the situation is better in secondary schools, as the number of qualified teachers has increased. Music teaching was introduced in many schools administered by the federal or State ministries of education. Art courses are given by several universities or colleges: the Amadou Bello University, Zaria, the University of Nsukka, the University of Ife, the Yaba College of Technology and the University of Ibadan. Courses for training art teachers also exist. The training of artists and craftsmen is also effected by means of the apprenticeship system, as in crafts workshops. There are also arts and crafts schools.
8. Many traditional cultural festivals take place in the open air and consequently do not require permanent premises. Nevertheless four kinds of cultural centres may be distinguished: cultural centres staffed and equipped by the public authorities; public buildings, available part-time (e.g. town halls, community centres, schools); centres specially provided by art and artists' organizations; centres provided by foreign embassies.

IV. Foreign cultural policy

9. International cultural agreements are established and implemented by the Federal Ministry of Information, after consultation with and in co-operation with the ministries of external affairs, education, trade and industries.
10. The Federal Ministry of Foreign Affairs has a Department of Information which also covers cultural relations with foreign countries, through the intermediary of Nigerian embassies abroad. This Ministry participates, too, in the drafting and implementation of cultural agreements.



Organization chart of the Nigerian Arts Council.

REPUBLIC OF RWANDA

I. General direction of cultural policy

1. The following quotations are indicative:

An extract from the "manifest-programme" of the National Revolutionary Movement for the Development of Rwanda of 5 July 1975: "The people of Rwanda must define their culture and steep themselves in it, so that what is authentic in this culture may be contributed to other cultures... To attain this goal, the elements of Rwandese culture, notably science, technology, history, letters, arts must be collected, studied and developed to their fullest extent... Cultural and artistic institutions, organizations and groups, writers and artists shall be encouraged and supported..."

Presidential Decree creating the Rwandese Academy of Culture: "The aim of the Academy is the promotion of culture and its integration into the process of cultural development (Art. 3 of Presidential Decree 166/03 of 20/2/1971)".

Presidential Decree creating the National Ballet of Rwanda. "The National Ballet has as one of its objectives the promotion of cultural, artistic and folkloric activities in the country... In collaboration with the Rwandese Academy of Culture, it aims at the collection and best utilization of all the wealth of the cultural heritage (No. 301/11 of 3/1/1974 creating the National Ballet of Rwanda)."

2. The National Development Plan mentions broad tendencies in the domain of culture, but does not define concrete objectives.
3. A General Directorate of Culture and the Fine Arts within the Ministry of National Education was created in 1964.
4. In 1971 the Rwandese Academy of Culture was created and in January 1974 the National Ballet of Rwanda.

II. Administrative structure of cultural policy

5. The General Directorate of Culture and Fine Arts is a Department of the Ministry of National Education (for its functions, see Appendix). Apart from this ministerial department, the National Institute of Scientific Research has a museum and carries out research in the domain of national history, literature and fine arts.
6. There is a Rwandese Office of Tourism and National Parks. Article 2 of the Ordinance creating this office specifies the following objectives:

"To contribute to making the natural beauties of folklore known and appreciated.

To ensure the protection of nature and more especially fauna and flora, to promote scientific research and encourage tourism, in so far as these activities are compatible with the protection of nature..."
7. A ministerial service in charge of arts and crafts operates within the Department of the Economy.
8. Radio is State-administered and has a government budget and modern equipment.

9. Rwanda is short of sports equipment on account of limited financial resources.
10. The co-ordination and co-operation of the different cultural bodies are effected at government level.

III. Education and culture

11. Kinyarwanda, the national and official language, is used for administration, teaching, press and radio.
12. Art schools exist at secondary and post-primary levels. Cultural activities are organized by pupils in secondary-level institutions (theatre, orchestras).
13. On the national level, there is a government service within the Ministry of Social Affairs and Co-operative Movement responsible for the promotion of adult cultural education. Literacy teaching is provided at social centres. Family and official festivals are the occasion for cultural events.
14. As regards legal protection of authors, legal deposit does not yet exist. The Government and charitable organizations (such as Caritas-Rwanda) finance literary competitions. To encourage Rwandese writers, Les Editions rwandaises regularly publishes the best manuscripts. Librarians are trained in foreign institutes, notably Dakar.

IV. Foreign cultural policy

15. Rwanda has concluded agreements of bilateral cultural co-operation with several countries in Africa and other continents.

Thus, it has cultural agreements with Tanzania, Burundi and Zaire.

Rwanda is a member of ICAM and AGECOP and takes part in the activities of various international and regional organizations.

16. The Minister for National Education is responsible for the implementation of the foreign cultural policy of Rwanda in so far as this lies within its competence.

In Rwanda's embassies abroad there are cultural attachés. Information and documentation of cultural matters may be obtained from these services.

APPENDIX

GENERAL DIRECTORATE OF CULTURE AND FINE ARTS

Letters and sciences

Relations with the Rwandese Academy, Unesco and other international bodies concerned with culture

Information and documentation (publication of bulletin)

Radiophonic cultural reports

Studies of projects of the Academies of Fine Arts

Studies of art education curricula

Relations with the Ministry of National Education in the domain of scientific and cultural research, as well as with other departments concerned.

1st Division - History and literature

History of Rwanda

Family history

Genealogy

Archaeology

Inventory of national historic monuments

Study of ancient and modern literature

National language (Kinyarwanda lexicon and dictionary)

Theatre

Library

Administration of national museums

2nd Division - Science and traditional knowledge

Inventory of existing studies on traditional medicine in Rwanda

Astronomy

Meteorology

Agriculture

Office - Social Sciences

Political and social organizations

Institutions

Commerce and exchange of property

Philosophy

Anthropology

Religion

Magic and mythology

Totems and taboos

Fine Arts

Plastic arts

Research and studies on art in Rwanda

Sculpture, painting, ceramics, basket-work, weaving, forging, architecture and comparable arts.

Organization of exhibitions, festivals and various cultural events.

Office of studies and research

Studies and research on Rwandese traditional and modern music

Preservation of Rwandese music

Study of traditional dances and their evolution

Study on national ballets and orchestras

Comparative study on ancient and modern sports and their evolution.

Rwandese Academy of Culture.

SENEGAL

I. General direction of cultural policy

1. "Conscious to accept the values of the civilization of the black world, making them a living, fruitful reality, if necessary including elements from outside, in order to experience them ourselves and for ourselves, and also to cause them to be experienced by and for others, that the New Negroes may thus contribute to the civilization of the universal: this is the task which those who militate for Negritude have set themselves." These words, written by President Léopold Sédar Senghor in his "Problématique de la Négritude", may be considered as the foundation on which Senegalese cultural development policy is today based. The effort of the State in all the fields of cultural policy is considerable: one third of the Senegalese budget is devoted to education, culture, training and research (according to a statement by the Minister of Senegalese Culture at the Conference of ICAM in April 1974).

In his foreword to the monograph on "Cultural policy in Senegal", Alioune Sene, the Minister of Culture, declares: "Faithful to the teaching of the founders and theorists of Negritude, Senegal believes that culture is not an adjunct of politics but is its precondition and justification.

Any national cultural policy which omitted to integrate the traditional cultural values would be doomed to failure, as this would rule out any popular participation a factor which is indispensable to the affirmation and development of a genuine national culture. For the promoters of a new cultural system in our States, the first objective must therefore be true renaissance of the traditional arts".

2. The Government has decreed that only Senegalese artists or national arts establishments shall carry out the internal or external decoration of public buildings. Construction costs, exceeding 20 million CFA francs, are wholly or partly financed from the State budget.
3. The vast possibilities offered nowadays by the modern media of communication such as radio, cinema and television afford an excellent channel for making known and appreciated the elements of a traditional oral and "written" culture - which some people have hitherto chosen to regard as a debased art, an "airport art", reserved for tourist consumption.
4. For a number of years the Government of Senegal has been seeking to collect, conserve and disseminate all those forms of traditional expression whose oral nature might itself condemn them to oblivion (cultural archives service).
5. The reorganized National Arts Institute is teaching traditional music, which has already been made more widely known and brought back into honour by the Traditional Instrumental Ensemble, formed several years ago at the Daniel Sorano National Theatre. The creation of a "Senegalese Choir", whose polyphonic songs will be drawn chiefly from accumulated stores of traditional culture, will complete this structure, through which the promotion of most original forms of expression will undoubtedly be pursued.
6. Among the requirements of a long-term national cultural policy, should be mentioned the need for the State to take full responsibility for cultural promotion and to introduce mass culture into the elaboration of national cultural policy.

7. In Senegal, the definition and the implementation of cultural policy are based on the following principles and objectives: dominance of the part played by the State in the country's cultural policy; integration of cultural development in the economic and social development of the nation; need to promote a mass culture; cultural decentralization and investment at the regional level; unassailable guarantees for the exercise of freedom in creative work; aid and support for creative work in the intellectual and artistic spheres; protection of literary and artistic works.
8. Art no longer bears a specific ethnic stamp. It has become national. The State gives generous support, without discrimination, to the songs and dances of, among others, the Wolof, Serer, Diola and Tukulor tribes. The best illustration of this is provided by the Traditional Instrumental Ensemble, in which free expression is given to the songs and music of all ethnic groups.
9. Cultural activities included in the Third Plan relate to the building of regional cultural centres, the purchase of audio-visual equipment for the conservation and dissemination of the historical and ethnographic heritage, and the financing of activities foreseen for the Manufacture Nationale de Tapisserie.
10. Other projects, such as the building of an Arts Centre, a Museum of Negro-African Art, a National Library, an "Acropolis of Negritude", and an International Museum of Modern Art, are planned for a more or less immediate future.
11. In order to provide the country with a sound cultural infrastructure, the public authorities had first directed the bulk of their investments to the capital, in which were concentrated, with the exception of the Manufacture Nationale de Tapisserie, all the country's dissemination and training structures - the Daniel Sorano National Theatre, the National Arts School (now called the National Arts Institute), the Musée Dynamique, the Directorate for the Historical, Ethnographic and Artistic Heritage and the Cultural Archives - as well as the administrative and management structures, and museums, of the Ministry of National Education. This was not so much due to any firm resolve to concentrate structures. It was simply the first stage in a vast programme to establish cultural institutions which would necessarily have their offshoots in the regions and départements.
12. Under its cultural investment policy for the regions, the State has provided for the initial establishment of a Pilot Cultural Centre at Thiès, which is the main town of its region and was specially chosen for its location in the centre of Senegal and for its semi-urban and semi-rural population. Similar centres are envisaged for the other regions and, later, for each département. Three cultural centres have already been opened at Thiès, Kaolack and Ziguinchor. They are at present being equipped, with audio-visual material in particular, to modern standards. Furthermore, under the Fourth Plan, modern cultural centres are to be built in each of the seven regions of Senegal. The construction of regional museums is also provided for (that of Thiès will shortly be opening).
13. The State is also concerned with the training of high-quality personnel: future directors of cultural centres will be recruited from among university graduates and will receive the training needed both to occupy their posts and to act as cultural advisors to the governors of their regions.
14. Among a number of legislative texts with a bearing on cultural policy, mention should be made of Law 71-72 of 25 January 1971, governing historical monuments, excavation and discoveries, and Decree of Application No. 75-746 of 8 August 1973.

II. Administrative structure of cultural policy

15. A body to co-ordinate and promote cultural activities - the Department of Arts and Letters - under the responsibility of the President of the Republic - was established in 1964. It became the Ministry of Cultural Affairs, later the Ministry of Culture, Youth and Sport, and finally the Ministry of Culture and Communication. It split into two separate entities in December 1970: the Ministry of Culture and the Ministry of Communication.

The Ministry of Culture comprises:

- (a) A Trusteeship Bureau responsible for supervising public institutions and semi-public companies directly responsible to the Ministry (the Daniel Sorano National Theatre, the National Film Company, the "Nouvelles Editions Africaines" Publishing House, the Bureau Sénégalais du Droit d'Auteur and the Manufactures Sénégalaises des Arts Décoratifs).
- (b) A Department of General Administration and Capital Investment responsible for preparing, implementing and supervising the operating budget, and in collaboration with the other departments concerned, for the general and financial administration of staff and supplies. It is also responsible for drawing up and executing capital investment budgets, as well as programmes financed by means of external aid. Since projects for cultural development form a part of the general development plan, the department's task is clearly very important. It supervises the carrying out of the operations provided for in the Plan and ensures liaison with the ministries responsible for the Plan and for finance.
- (c) A cinematographic Bureau responsible for working out specific regulations to result in a Senegalese Cinema Code.
- (d) A Department of Arts and Letters comprising two divisions. The first, the Division of Arts and Letters, is responsible for examining and evaluating the works of art submitted to it. Its rôle is also to promote creative work in the arts, give it the necessary encouragement and arrange for the organization of cultural shows and art exhibitions. The second division, the Division of Cultural Promotion and Exchanges, supervises the implementation of cultural agreements and the drawing up of cultural exchange programmes, as well as guiding and co-ordinating the activities of the cultural centres and helping to foster the growth of associations of a strictly cultural nature.

The Department of Arts and Letters as a whole is responsible for implementing the cultural policy outlined by the Government in the fields of theatre, the plastic arts and literature. Its main task is to promote a living, authentic national culture. The Department of Arts and Letters plays an important part in organizing "Cultural Weeks" abroad, and Senegalese participation in European or South American exhibitions and biennales. It collaborates in drawing up conventions and protocols relating to cultural exchanges and maintains liaison between foreign teachers and writers and their Senegalese counterparts and colleagues.

- (e) A Department of the Historical and Ethnographic Heritage comprising a Division of Monuments and Historical Sites, and a Division of Museums.

16. By Decree of 25 July 1975 the National School of Arts was replaced by the National Arts Institute. It is here appropriate to recall the goals Senegal has set itself in the field of the arts: to discover and train creative artists and technicians of international calibre; to provide for their integration into society; to educate and inform the public.

To attain these goals, a number of measures were necessary:

to provide the training establishment (the National School of Arts) with more complex structures to meet all needs; to improve the quality of the teaching and raise the standard of the pupils;

to arrive at a clear definition of the various categories of craft work, so as to determine the rôle of each establishment (National School of Arts, Manufacture Nationale de Tapisserie, Crafts Training Centre) in the training of craftsmen and to thereby avoid costly duplication of work;

to establish or develop relations between the various public institutions or departments with an educative or cultural aim (National School of Arts, Musée Dynamique, Daniel Sorano National Theatre, Manufacture Nationale de Tapisserie, Crafts Training Centre, Institut Fondamental d'Afrique Noire, Senegalese Cultural Archives, Department of the National Heritage, the University, the future Institute of Architecture and Town-Planning, Cinéastes Sénégalais Associés, the copyright bureau, etc.) as well as with the private sector;

to draw up, as far as possible, a plan of the country's needs, especially for art technicians and teachers of art;

to take steps to improve the working conditions of artists and art technicians and to afford them some degree of security in the pursuit of their professions;

to give artistic and musical education in schools the position it deserves, both in the harmonious development of the individual and in the creation of an informed and discriminating public among whom new talents may be revealed,

The National Arts Institute is essentially composed of a School of Fine Arts, a Conservatory of Music, Dancing and Drama, and a research division.

17. Among the new cultural bodies established since 1961, mention was made of the Daniel Sorano National Theatre Company which includes, in addition to the Theatre Group and the Ballet, the Traditional Instrumental Ensemble. The Senegalese Popular Theatre Federation has defined the theatre policy of the Office of the Secretary of State for Youth and Sport.

In 1966 the Musée Dynamique was opened and a Manufacture Nationale de Tapisserie was established.

Mention should also be made of the rôle of the Senegalese Cultural Archives, the National Publishing House "Les Nouvelles Editions Africaines", the Bureau Sénégalais du Droit d'Auteur, the Institut Fondamental d'Afrique Noire (IFAN) and the Dakar Centre for the Study of Civilizations.

III. Education and culture

18. The Senegalese Government, wishing to promote the access to culture of all individuals, will before long introduce cultural and artistic education in its scholastic programmes. Bodies of monitors, teachers and inspectors of artistic education will thus be created at the primary and secondary educational levels.

19. Structures for dissemination and training exist both in the capital and in the regions. Under the Fourth Plan there is provision for an extensive programme of decentralization in each of the seven regions.
20. As far as cinema is concerned, Senegal is certainly one of the first black African countries to experiment with buses as a means of furthering the dissemination of knowledge. A rail bus (bus equipped with a library of books, newspapers and magazines together with cinema projection apparatus) operated by Senegalese and technical assistance staff contributes, in collaboration with the cultural department of the French Embassy, to the dissemination of culture.
21. At the present time, Senegal allocates more than 30% of its budget to the educational and cultural sectors (national education, technical education, culture, communication), while all development projects, whether economic, social or cultural, form, as already stated, an integral part of the overall development plan.
22. A National Education (Basic Aims) Act adopted by the National Assembly in June 1971 seeks to pave the way for all-round development of the nation as a whole, and to keep it in the mainstream of contemporary progress. Senegalese national education is defined as a specifically African education, rooted in African realities and absorbing the universal values of civilization. This conception of national education stems from the policy decisions on the part of the Government, one in favour of mass education and the other in favour of the training of qualified managerial and production staff.

IV. External cultural policy

23. On the bilateral level Senegal has signed cultural agreements with 36 African and European countries. On the regional level African multilateral co-operation occurs mainly within the framework of ICAM. On the international multilateral level Senegal is a member of a number of international bodies such as OAU, the Agency of Cultural and Technical Co-operation, etc.
24. Senegal's cultural action abroad is exercised through participation in festivals and art exhibitions, and by the cultural attachés of its various diplomatic missions.

UNITED REPUBLIC OF TANZANIA

I. General direction of cultural policy

1. Already in 1962, President Nyerere declared, "I believe that culture is the essence and spirit of any nation" and Prime Minister Kawawa reiterated the rôle of culture in 1965: "The main objective of national culture is the development of Tanzanian nationalism and personality through the promotion of our own cultural activities".

The main aspects of cultural policy in Tanzania can be defined as follows:

- a selective revival of traditions and customs;
- the promotion and preservation of the cultural heritage;
- culture as an instrument of national development and unity;
- fusion of local cultures into one national culture;
- the contribution of Tanzanian culture towards the development of mankind, and the contribution of other cultures to the development of Tanzania;
- the necessity of overhauling the educational system and the use of Swahili as the teaching language in schools.

2. The United Republic of Tanzania aims at building a socialist society based on three fundamental principles: (a) equality and respect for human dignity; (b) sharing the resources which are produced by collective effort; (c) providing work opportunities for all, and the elimination of all forms of exploitation and degradation. Tanzania's economic, political, social and cultural policies are consciously designed to achieve in practice a socialist society in which the people themselves will decide policies and the government that will lead them. The Republic's main means for achieving these aims are the "ujamaa" villages, rural development, self-reliance and self-help. Documents from different government sources indicate the principles and policies that underly cultural policy in the United Republic of Tanzania and the need for research and the active preservation, promotion and development of Tanzanian culture. The necessity of a continuing analysis and evaluation of programmes and activities initiated by the Government, private organizations, societies and individuals is making itself felt and calls for close co-operation between relevant experts, the Culture Division, the Party and the various government organs concerned.

3. Various proposals for the implementation of cultural policies were included in the Five-Year-Development Plans (1964-1969 and 1969-1974) and funds were allocated for their execution.

Amongst the number of legislative texts with a bearing on cultural policy, the Law on Antiquities, No. 10, 1964, should be cited.

II. Administrative structure of cultural policy

4. The body responsible for the promotion of cultural activities and the execution of the cultural programme is the Division of National Culture which is within the Ministry of National Education and whose head is the Minister for Community Development and National Culture.

5. Ministry control can operate at four levels: (a) defining long-term policy for cultural development; (b) acting as spokesman for culture in the Five-Year Plans; (c) initiating the annual planning; (d) supervising and evaluating cultural programmes and activities.
6. Between 1962 and 1973 several cultural agencies were created and others were modified. They included: National Film Censorship Office, National Stadium, National Museum, National Archives, Antiquities (as part of the National Museum).
7. Newly created agencies directly under the Office of the Minister were: National Festivals and State Celebrations; Department of Swahili Language and Drama; Games and Sports; Department of Antiquities; National Sports Council; National Swahili Council; Cultural Committees; The National Cultural Council; the University of Dar es Salaam.
8. With the exception of the university, these are all organs officially designated directly answerable to the Commissioner for Culture. They are concerned primarily with research and the preservation, promotion and development of the cultural heritage of the country. There are, however, other important agencies which do not come directly under the Culture Division (e.g. radio, library services). The mass media play an important rôle in the dissemination of culture.
9. Several organizational charts concerning the Division of National Culture in 1965 and different proposed reorganizations of the administrative structure of cultural policy in Tanzania are appended.
10. For the promotion of cultural activities throughout the country, the Government relies on cultural committees on the village, district, regional and national level, which should be formed by representatives from TANU (the Tanganyika African National Union), NUJA (National Union of Tanzania) and UWT (Union of the Women of Tanzania), the ministries concerned and the local authorities.
11. Cultural activities are the concern of the cultural centres which produce and organize dramatic or artistic performances, singing competitions, or promote the implementation of the cultural policy and the strengthening of cultural values.

Some of these centres are directed by ministries other than the Ministry of Culture. Others are administered by churches, institutions of secondary education, the university, societies, etc.

Liaison between these cultural centres and the Division of Culture is provided by cultural planners and promoters.

III. Education and culture

12. The Department of Culture is at present located in the Ministry of Education for the three following reasons: (a) close links exist between education and culture; (b) the Ministry has facilities which can be utilized for the implementation of cultural programmes; (c) Tanzania cannot afford to finance separate facilities for the Department of Education and Culture.
13. The university, colleges, schools and churches constitute a major cultural force in Tanzania, which now spends over 25% of Government revenues on education in the University of Dar es Salaam, the Institute of Adult Education, churches, colleges and schools under the Minister of National Education and Culture. This attitude stems from the Government's conviction that the rôle to be played by education in moulding the minds of contemporary and future members of society is crucial.

14. The rôle of the educational system, for primary school to university, may be summarized as follows:

to teach everybody, young and old, to understand their rôle and responsibilities in society;

to design and implement educational programmes aimed at providing all with appropriate education;

to train every individual to assimilate knowledge, wisdom and experience and to transmit and preserve it for the benefit of future generations;

to acquire and teach the best from the traditional African and the Western systems of education;

to merge theoretical knowledge and practice so as to maximize the impact of knowledge on society.

15. Swahili was adopted as the language of instruction for all primary schools. African and Tanzanian materials were introduced into all curricula and given special emphasis. The content of education was reshaped so as to make it more relevant to the needs of a growing country.

16. The University of Dar es Salaam is by its nature one of the country's most important cultural agencies not only as a campus but also as the centre for acquiring the knowledge and values needed by those who are bound, by the very fact of their advanced education, to become the leaders of a developing society.

17. Libraries provide facilities for adult education of all kinds, from the promotion of literacy through story-telling to poetry, theatre and drama, art exhibitions, the study of the wide range of Tanzania's traditional arts and literature, self-improvement, learning new ideas and new techniques of working together. As 96% of the population live in rural areas, the library services pay special attention to the provision of school libraries (the authorities intend setting up a mobile school library service) and bibliobuses. A lending library service by correspondence is in operation throughout the country.

18. It is the task of the cultural organs of the Ministry of National Education as well as those of allied organizations to give the public a sense of national values by creating an atmosphere favourable to the development of new talents and the consolidation of older talents, by means of exhibitions, publicity, education and various incentives.

IV. External cultural policy

19. It is the Division of Culture which is responsible for bilateral cultural agreements. These agreements provide for exchanges of information about other ways of life and various aspects of human knowledge which should mutually benefit both partners.

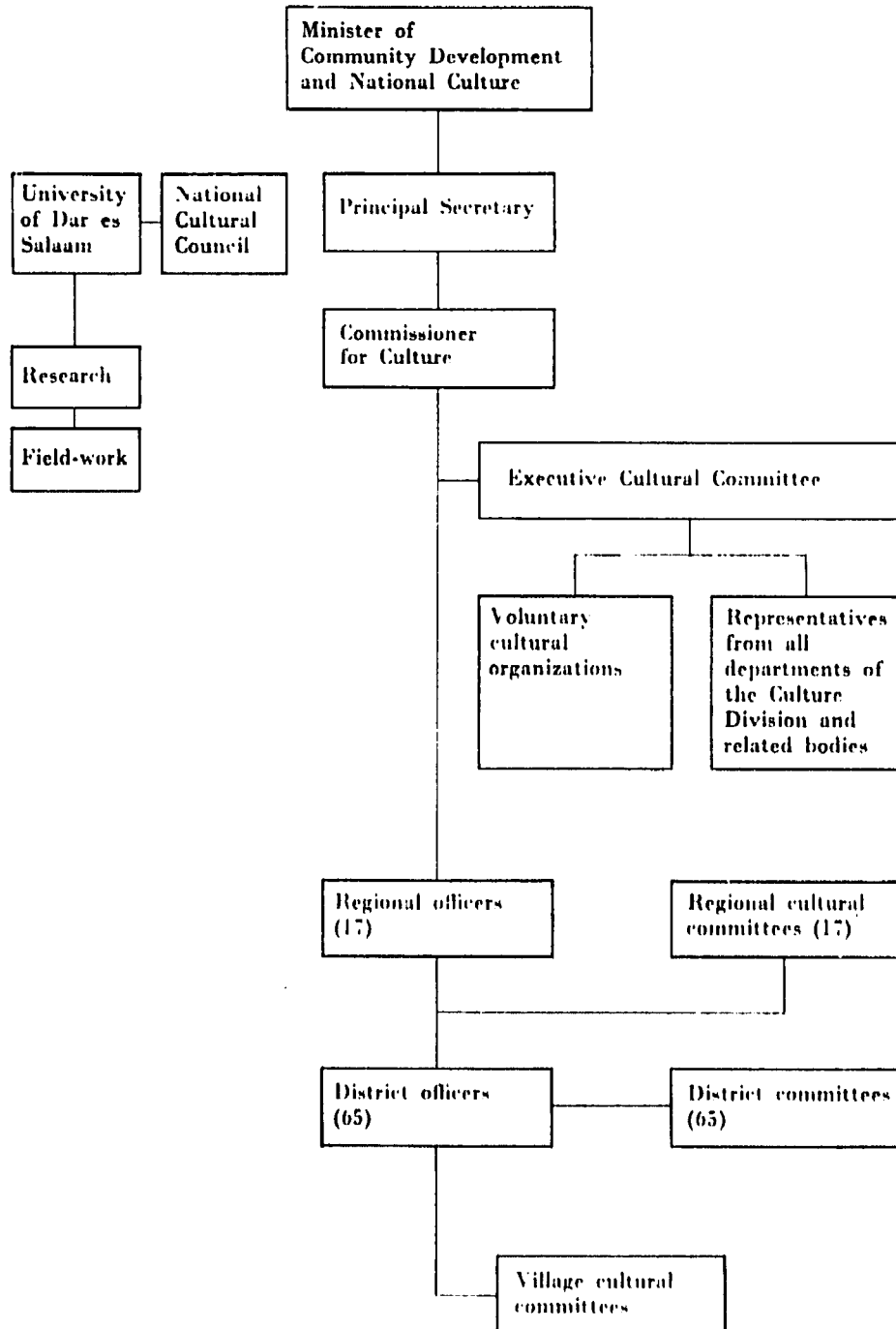
20. Between 1962 and 1973 Tanzania used these agreements to foster African unity, which obviously calls for increased familiarity with each other's customs and traditions, and current political, social and economic activities. Each party agrees to:

(a) establish on its territory an African Information Centre;

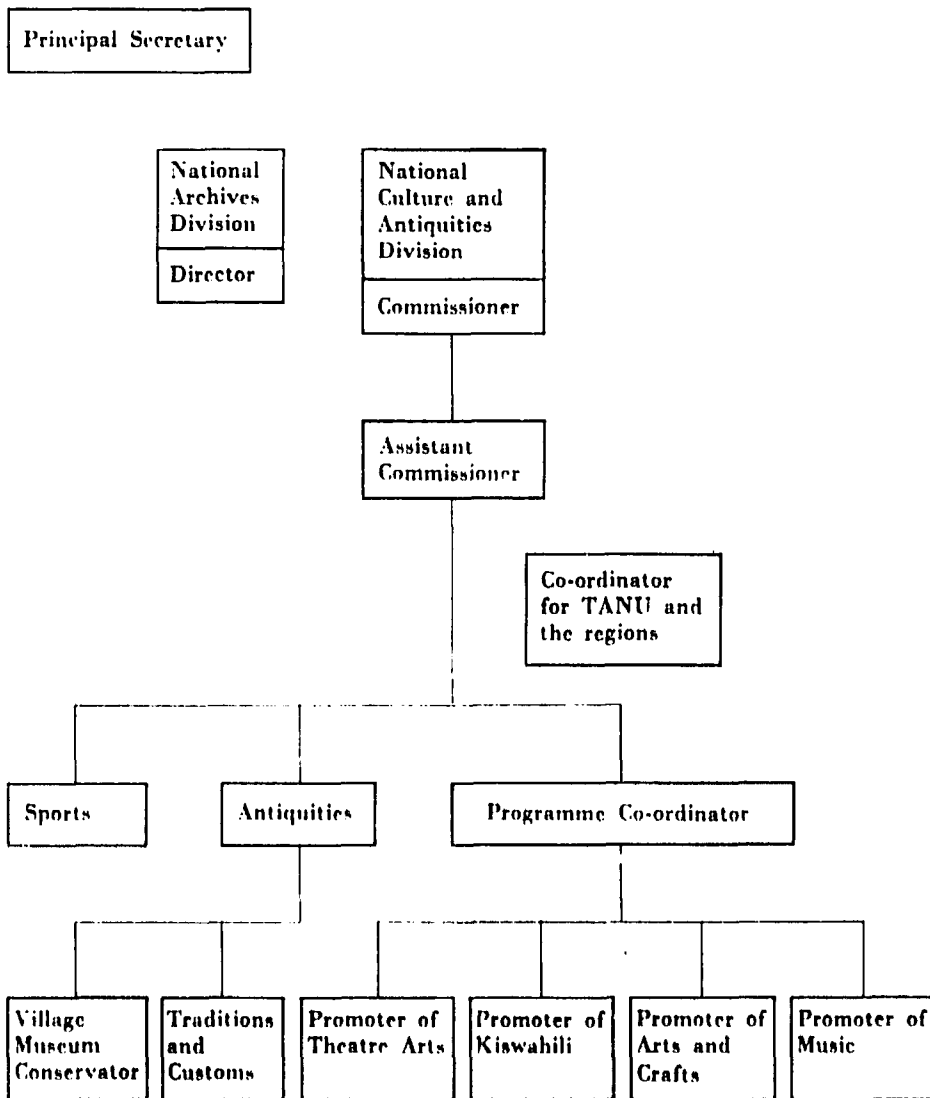
(b) supply to the other copies of its government publications, local newspapers, information material and such materials on national leaders as the parties agree are appropriate;

- (c) arrange lectures and familiarize its citizens with the culture and activities of the other party;
 - (d) discuss proposals for exchanging civil servants, sharing experiences and otherwise familiarizing themselves with the operations of each other's governments.
 - (e) exchange visits and performances of artists and theatre groups;
 - (f) discuss proposals for teaching each other's national languages;
 - (g) discuss proposals for other contacts and exchanges so as to strengthen the bonds of African unity.
21. Under this policy, the United Republic of Tanzania has also signed cultural exchange agreements with nations outside Africa.

1. The Division of National Culture (1965)

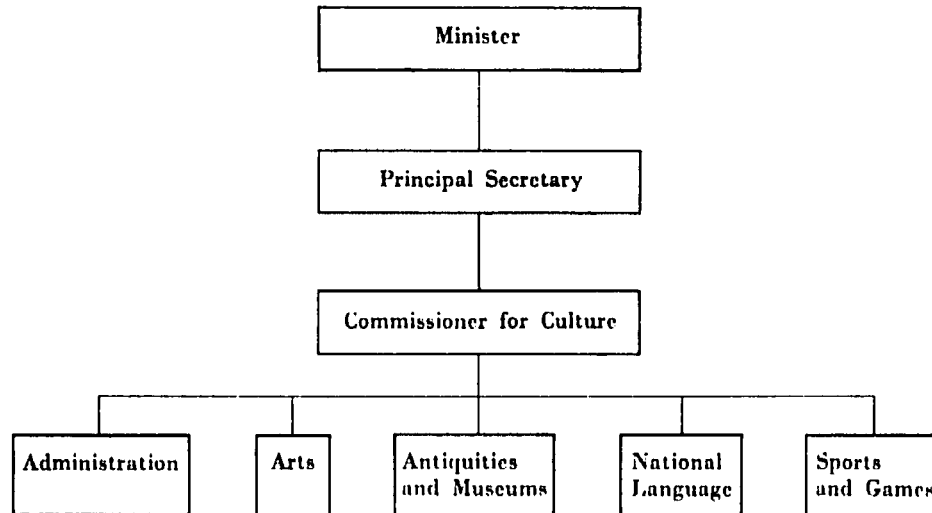


2. National Archives Division and National Culture and Antiquities Division: current organization¹

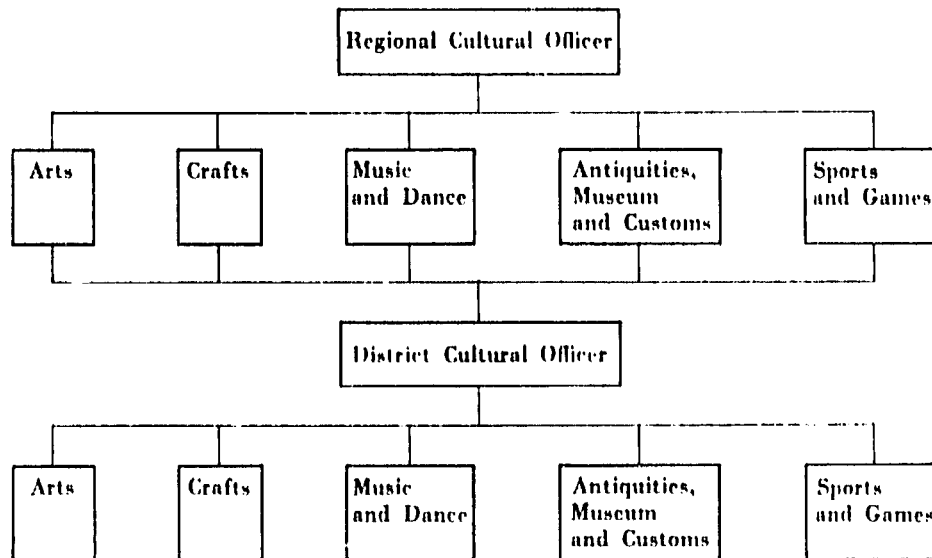


1. Based on interviews with ministry staff. Since no formal organization structure exists, this exhibit merely illustrates the basic allocation of tasks; accordingly, in some cases, no formal titles are given to the unit.

**3(a). Division of Culture: proposed reorganization
(ministry headquarters)**

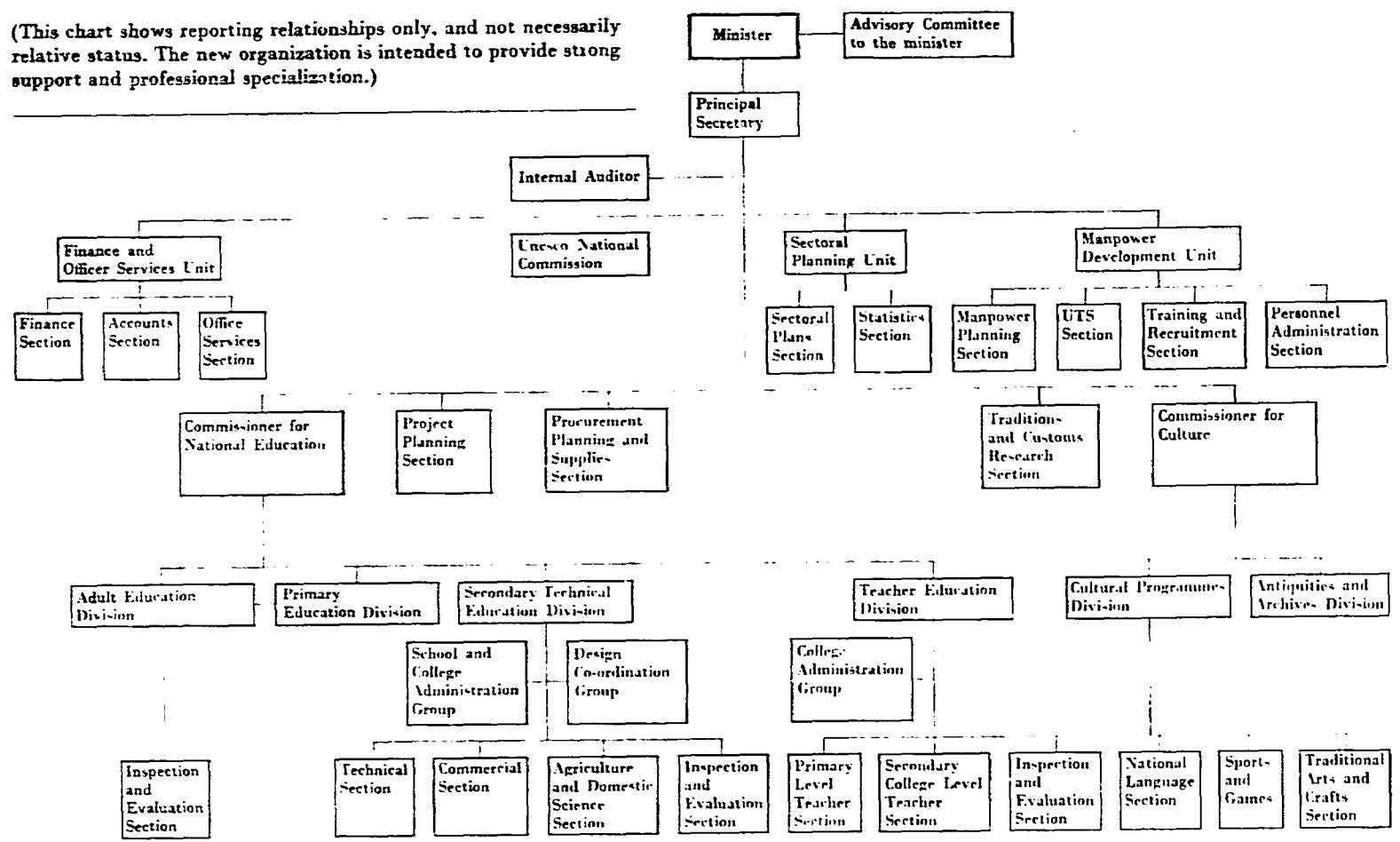


**3(b). Division of Culture: proposed reorganization
(regional staffing)**

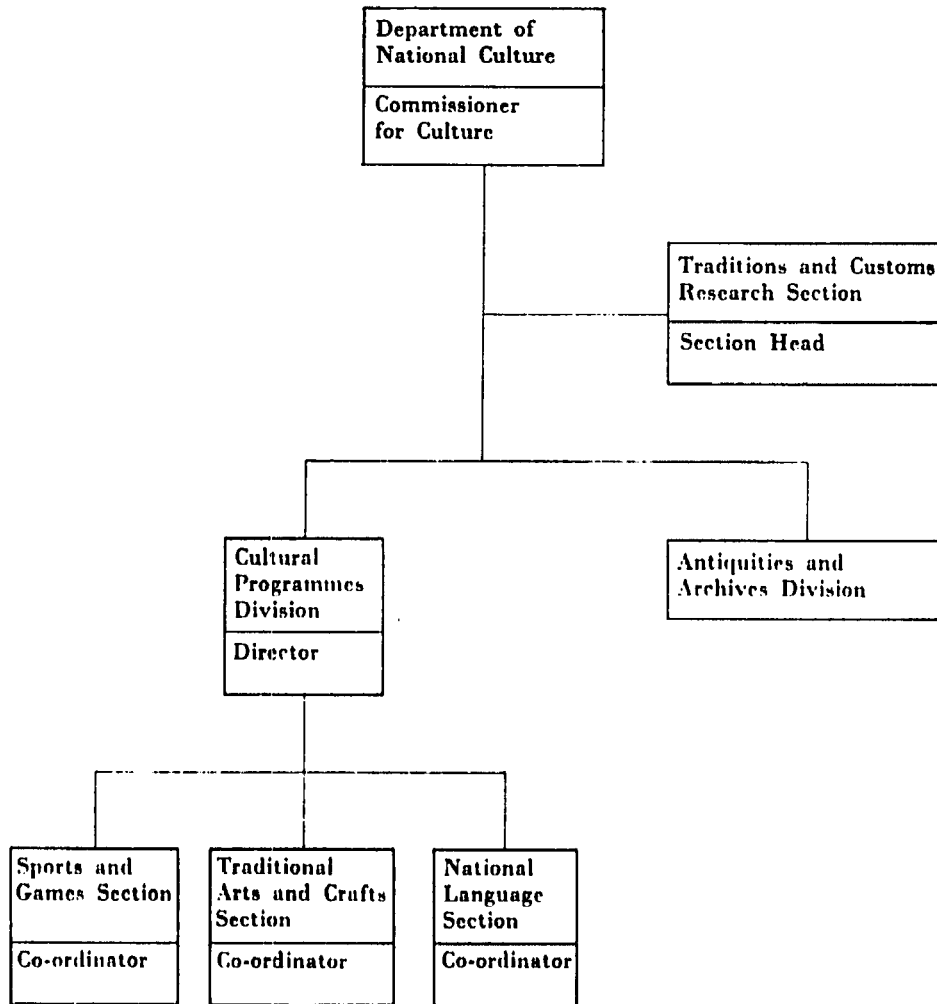


4. Ministry of National Education:
recommended new organization structure

(This chart shows reporting relationships only, and not necessarily relative status. The new organization is intended to provide strong support and professional specialization.)

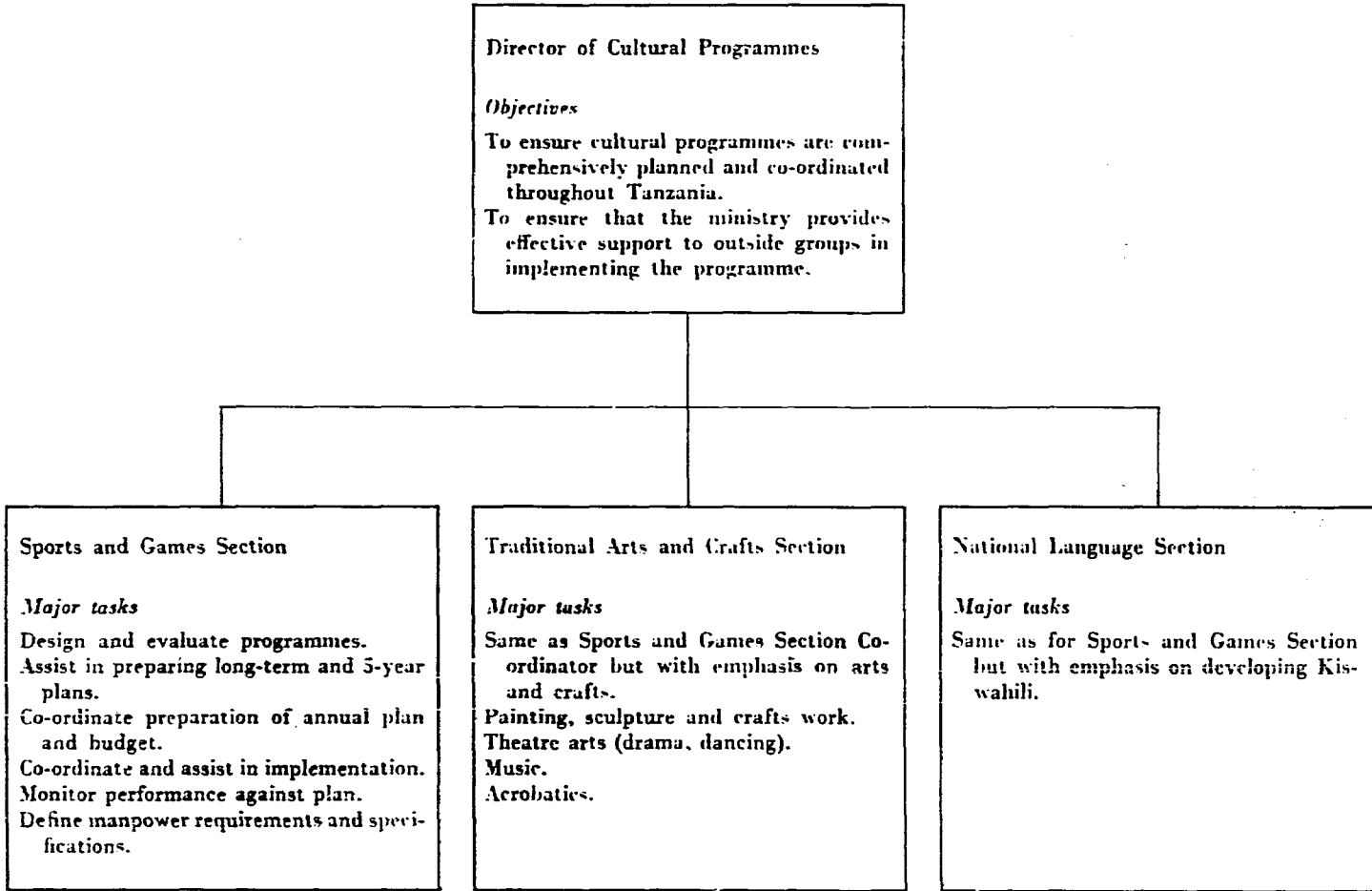


5. Department of National Culture¹

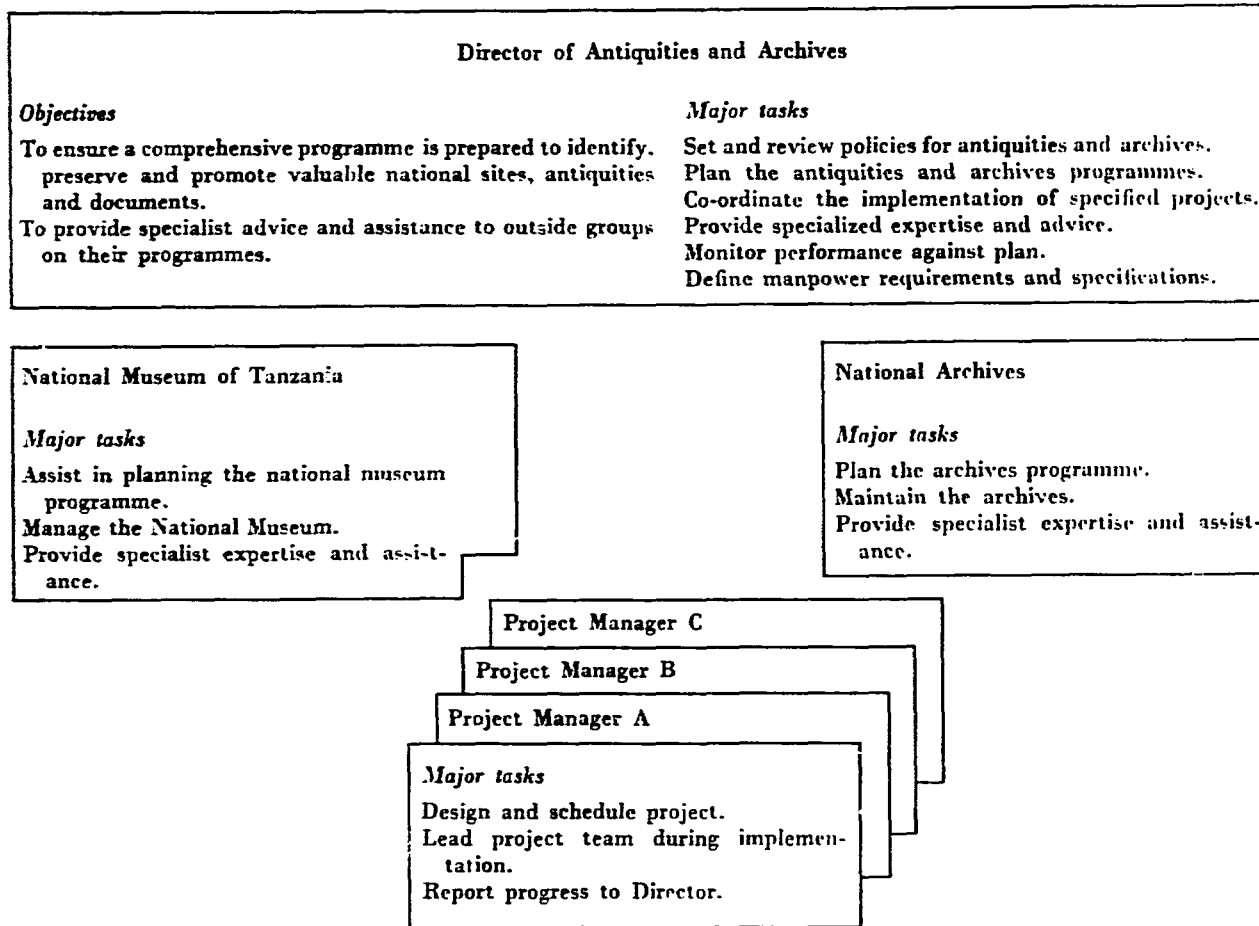


1. The restructured Department of National Culture would comprise two specialist divisions and one supporting section.

6. Cultural Programmes Division:
recommended organization and major tasks



**7. Antiquities and Archives Division:
recommended organization and major tasks**



REPUBLIC OF TOGO

I. General direction of cultural policy

1. The cultural policy of Togo is explained in the Programme of the Movement of the Togolese people, the so-called "Green Book". The "Green Book" defines the cultural policy of Togo in the following way: "Cultural policy in a developing country is not to be considered as something superfluous, as an increment which will naturally be given to us as when 'politics' and 'economics' are in perfect order". (Programme of the Movement of the Togolese People). While maintaining the importance of economic problems (well developed in the Programme), it is appropriate to link these with a concern for integral development in such a manner that culture is no longer a poor parent, but rather an equal partner in the history of man.

"One must not only think of political liberation. There are other forms of liberation which are not yet completed and which remain to be acquired. We wish to speak about cultural liberation and economic liberation." (General EYEDENA)

"Furthermore, to develop cultural policy over the entire territory is an element for unification and cohesion to the extent that the interior provinces will be able to live their proper lives and retain, on the spot, an élite which will not exclusively be attracted by 'the splendour' of the capital." (R.T.P. Programme)

"Thus, it is extremely urgent to proceed with a general inventory of the Togolese cultural heritage and bring to light the cultural vocation specific to each region." (R.T.P. Programme)

A national cultural policy would, of course, have to reconcile the profound aspirations of the people with the need for national unity, and take the diversity of their ethnic cultures into consideration. But the positive solution of maintaining and keeping up to date these ethnic cultures can but be beneficial for unity and national cultural richness.

2. The carrying out of this policy has been effective during the first Cultural Weeks. The structural framework for the Cultural Weeks was installed in each constituency by a team from the Ministry of Culture. In each constituency a cultural Commission (relay of the National Committee for Culture) prepares the programme of its Cultural Week on the basis of instructions received from the Minister of Culture and in agreement with the major active elements of the community. In order to gain a maximum of information about these Cultural Weeks and in order to make full use of them, a travelling team, composed of sociologists, ethnologists, museum technicians, choreographers and radio sound technicians was present at all the Cultural Weeks and assisted by local inhabitants with a full knowledge of the traditions of their communities. These Weeks have helped to define future action; they have made it possible to complete card indexes on the results of surveys to understand trends in cultural action, to improve conditions for participation, and to measure the receptivity of the population to a concerted cultural action programme. By this ambitious action Togo has brought its cultural action programme to the attention of the Togolese people.

3. Inter-ethnic cultural exchanges are as indispensable as tours by regional and national companies for cementing national cohesion and promoting artistic creation. The National Programme of the Movement of the Togolese People, however, indicates that the maintenance and bringing up to date of ethnic cultures does not in any way imply the constitution of a hierarchy of respective values. No discrimination, or privileges for one ethnic culture at the expense of the other are possible - whatever the political situation of the moment.

4. "It is necessary to introduce a policy of 'Cultural Youth Centres', encourage the creation of national and regional ballets, and encourage local private initiative by adequate means (annual arts competitions, art award bestowed by the President of the Republic, National and Regional Artistic Fortnights, etc.)" (Programme of the Movement of the Togolese People)

"An inventory of the arts should lead to the creation of a National Museum, and it will be necessary to think of the artistic training of the young by creating a National Arts Institute."

5. The Ministry of Culture is seeking at all levels to provide consultation and complementarity for the research it undertakes in the cultural field. In agreement with the Cultural Committee and the Regional Inspectorates of Youth, Sports and Culture, it prepares the elements for a supple cultural action programme in conformity with the general directions of Togo's total development.

In this way culture, for a long time accused of promoting division and discrimination, becomes, through a new cultural policy, a factor for reaffirming national unity.

II. Administrative structure of cultural policy

6. A Ministry of Youth, Sports and Culture was created on 21 January 1972 in order to carry out the cultural programme.

A National Cultural Committee was set up in April 1972. It comprises four commissions: a commission responsible for the study of Togolese language, a commission for the study of religions and customs, a commission for the study of music and stage arts, and a commission for the study of plastic arts and handicrafts.

7. The first two plans (1966-1970, 1971-1975) provided valuable experience. With the fourth plan the problems of training personnel, in particular in the socio-cultural field, are expected to be solved, whilst the third plan will make it possible to install the necessary infrastructures in men and material.

the medium-term programme mentions the creation of a Togolese National Museum, and the creation of regional and community companies (each with three sections: ballet, music, theatre);

the long-term programme foresees the creation of an Artists' Centre - which will also become the Headquarters for the National Company and its three sections - the creation of a National Institute of Music and Dance, participation in an African Publishing House, and the installation of a recording studio.

8. The Directorate of Cultural Affairs comprises, in addition to the Central Services (secretariat, personnel, accounting, administration, materials), the five following divisions: the Division of Cultural Policy, Planning and Prospecting, the Division of External Relations and Training of Personnel, the Division of Plays, the Division of Plastic Arts and Handicrafts, and the Division of Preservation, Artistic and Literary Dissemination.

9. The Ministry of Culture maintains close relations with the other Ministries. It has also established consultative structures which assist in directing and applying a judicious cultural policy. The following may be mentioned:

the National Committee for Culture. It is located in Lomé and holds periodic meetings;

Regional and Community Cultural Commissions. They play the same rôle as the National Committee, but at the regional and community levels;

the Togolese Federation of Orchestras. It covers all orchestras and coordinates their activities at the Directorate of Cultural Affairs;

the Togolese Association of Musicians and Vocal Artists (ASTOMAC). It was created a year ago and has tried to get organized as an efficient reciprocal aid association.

A study on the setting up of associations for painters and sculptors, craftsmen, writers, etc. is also being done.

10. There are a certain number of institutions which provide training and dissemination support for culture: the National Togolese Company has three sections: ballet, theatre and music; regional and community companies; the youth companies of the R.T.P.; the school companies of the J.R.P.T.; ethnic artistic groupings; traditional popular festivals; the theatre of the Centre of the Movement of the Togolese People; social centres; the museums' craft centres; cultural centres; libraries; exhibitions; film and book vans; radio, television and cinema.

11. It was long believed that the cultural centres were the only means of dissemination. The Government now aims at turning all "animation environments" into centres for cultural dissemination: radio-clubs, social centres, schools, professional centres, political cells, etc. Collaboration and complementarity are becoming more and more efficient, and dissemination channels inasmuch as possible now correspond to global animation circuits for development. Thus the Ministry of Culture co-operates very closely with the ministries for Health and Social Affairs, National Education, Rural Development and Information, as well as with the Cultural and Ethnic Groupings, and the Youth of the Movement of the Togolese People.

12. Traditional and modern channels should harmoniously complement each other in a few years when an education reform will be applied and a third five-year development plan implemented. This complementarity requires the introduction of a flexible programme for the progressive integration of the various dissemination channels.

13. A series of pilot projects will help to adjust methods and procedures to the final goals, and to take the material and psychological difficulties encountered in the field into consideration. These projects include reviving different forms of popular and dramatic expression, and improvised theatre for the masses; travelling exhibitions in order to arouse public interest in and discussion of, the plastic arts; a book-cinema-train at the disposal of primary and secondary schools; amateur-artists in the fields of theatre, the plastic arts, etc.; and popular song festivals. By these means the gap between concepts and realities is to be bridged, thereby ensuring the gradual introduction of an organized cultural programme in line with the socio-economic situation.

III. Education and culture

14. The educational reform advocated in the Programme of the R.P.T. states: "Our schools also produce uprooted and alienated citizens. They turn their backs to our cultural, philosophical, artistic and technological values". In order to avoid that schools continue to neglect proper African culture, Togolese languages and cultural values will have to be restored.

15. The "New Togolese School" is an excellent support for this cultural policy. The Ministry of Youth, Sports, Culture and Scientific Research is well represented at the Superior Council of Education. Continuous consultation makes it possible to bring up-to-date and to harmonize different points of view. It is believed that in a few years - and thanks to the new structures of National Education, and the action programmes of the Ministry of Culture - Togo will be equipped with the necessary personnel and ingredients for its cultural development.

16. Artistic education is ensured at the various educational levels. Operations foreseen in the long-term plan were carried out in the new educational plan. Mention should be made of the National Institute of Arts (plastic arts, drama and handicraft), centres of artistic initiation for children, and regional cultural complexes which maintain close ties with an extensive programme for functional literacy in national languages. These complexes (C.C.R.) will also train the cultural animateurs and artists of their regions, those responsible for cultural action, etc.

Regional museums will be built near these complexes in order to create an integrated cultural environment.

Regional centres for artists will host the training courses of the regional cultural complexes, and serve as exchange and meeting points for artists.

The creation of popular centres for literary development in libraries is encouraged in order to promote the collection of oral traditions and avoid stifling African cultures at the expense of consumer cultures. Mention should finally be made of the educational rôle of the Cultural Weeks of the communities (held every three years), regional Cultural Weeks (every three years), the National Cultural Fortnight (also every three years), and the Popular Theatre, festivals, travelling exhibitions, libraries and museums.

Training courses for cultural animateurs were organized in 1974 and will continue over the next years.

In 1976 the Ministry of Culture will begin to prepare anthologies of popular literature in Togolese languages.

IV. External cultural policy

17. Togo is very interested in cultural co-operation. It accepts to co-operate with all friendly countries, irrespective of their economic or political system, and on the basis of mutual respect for sovereignty. Cultural co-operation agreements associate Togo with such African countries as Algeria, Ghana, Libya, Nigeria, Zaire, etc., the Federal Republic of Germany, Canada, China, North Korea, the United States of America, France and the USSR.

18. As regards the protection of the cultural heritage and the safeguarding of intellectual and artistic property rights, Togo adheres to the Berne Convention and to the African and Malagasy Bureau of Intellectual Property (OAMPI).

19. Togo will intensify, in the course of its third development plan, its cultural co-operation so as to integrate it further with the global development of the Togolese people.

20. The Division of External Relations and Training of Personnel of the Directorate of Cultural Affairs is in charge of various contacts and relations with national and international bodies of a cultural nature. It examines draft agreements and conventions, the administration and application of intellectual rights, and prepares texts governing the protection and the use of the cultural heritage.

TUNISIA

I. General direction of cultural policy

1. The establishment in 1961, six years after independence, of a Secretariat of State for Cultural Affairs and Information expressed the decision of the Tunisian Government to formulate a cultural policy. Up to that year, official cultural services had remained under the Ministry of Education, but now the fusion of Cultural Affairs and of Information enabled the major communication media of the Information sector, mainly (while waiting for television), the national radio, to be made partially available for the cultural policy to be elaborated.

Basic cultural options

2. The working out of a cultural policy from 1961 onwards took its place quite naturally in the general consideration of national policy on the part of the appropriate bodies of the State and the Party and of national organizations which led to formulation of a policy of economic, social and educational development. Cultural action was envisaged as one of the factors in the development of the country and in the renovation of the Tunisian people who had only recently emerged from colonial darkness into modern life. It was to serve Tunisians by leading them to participate in their own development through a dual operation viz. recovery of their cultural identity by a return to the sources of their real values, leaving behind the alienation brought about by centuries of decadence and by the colonial period; and the widest possible opening up to other cultures so that they could realize their humanity in the fullest manner and make their entry into the processes of modern development. It is no mere coincidence that the cultural options worked out merge into the educational options already settled, which they amplify and complete. They can be summed up as follows:

- (a) renationalization of Tunisian culture by undertaking a vast, organized operation to safeguard and disseminate the long neglected Arab-Muslim cultural heritage and Tunisian popular culture;
- (b) the maximum access to other cultures, with a view to establishing a permanent movement of fruitful exchanges between a Tunisian culture rehabilitated in its own integrity and authenticity and other cultures in the world, in the context of the mutations in contemporary cultures that are occurring as a result of the rapid transformations of our scientific and technological age;
- (c) bringing out all artistic and scientific creative potentialities, with a view to promoting a Tunisian culture firmly turned towards the future, by means of a systematic prospecting in all fields - literary, artistic and scientific - intended to assist especially young talents and young research workers to express themselves and grow in strength;
- (d) animation of cultural life by a constant, organized effort to bring all public audiences, actual or potential, into contact with culture. This operation of making the widest possible strata of the population aware of culture is to be sustained by a cadre of cultural animators;
- (e) promotion of a popular culture accessible to all classes and all parts of the country through decentralized cultural activity, with organized participation of the maximum number of producers and consumers not only in the continuous elaboration of cultural policy but also in appreciation and evaluation of the proposed cultural product;

- (f) interaction of all developmental activities. Cultural development, being one of the components of total development, must be integrated from the beginning in similar components such as economic, social and educational development. Hence the regular participation since 1961 of those responsible for culture in the formulation of the various plans by the national and regional sector commissions.

Ways and means of cultural policy

3. The approach adopted in implementation of cultural policy is based on participation and dialogue organized in the widest possible senses - between artists and men of culture on one side and the public on the other, between the cultural productions of different parts of the country, between national productions and those imported from abroad, between the different sectors of the country's life (including the cultural sector) at the level of the sector commissions in charge of working out successive development plans.

The central organ, the Ministry of Cultural Affairs, does not present itself as a directing and supervising command structure but as an instrument of cultural stimulus and encouragement, constantly on the watch for new needs, in direct touch with the paths into which cultural action flows and responsive to creative effort.

Difficulties and obstacles in cultural development

4. The main difficulty lies in the fact that culture is not universally recognized as a determining factor in economic development, social renovation and, in short, in social change, but as a luxury or ornament. Reference may be made here to the words of Mr. M. Massadi, Minister of Cultural Affairs, at the eighteenth General Conference of Unesco in October 1974: "Is not culture actually a factor in identity and an instrument of change? We can be sure that it consists essentially in a dialectical action through which man declares himself the author of his own destiny and undertakes responsibility for changing the structures and systems of moral, artistic and scientific values as well as the modes of economic, technological, spiritual and biological relations in terms of which he finds himself in harmony or disharmony with the world".

But inadequacy of funds, shortage of cadres of all kinds and lack of legislative provisions determining the status of artists and organizing cultural structures act as relative hindrances to cultural development. Yet ideas in this field are making great progress. An enthusiastic and demanding public has come into being as the result of a long effort of artistic creativity and cultural dissemination, and a great many among the authorities have come round to the idea of giving culture the priority that is its due. An immense effort was required to make it admitted that education was a decisive factor in development and a similar effort is at present being made on behalf of culture. In both, invaluable assistance is rendered by Unesco, in the activities of which there is currently a shift in centre of gravity towards culture. Nevertheless, cultural life in Tunisia, as all agree, is richly diversified and thoroughly decentralized, and benefits from the irreversible dynamic set in movement by an economic, social and education development that has radically transformed Tunisian society.

II. Administrative structure of cultural policy

5. Establishment of infrastructure, 1961-1968.

On its creation, the Ministry of Cultural Affairs (which also absorbed the Information Services) took over all the existing cultural services and institutions that had functioned under the Ministry of Education, as follows:

the National Institute of Archaeology and Art; the Directorate of Popular Music and Arts; the National Conservatory of Music; the School of Fine Arts; the National Library and Public Libraries; the Social Education Service (transferred to the Ministry of Social Affairs in 1966).

To all these bodies, the Ministry of Cultural Affairs imparted a new orientation, and to strengthen and diversify its scope of action, particularly by decentralization, set up new cultural services and encouraged the foundation of new institutes under its control and of national and regional organizations for cultural co-operation and co-ordination.

6. The principal new organizations are:

Services directly under the Ministry:

Cultural Centres and Community Centres; Regional Cultural Committees (C.C.R.); Local Cultural Committees (C.C.L.); National Cultural Committee (C.C.N.); the Theatre Wing; the Fine Arts Wing; the Literary Wing; the Cinema Wing.

Organizations under the Ministry's supervision:

the Tunisian Cinema Production and Expansion Company (S.A.T.P.E.C.); the Tunisian Diffusion Society (S.T.D.); the Festivals; the Hammamet International Cultural Centre (C.C.I.H.).

A. Previously existing structures

7. National Institute of Archaeology and Art.

This Institute, which succeeded the Antiquities Service, had a long history of preservation of historic monuments and of archaeological research, in which field it did excellent work, chiefly in connexion with the pre-Islamic archaeological heritage. The new tasks entrusted to it consisted in:

giving special importance to research and works concerning the monuments and archaeological sites of the Muslim period, in a Maghreb and Arab context;

giving importance to museums and historic sites by means of a cultural animation reaching out to all strata of the population and particularly to schoolchildren.

8. A vast enterprise of restoration of Muslim towns like Kairouan, Susa, Mahdia, Monastir, Sfax, Tunis etc. was undertaken and is in progress. Excavation at famous Muslim sites like Rakkada and Sabra near Kairouan and the Casbah of Tunis have been started. Henceforth, the Arab and Muslim past, so long neglected in favour of the Carthaginian and Roman period, resumes its due place, that is the first in priority. Nevertheless, the pre-Islamic past is not being neglected, as is shown by the imposing international project for saving Carthage with which Unesco is associated and to which is linked the project for conserving and improving the old Muslim city of Tunis, along with the immense enterprise of restoration of the Coliseum at El Jem undertaken with help from the Gulbenkian Foundation and excavations at Kerkouane, Bulla Regia, Mastar and Chemtou.

Many friendly countries are participating in this work of saving, preservation and restoration of our national archaeological heritage, not only at Carthage and other pre-Islamic sites but also in Muslim towns like Kairouan and at Muslim sites like Sabra near Kairouan, thus giving an international character to this effort, which continues without respite.

9. Furthermore, co-operation in the field of archaeological studies and research has been established and is being intensified between three countries of the Maghreb - Morocco, Algeria and Tunisia - with annual meetings and exchange of information and of experts. A similar co-operation is being developed with other Arab countries like Egypt, Syria and Iraq, thus giving research and studies on the archaeological patrimony of the Muslim period the veritable character of a heritage of a common Arab-Muslim civilization.

Certain historical sites have been developed for the organization of pageants like the International Festival of Carthage. The Roman amphitheatre at Carthage can hold 10,000 spectators. The "Ribats" of Susa and Monastir and the ramparts of Sfax are used for certain pageants.

10. The Directorate of Popular Music and Arts and the Conservatory of Music under it have the task of developing musical training, both regarding traditional or popular Arab instruments as well as classical European music. The National People's Ballet was established at the same time as the first elements of the Tunis Symphony Orchestra. Parallel to this, a ceaseless work of notating and preserving traditional Tunisian music was undertaken along with recording of popular poetry and songs of all parts of the country.

11. The School of Fine Art, which produced generations of painters and sculptors, had its aims and functions re-examined and renewed from the point of view of integrating the plastic arts into the sociological environment and by enlarging artistic concepts.

The School was opened to plastic techniques other than painting and sculpture, like ceramics, interior decorating and the graphic arts.

12. The National Library and public libraries.

The National Library has been given the task of increasing its efforts to become a library which could place all the books and documents concerning Tunisia at the disposal of researchers. Simultaneously, it has to develop its Manuscripts Department by collecting all public funds manuscripts, the majority of which are deposited in the library of the old Ezzitouna University, and all texts in private possession in response to the Government's appeal in favour of establishment of a National Manuscripts Fund under the National Library.

The number of public librarians has increased, their number at the moment being 107 (64 of which are in Community Centres) to which 39 children's libraries have been added.

B. New structures

13. To meet new needs, fresh structures have been added to the existing infrastructure.

Cultural centres and community centres

Public authorities and local groups have been associated in an enthusiastic movement which has, in a relatively short time, covered the country with a dense network of cultural centres and community centres. At the present time there are 13 cultural centres and 97 community centres. Focal points for various cultural activities on a regional and local level and centres for the organization of cultural activities, the very large number of these centres creates problems due to restricted resources and lack of trained personnel.

Cultural committees

14. The establishment of such a network of cultural centres throughout the country reflected the determination of the authorities to ensure the widest diffusion of culture and to adopt a policy based on the decentralization of structures allowing the people of the country to participate spontaneously in organizing cultural activities and in literary, artistic and scientific creation. Thus it was that the National Cultural Committee and the Regional and Local Cultural Committees were set up in 1965.

(a) The National Cultural Committee

15. The functions of the National Cultural Committee are to organize and co-ordinate, under the authority of the Ministry of Cultural Affairs, the various cultural and artistic activities, and, in particular, to formulate an annual programme of cultural and artistic activities; to co-ordinate the activities of the Regional and Local Cultural Centres; and to contribute to the consolidation of external cultural relations.

(b) Regional Cultural Committees

16. The Regional Cultural Committees thus created within each "gouvernorat" have as their principal objectives: co-ordination of cultural activities in the "gouvernorat" and seeing to their organization and to drawing up the annual programme for the Community Centres and Local Cultural Committees. They also act as administrative co-ordinators and as supervisors of the different employees under the jurisdiction of the Ministry of Cultural Affairs who are operating in the district for which they are responsible.

(c) Local Cultural Committees

17. These function at the level of the community or locality in which they are established. There are 1,890 of them.

Referring to the beneficial effects of this policy of cultural diffusion which is being resolutely followed, the Chief of the State, speaking of the renewal of Tunisian society (including even the most abandoned strata living in the remotest parts of the country) by the life-giving process of development, declared: "the remotest regions where formerly all activity died down before nightfall, now know the benefits of culture in its most diverse and vital forms".

Theatre

18. The Minister of Cultural Affairs has from its inception been faced with a serious problem: the theatre, an ideal form of contemporary artistic expression and effective means of reaching the masses, was bogged down in antiquated forms of dramatic expression or pandered to the taste of a public for whom theatre represented facile entertainment. Troupes of amateurs who were not inspired by a cultural mission, hastened the relapse of the theatre into archaic pedantry or inferior comedy.

The need to develop the theatre appeared to be so imperative that President Bourguiba himself, as early as 8 November 1963, launched an appeal in its favour which had far-flung reverberations, culminating in the celebration of 8 November every year as the "Day of the Theatre".

The Cinema, the SATPEC and the JCC

19. The problem of the national cinema was handled by the institution of a system for stimulating production, encouraging film clubs and the Federation of Amateur Film Producers, and, especially, by the creation of a Tunisian limited liability company for cinematographic production and expansion (SATPEC). Since 1966 this action has been reinforced by the institution of the Film Days of Carthage (JCC), an international festival organized every two years and devoted to the promotion of Arabic and African cinema.

Festivals

20. The important rôle played by national and especially international festivals is now apparent. These have made an effective contribution to the encouragement of literary and artistic creativity by procuring for young writers and for artists, musicians, decorators, actors, producers, choreographers, film producers, ideal places for expressing themselves and, at times, making a comparison with foreign works. Festivals have made possible, over a period of 12 years, the creation of an attentive and enthusiastic public whose critical faculty and taste have been refined. Finally, they ensure, under the best conditions, access to foreign cultural and artistic creation and the diffusion of Tunisian culture outside the country.

The Hammamet International Cultural Centre (CCIH)

21. Established in 1962, the CCIH has the task of being the meeting-ground not only for Mediterranean men of culture but also for men of culture from all the countries of the world who feel drawn towards Mediterranean culture and who seek to exchange ideas and compare their experience. Belonging to a particular cultural area, the CCIH has endeavoured, by organizing international exchanges, to bring out the predominating Arab-Moslem elements and give priority to the propagation of Mediterranean exchanges in the vertical sense, that is, between the essentially Arab and Moslem southern shore and the predominantly Greco-Latin and Christian northern shore. As an International Cultural Centre with multiple activities, including scientific activities which occupy the place due to them as being an essential part of contemporary culture, it has applied itself to organizing functions connected, for the most part, with the most recent scientific research and artistic experiments.

Its activities are of four kinds: organization of international literary, scientific or artistic symposia (on an average ten per annum); organization of the same number of national symposia; reception of writers, artists and men of science arriving from different countries for individual working visits (more than twenty per annum); organization, since 1964, of an annual international art festival (theatre, music, dance, plastic arts, cinema).

The present period (1969-1975)

22. It may be considered as a period of full utilization of the cultural network, intensification of training for skilled cultural workers and evaluation of courses of action adopted. The best use, qualitatively as well as quantitatively, of the established network, is the important question. The following courses of action are being followed: development of inter-sectoral co-operation by strengthening the cohesion of the educational system and the cultural network, by co-operation with youth, by reinforcement of co-operation with the Tunisian Radio-Television, by conciliating the national development plan and regional development plans in the cultural field, by improving co-operation for financing cultural action by the Ministry, the "Gouvernorats" and the Municipalities, and by the consolidation of discussion and co-operation between the Ministry and the major professional societies for artists and writers. With this end in view, the Ministry

of Cultural Affairs encouraged the creation, in 1969, of the Tunisian Union of Plastic or Graphic Arts and the institution, in 1971, of the National Union of Writers, and the anticipated creation of the National Union of Theatrical Artists.

23. It is also essential to train organizers of cultural activities in sufficient numbers.

To do this, a centre for training cultural personnel, benefiting from the assistance and support of Unesco, will welcome, from 1975-1976, about 20 future cultural organizers per annum.

24. For evaluating cultural action, the creation, with the assistance and support of Unesco, of a centre for documentation and evaluation is envisaged. This centre will provide those responsible with data reflecting the quality of the action taken and suggest necessary improvements.

III. Education and culture

25. The museums have been reorganized to provide centres of visual information displaying objects most significant from the historical or aesthetic point of view. New, more functional museums have been established such as the new museum of Kairouan, which is a model of its kind. Experiments in organizing cultural events, destined in particular for the school population are being carried out.

26. The Directorate of Music and Popular Arts of the National Conservatoire of Music trains musicians. Classical music of Andalusian origin, "malouf", which represents the most important national musical heritage, has been widely published and is still being taught in secondary schools and colleges and being executed by a whole network of school orchestras.

27. The School of Fine Arts trains, in addition to classical artists, engravers, poster artists, artists in ceramics, fresco artists and decorators capable of joining in with teams of urbanization and environmental organization programmes. This movement has culminated in the creation of an architecture section within the School with the result that it was rapidly changed into a technological institute where architecture and urbanism are taught side by side with plastic and graphic arts.

28. A theatre service has been set up. One of its primary functions was to lay the foundations of school theatres in the secondary education institutions. Cultural organizers, graduates of the Theatre School, have been assigned to these institutions with a view to arousing pupils' interest in theatrical activities. The scheme had a double purpose: to inculcate in the younger generation a taste for the theatre, thus educating the public of the future; and to develop young talent by creating amateur school groups.

29. The first bridge between the Department of Culture and the school network was constructed. This cohesion between the educational system and the cultural network was later to be strengthened by the creation of other links in the domain of literature, plastic arts and science (Young Science Clubs). It was natural for the cultural sector to utilize the results of the country's unprecedented educational development. This upthrust made possible the establishment of an infrastructure of school drama groups which has gradually managed to develop young talent and create an appreciative young public thanks, in particular, to the organization, every year, of the school theatre competition. The school theatre and the university theatre form the training ground which has permitted professional theatre troupes to emerge and grow strong. This action swiftly gave

rise to the creation of regional professional troupes. Conceived amid the most favourable conditions, there are now four of these at Kef, Gafsa, Sfax and Kairouan. The amateur theatre, too, was stimulated and encouraged thanks, especially, to the organization of the biennial national amateur theatre festival in Korba.

IV. External cultural policy

30. International cultural co-operation in Tunisia is being developed by bilateral agreements with African and European countries and with inter-African and international bodies. Tunisia also takes part in various exhibitions abroad.

UGANDA

I. General direction of cultural policy

1. There are no regulations governing State cultural policy except a decree concerning property of an archaeological interest (C.235 as amended in 1951). In 1966, however, the Government of Uganda created a Department of Culture within the Ministry of Culture and Community Development. It is responsible for preserving, developing and promoting Ugandan Culture. It is also responsible for liaison with para-statal bodies that contribute to the cultural development of Uganda. These bodies are: the National Theatre, the Museum (and the section of Antiquities), and the National Council of Sports.
2. The second five-year development plan (1966-1971) states that, during this period, district cultural activities shall be extended so as to enrich the social life of all Ugandans; that cultural committees shall be established in each district in order to identify the interests of the local population to stimulate the development of popular activities, and to appoint cultural animators.

In order to preserve, promote and develop Ugandan culture emphasis has been laid on:

(a) encouraging existing music, dance and drama groups; (b) promoting the writing and recording of local history; folkore and poetry, and the development of crafts; (c) organizing cultural shows and festivals; (d) co-ordinating culturally oriented agencies in order to boost cultural and sports activities.

On similar lines, the Antiquities section (closely linked with the Cultural Department) has set out to locate and record historical sites, oral and written traditions, and to preserve monuments and antiquities.

It is however, not possible to conduct detailed research on tribal cultures during the period covered by the plan. It is by encouraging the organization of local cultural dances, music, etc., that it is hoped first to preserve, and then to explore, the underlying ethos.

3. The five-year development plan provides for the appointment of cultural officers throughout Uganda, and increasing the popularity and appreciation of African music, drama and traditions. A development that has stimulated individual initiative is the conversion of Church music to local, rather than Western scales. The encouragement of dynamic traditional cultural values awaits the development of research.

II. Administrative structure of cultural policy

4. Public or semi-public bodies. The Department of Culture located within the Ministry of Culture and Community Development, is responsible for implementing a significant part of the State's cultural policy at both central and local district levels. It was created in 1966 as a Ministerial Department and is financed by the Government and headed by a principal cultural officer assisted by a senior cultural officer and district cultural officers. The principal cultural officer is responsible for liaison with bodies that make a contribution to culture and for the overall direction of national cultural institutions.

The Antiquities section of the Department of Culture operates at both the national and local levels. The National Theatre, a para-statal body located in the capital, encourages and attempts to develop indigenous Ugandan drama, music and arts.

The Ministry of Education is involved with culture at the national, provincial and local levels. All these bodies are provided with government funds.

5. International voluntary organizations - especially the YMCA and the YWCA - offer various cultural programmes. They are supported by member contributions and a dwindling international assistance.
6. Cultural co-ordination and co-operation at the local levels should be carried out by district cultural committees. These are not yet operational. The National Theatre is the national co-ordinator.
7. Mention should be made of the following national, provincial and district level non-governmental cultural institutions: Makerere University of Kampala; the Department of Music, Dance and Drama, established in 1970; the East African Literature Bureau, established in 1958; the Ugandan Linguists/ Authors Association, established in 1968; Public Libraries (by an Act of Parliament in 1964) and various churches.

III. Education and culture

8. Responsibility for arts education is shared at various levels of the educational system, and under the control of the Ministry of Education. At the highest level, Makerere University of Kampala has a faculty established in 1957 of Fine Arts. All secondary schools include the arts in their syllabi. A Department of music, dance and drama was created within the Faculty of Arts, in order to provide academic and professional training at the university level.

IV. External cultural policy

9. The Department of Culture is partially responsible for implementing bilateral and multilateral cultural exchange agreements with foreign and African governments. In order to make its culture known to other States, Uganda participates in festivals and organizes tours abroad of dance and music groups. The Ministry of Culture and Community Development is responsible for co-operation in the fields of dance, music, drama and sports.

REPUBLIC OF ZAIRE

I. General direction of cultural policy

1. The basis of cultural policy in Zaïre is mobutism, the doctrine of the People's Revolutionary Movement. To be able to find solutions to its social, political, economic and cultural problems, **Zaire** must have recourse to its own ancestral values out of which it can evolve a development both authentic and harmonious. "The revolution under way in our country is based on what we call authenticity. For us **Zairians**, authenticity consists of becoming aware of our own personality, of our own values and basing our action on premises flowing from national realities, so that that action becomes really our own and by that token efficacious... In the socio-cultural field, we extol our own culture and insist that our young people be educated to assimilate, in the first instance, their own culture, so that they can better appreciate the culture of others" (extract from the speech of President Mobutu in the presence of the Emperor of Ethiopia on 7 October 1972). The features of this cultural revolution are its mass character, its all-embracing nature, its radicalism and its liberating and transforming power.
2. In this context, cultural policy is governed by certain principles, particularly the very great rôle of the State in providing aids to artistic creation, in safeguarding the cultural heritage and in promoting cultural values. The task of the State being to encourage cultural unity, it seeks to multiply those occasions whereby the national cultural consciousness is strengthened. Thus, the first great cultural festival in November 1974 brought together representatives of all strata of the population, coming from all the regions and all the communities of the country. The public authorities attach the highest importance to protecting and developing the national languages.
3. Among the various statutes relating to cultural policy, mention may be made of Law 71-016 of 15 March 1971 which deals with the protection of cultural property.

II. Administrative structure of cultural policy

4. For historical reasons, the various organizations responsible for cultural development are not combined in a single administrative unit, those under the Department of Culture and the Arts being distinct from those under other departments, particularly the Department of National Orientation and the Department of Education.

The Department of Culture and the Arts

The preservation, promotion and diffusion of culture is, in general, the responsibility of this department. In addition to the Office of the State Commissioner for Culture and the Arts, it consists of a Directorate-General and two Directorates. The State Commission is a political organ whose task it is both to formulate general cultural policy and to implement the cultural measures decided on by the superior institutions of the M.P.R. Implementation of these measures is co-ordinated at administrative level by the Director-General who is the liaison between the administrative bodies and the State Commission, which he assists in its function of policy formulation. The organizational chart of the Department is attached.

5. Regional Divisions of Culture and the Arts

Cultural activity has been administratively decentralized the better to provide for the cultural needs of the populations inhabiting the interior of the country. In each region, there is a Division of Culture and the Arts functioning under the control of the Directorate-General. These Divisions have a particularly important task at village level, for it is the villages which are the veritable guardians of authentic African culture.

6. In addition to the official institutions, there are several specialist organizations which supplement the efforts of the public authorities to promote Zairean culture, for example, the International Association of Arts Critics (Zaire Branch), 1972; the National Association of Zairian Artists in the Plastic Arts, created in 1974; the Zairian Writers Union created in 1972; the Zairean Association of Archivists, Librarians and Documentalists; the Zairian History Society; the National Society of Publishers, Composers and Authors, 1969; the Mobutu Sese Seko Fund for the Protection of Artists and Writers, 1972.

7. Three instruments of cultural action exist under the Department of Culture, namely, the Zaire National Theatre, the National Ballet and Lokole Publishers.

The rôle of the National Theatre has to go beyond the normal functions by undertaking to instruct, educate, entertain audiences and leading them to reflect on political, economic and socio-cultural problems.

The National Ballet has come into existence because of the great importance attached to ancestral cultural values.

As one of the agencies of the policy of the Department of Culture and the Arts, Lokole Publishers bring out, in particular, the Department's Bulletin of cultural information.

III. Education and culture

8. In this field, the objective is a total education by integration of daily life and the school, which in fact conforms to the traditional African system of education in which "the school was everywhere". The combined efforts of the public authorities and of Parents Associations have resulted in strengthening the infrastructure of primary education, but many difficulties still remain in secondary education. Educational policy has two fundamental objectives, namely, integration both of our own cultural values as well as those of modern science and technology in a system of continuous education and integration of such education in the processes of balanced national development as a whole.

9. The Inter-Disciplinary Centre for Development of Permanent Education (CIDEP) was established to meet the need for an organization linking the University with the community. Under the Department of Social Affairs, there is also an Adult Literacy Wing. The aims of the National Institute of Political Studies (INEP) have relevance in the context of permanent education. Among the permanent education institutions, mention may also be made of the Mahanda Kabobi Institute (or school of the M.P.R.) and the National Institute of Professional In-Service Training, which was entrusted with the training of cadres after the mass departure of the Europeans.

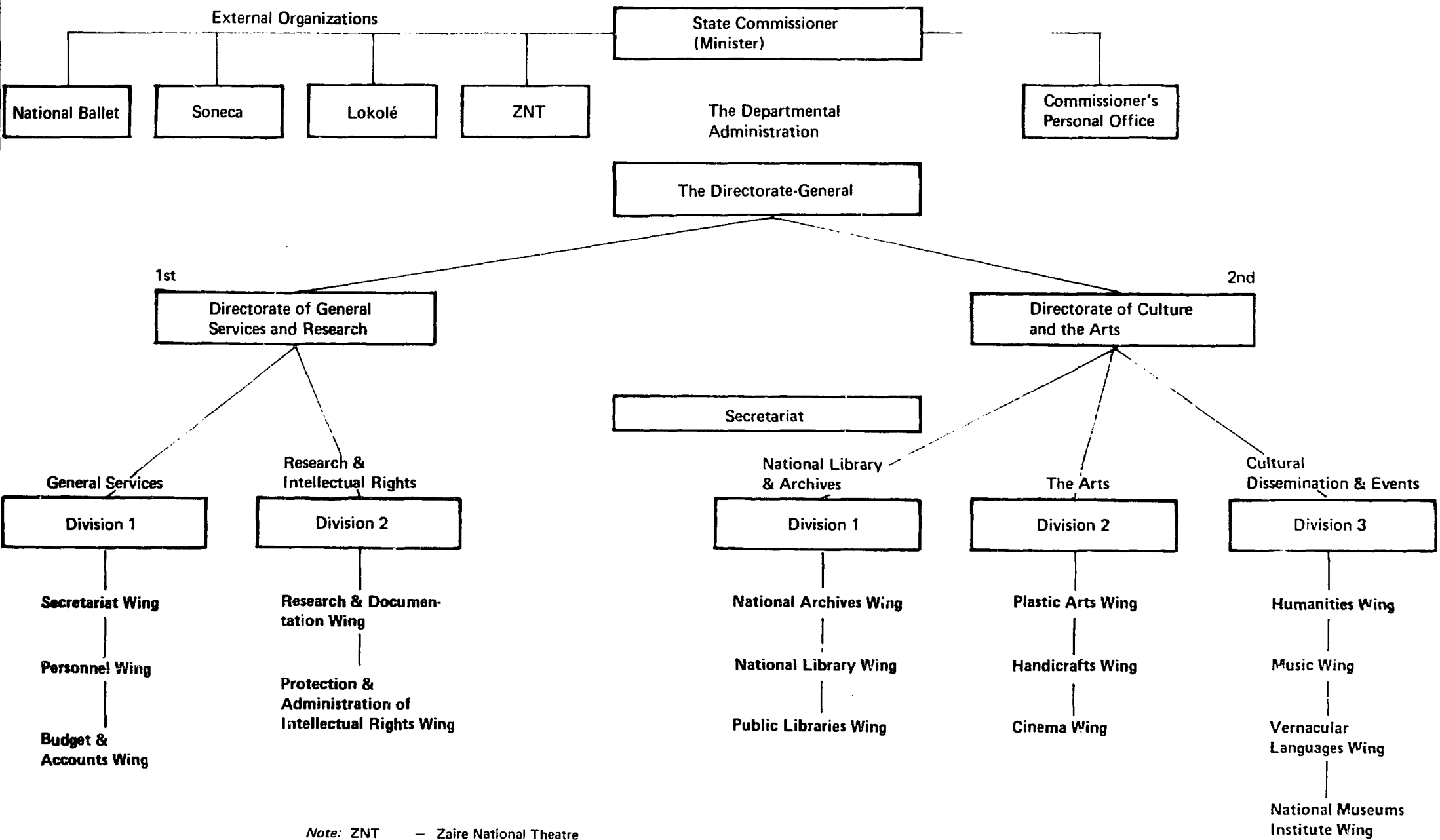
10. The Training Institutes are usually integrated into Zaire National University (UNAZA), particularly the specialized higher institutes like the National Institute of Arts (INA); the Institute of Information Sciences and Techniques (ISTI) and the National Museums Institute (IMN).

11. Formal art instruction is given at secondary school and at the university. Three art schools exist at Lubumbashi, Kananga and Kinshasa. The art instruction given is extremely diversified, consisting of courses in the arts and allied fields (techniques in painting, wood and metal sculptures, ceramics etc.).
12. The authorities attach great importance to cultural and artistic programmes on radio and television. The mass media are run by the Department of National Orientation, their cultural function being regarded essentially as one of creating a mass culture which will be a continuation of school education and will comply with the needs of permanent education and of general culture.

IV. External cultural policy

13. The State gives full encouragement to exhibitions of Zairian art abroad. (First World Festival of African Arts, Dakar, 1966; Montreal World Fair 1967; Brussels 1970; Mobile Exhibitions in Germany, Britain, France and Romania). According to the Arts Wing of the Department of Culture, between 1960 and 1974, 25 art exhibitions were held abroad. Zairian artists have participated in cultural events such as the World Festival of Culture in Guinea and the First Pan-African Festival of Youth at Tunis.

ORGANIZATIONAL CHART OF THE DEPARTMENT OF CULTURE AND THE ARTS



Note: ZNT - Zaire National Theatre
 Lokolé - Lokolé Publishers
 Soneca - Society of Publishers, Composers and Authors

ANNEX

QUESTIONNAIRE ON THE ADMINISTRATIVE STRUCTURES OF CULTURAL
POLICY IN AFRICAN MEMBER STATES

(SHC-74/WS/33)

Preliminary notes

1. The purpose of this questionnaire is to assemble the fullest possible documentation on the administrative structures that serve as a support or a framework for cultural action. This information will be used for the preparation of a reference document to be presented at the Intergovernmental Conference on Cultural Policies in Africa (1975). It will then be passed on to Unesco's Clearing House and Research Centre for Cultural Development for subsequent up-dating and utilization.
 2. In view of these aims, it is recommended that replies should be accompanied by any available texts and documents which might help to clarify or supplement the information supplied. If there are any bibliographical references, a list of them should also be appended.
 3. The questionnaire consists of four groups of questions relating to the following:
 - I. The general direction of cultural policy
 - II. The administrative structures of cultural policy
 - A. Public or semi-public bodies
 - B. Non-governmental cultural institutions
 - III. Education and culture
 - IV. External cultural policy.
- It ends with a request for any other relevant information (see Remarks), and an annex contains a non-exhaustive list of the cultural fields covered by this questionnaire.
4. Questions of language frequently underlie those connected with the democratization of culture, and countries concerned should therefore see to it that they are mentioned in their replies when they consider this to be advisable.
 5. As African cultural policies are primarily based on traditional cultural values, the cultural fields covered by this survey should be considered wherever necessary, from both the traditional and the modern aspects. Oral tradition probably calls for special treatment so as to bring out its rôle in the study of African cultures, particularly in research and analysis work relating to the sources of African history.

6. Replies to this questionnaire should highlight the cultural identity of the peoples of Africa, particularly by showing what has been done in each country and in all spheres of cultural action to encourage the full development of specifically African cultural life.
7. It should be noted that as this questionnaire is concerned only with the administrative structures of cultural action, it does not claim to embrace all the facets of African culture.
8. In view of the nature of the information requested, correspondants are advised to set out their replies to the questionnaire on separate sheets, keeping to the order in which the questions occur and mentioning the reference number of each question.
9. We are sending you three copies of this questionnaire. One copy only, with the accompanying material, should be returned, if possible before 31 January 1975, to the following address:

Clearing House and Research Centre for Cultural Development,
Unesco,
Place de Fontenoy,
75700 Paris, France.

Please give the names and addresses of persons, offices or departments that have contributed to answering the questionnaire.

I. GENERAL DIRECTION OF CULTURAL POLICY

1. Does your country have laws or regulations relating to a State cultural policy or failing that, have political decisions or declarations been made on the subject? If so, what are they?
2. If your country has a general development plan, does it include forecasts or guidance on cultural matters (state what aspects of culture are covered and describe the chief measures planned)? Indicate what has been done to take account of African cultural values in preparing this plan and to organize cultural activities and programmes.
3. What are the most striking instances of progress achieved in your country over the last ten years with respect to cultural policy? What scope is allowed for the initiative of communities whose traditional cultural values are still living forces, so as to acknowledge their identity?

II. ADMINISTRATIVE STRUCTURES OF CULTURAL POLICY

A. Public or semi-public bodies

1. Does your country have a public body (ministry, council, commission or the like) responsible at the central or federal level for the whole or a significant part of State cultural policy?

(If so, please provide an organization chart and give, inter alia: its official title, the date it was set up, its legal status and the position it occupies in the overall organization of government, its internal structure, its powers and the source of the funds available to it; also, where appropriate, state whether it intervenes in the activities of other public bodies and in those of the private sector).

2. Apart from this body, are there other public or semi-public bodies at the central, federal, regional, provincial or local level responsible for one or more particular cultural sectors?

(If so, please provide an organization chart and indicate the name of each body and, where possible, its legal status and the position it occupies in the overall organization of government, its internal structure, its powers, and the source of the funds available to it; also, where appropriate, state whether it intervenes in the activities of other public bodies and in those of the private sector).

3. In your country is there any form of co-ordination and co-operation between the various public bodies responsible for one or more particular cultural sectors?

- at the central (federal) level?
- at the regional (provincial) level?
- at the local level?
- between regional (provincial) and local bodies and the central (federal) government authorities?

What organs are responsible for such co-ordination and co-operation?
How does this system of co-ordination and co-operation function?

B. Non-governmental cultural institutions

1. In your country, what are the main non-governmental institutions (traditional or religious institutions, associations, foundations, trade unions, groups, works committees, etc.) which play a significant part in cultural affairs?

- at the national (federal) level?
- at the regional (provincial) or local level?
- abroad?

(as far as possible, for each institution mentioned give its name and address, legal status, aims, internal structure, activities, source of funds, any aid it receives from the State - equipment, subsidies, seconded staff, etc. - and relative importance).

2. In your country, is there any form of co-ordination and co-operation between these non-governmental institutions and government authorities? If so,

- what organs are responsible for such co-ordination and co-operation?
- how does this system of co-ordination and co-operation function?

III. EDUCATION AND CULTURE

1. In your organization of your country's State education system, is there one body especially responsible for arts teaching?

- If so, - what are its powers and how does it operate?
- where does arts teaching fit into the curricula in the State education system (at primary level, at secondary level, at university level, in specialized artistic training).
 - what provision is made in the curricula for out-of-school cultural activities (visits to museums, exhibitions, concerts, theatres, etc.) in the State education system at each level (primary, secondary, university)?

2. Are there any special institutions at central or regional level (cultural centres, people's universities, etc.) responsible for promoting the cultural education of adults?

If so, - what is their status, what are their powers and what funds are available to them?

In your country, are there any professional organizers of cultural activities? How are they trained? (Please provide their training programmes where appropriate). What is their status? What are their responsibilities?

IV. EXTERNAL CULTURAL POLICY

1. What cultural co-operation does your country have (a) with other African countries and (b) with countries outside Africa

- bilaterally (cultural agreements, special cultural aid to certain States, etc.)?
- multilaterally (participation in world-wide or regional cultural organizations)?

What public bodies are responsible for this?

What are their fields of competence?

2. Does your government undertake specific cultural activities abroad and in what form?

- for the benefit of its own nationals?
- to spread your country's culture and make it known in other States?

What bodies are responsible for this?

What are their fields of competence?

REMARKS

(Please state, in particular, whether there are one or more aspects of cultural policy in your country which have not been covered by the above questionnaire. If so, please give the relevant information).

NON-EXHAUSTIVE LIST OF CULTURAL FIELDS COVERED BY THIS SURVEY

A. CULTURAL SECTORS

(i) Oral traditions

- collection and study of oral traditions
- legal protection for those maintaining oral traditions
e.g. griots, genealogists, etc.
- dissemination of these traditions.

(ii) Linguistic information

- in what spheres are African languages used?
- political? administrative?
- radio? press?
- cultural?
- is there a languages problem?
- what is your government's official attitude?
- any steps taken to solve problems raised by the diversity of languages
(particularly in education)
- is there any private activity in this field (lay, religious, etc.)?

(iii) Literature

- legal protection of writers
- financing arrangements
- literary patronage (prizes, scholarships, financial and fiscal assistance)
- facilities for the preservation and dissemination of literary works
- state cultural publications
- bookshops
- libraries, record libraries, archives (training of specialists, brief description of the nature and status of the main institutions)
- literary exhibitions and commemorative events.

(iv) Music - Theatre - Dance - Various types of entertainment (professional, amateur, for children, school, university).

- training of composers, performers or teachers
- protection of artists
- financing arrangements
- patronage
- facilities for the preservation and dissemination of artistic works
- State music publishing (sheet music, records, magnetic tapes)
- equipment (concert halls, opera houses, theatres)
- orchestras, (ballet companies, folk dancing groups, repertory companies, etc.)

(v) Visual Arts (painting, sculpture, architecture, graphic arts, industrial design)

- training and protection of artists
- financing arrangements
- patronage
- equipment
- museums (training of specialists, brief description of nature and status of the main institutions)
- exhibitions

(vi) Crafts

- training and protection of craftsmen
- financing arrangements
- patronage
- facilities for the preservation of traditional means and techniques of creative work
- exhibitions

(vii) Religion

- religious events and practices
- special festivities
- initiation ceremonies

(viii) Cinema

- training and protection of actors
- financing arrangements
- patronage
- equipment (cinemas, art-film cinemas, film clubs, etc.)
- film libraries
- festivals whether specialized or otherwise

(ix) Radio and television

- status
- financing arrangements
- equipment
- channels specializing in cultural programmes

(x) The press

- financing arrangements
- equipment
- journals and other cultural periodicals whether specialized or otherwise.

(xi) Interdisciplinary cultural sectors

- arts festivals
- financing arrangements
- equipment, cultural centres, youth clubs, political party centres, trade union halls, etc.

(xii) Cultural events connected with daily life and work such as those linked with the rhythm of the farming year, etc.

B. SPECIFIC ASPECTS OF CULTURAL ACTION

(i) Cultural heritage

- works of art (inventory, protection)
- historic monuments (protection, upkeep, conservation, restoration)

- sites, parks, natural landscapes (protection, upkeep) archeological excavations
- general classification of the cultural heritage.
- (ii) Environment
 - training of specialists
 - protection.
- (iii) Cultural tourism
 - training of specialists
 - promotion.
- (iv) Sport
 - training
 - professional status of sportsmen
 - equipment
 - sports teams and organizations
 - events and matches.
- (v) Other fields (state which)

C. SPECIFIC ASPECTS OF CULTURAL DEVELOPMENT

- (i) Research and legislation
- (ii) Cultural revitalization
- (iii) Training of cultural promotion personnel
(cultural development planners, managers of cultural institutions,
cultural activities organizers, etc.)