



PAN - AFRICAN
CULTURAL
THINK TANK
REVIEW

October 2024



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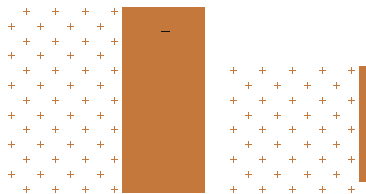
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PAN-AFRICAN CULTURAL THINK TANK





Mamou Daffé

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EDITORIAL

Thinking and Acting to Build a New Africa!

Dear readers,

We are proud to present the inaugural issue of ACUNA's pan-African cultural review.

ACUNA is a cultural think tank that nurtures the ambition of a continent to write new narratives and take its rightful place on the world stage through the voice of its culture, with a capacity for proposals and solutions to the major challenges of Africa's artistic and cultural development. It is a space for reflection and advocacy, where experts, researchers, artists and cultural actors come together around a common mission: to promote an Africa where culture and the cultural and creative industries (CCI) are the drivers of inclusive and sustainable socio-economic growth.

This think tank is based on sharing and mutual collaboration to contribute to a new narrative on Africa based on Education and on the professionalization of the creative sector, while combining the economy of culture and social development anchored in the valorization of tangible and intangible cultural heritage, with a new African thinking.

ACUNA's actions revolve around three axes, namely: - Advocacy & Lobbying, - Education & Training, - Research & Publication. ACUNA's specific activities include the production of a scientific cultural review such as the present.

The pan-African think tank ACUNA is inspired by the Agenda 2063 and the Charter for African Cultural Renaissance Charter of the African Union, but also resonates with the 2005 UNESCO Convention for the Protection and Promotion of the Diversity of cultural expressions.

ACUNA, a scientific cultural review, will be published twice a year. This first issue will focus on the themes of heritage and the cultural and creative industries. It provides a platform for academics, researchers, cultural actors, artists and resource persons on the African continent to produce articles on heritage and CCIs, in order to further edify African and global opinion and contribute to writing new narratives. We would like to extend our warmest thanks to the contributors to this first issue.

The new African thought is on the march, thanks to its rich cultural heritage and its well-trained, well-informed human resources, aware that the African renaissance will inevitably involve its culture.

The new Africa, with a new African thought, is an Africa that expresses itself, an Africa that asserts itself and an Africa that assumes itself.

Let's work together in order to improve our performance and build a new Africa!

I hope you enjoy your reading and look forward to the next issue in six months' time.

Culture remains the solution!



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**Changing
the imaginary
and co-constructing
the new Africa:
From the Being-in-
the-world to
the contemporary act
of creation**





A new Africa is emerging - one that is reclaiming its balance, harmony, and purpose.. An Africa that, without denying its past, is opening up to universal civilization. An Africa that, with dignity and pride, is taking charge of its destiny”¹. Léopold Sédar Senghor

Abstract

Africa, with its rich history, cultural diversity and intellectual resources, is expressing a new Africa in full transformation. With reference to the “Art and Culture for the New Africa” (ACUNA) initiative, a path is opening up for change, education, creation, inter-action, innovation and evolution from art to the contemporary, in order to enhance the value of African cultures. The co-construction of this new Africa is based on an imaginary of change that crystallizes in a social, cultural and current context of exchange and sharing of knowledge and artistic experience. This collective consciousness emphasizes the Being and its relationship with the other, in order to be-in-the-world and with the world. This interaction with others contributes to the evolution of contemporary creation. It’s the desire to co-create and re-create artistic practices that emphasize the importance of the act of creation in the contemporary world. The new thinking on Africa focuses on a collective imaginary that questions the creative process, critical discourse, aesthetic theory and speaking out as essential to revealing cultural identity. This so-called African-contemporary identity is illuminated in the age of digital technology and globalization, when the

¹ SENGHOR (Léopold Sédar), « Liberté 1 : Négritude et humanisme », Édition Seuil, Paris, 1964, p. 33-34.x



new Africa takes responsibility and assumes its position on the international scene.

Isn't the thought of a new Africa the destiny of the African creative-being? A drawing of another history and a design for the future that awakens and awakens minds, weaving a culture of peace that illuminates our thoughts. This culture shapes a vision of the world filled with humanity and beauty. Africa is home to an extraordinary cultural diversity, with each region possessing its own unique identity and spiritual beliefs. Artistic creation in Africa pushes us to cross space, transcend borders, plunge into the depths and seek the light. In this way, an African force rises up, and a collective imaginary asserts itself and rewrites the history of the new, contemporary Africa.

This imaginary refers to an artistic awakening and a cultural change that allows us to understand the dynamics of contemporary society and rethink cultural policy. It is not fixed, it evolves over time under the influence of political and socio-cultural changes, the evolution of new technologies and intercultural encounters. The artist is, at all times, the one who anticipates changes in society and this change is only possible through an imaginary of change. This “conversion to the imaginary” can be considered from an artistic and socio-cultural perspective. It is the imaginary that is defined in terms of education, the

² Speech by Mamou DAFFÉ at the presentation of the “Art and Culture for the New Africa” (ACUNA) project, June 2024. .

³ DIOP (Babacar Mbaye), « Critique de la notion d’art africain. Approches historiques, ethno-esthétiques et philosophiques », Édition L’Harmattan, Paris, 2018, p. 4.

decolonization of our own mind and the society that prepares the ground for another future.

This society can be defined through the pronoun “We” which expresses itself and reflects our new African thought. “Our vision is to contribute to creating a prosperous and sustainable future for Africa by using Arts and Culture as drivers of development and realization of the new Africa we want.”, says Mamou Daffé, director of the Centre Culturel Kôrè and president of the Foundation Festival sur le Niger. We have as a reference the project “Art and Culture for the New Africa” (ACUNA) which opens the way to change, education, creation, inter-action, innovation and the evolution of art to the contemporary, in order to promote African cultures.

To think about the new Africa is to rethink its destiny, its future to be reinvented and its world to be deciphered. This future which opens onto contemporaneity and opens up new African philosophical and theoretical paths. “We aspire to an educated, responsible and conscious Africa (...). We want to write new narratives through the voice of its unique culture, to construct its own discourse and tell its own story”, adds Mamou Daffé. A speech and a speaking position which are essential to specify African artistic practice



⁴ Speech by Mamou DAFÉ at the presentation of the “Art and Culture for the New Africa” (ACUNA) project, June 2024.

⁵ SOMÉ (Roger), « Autour de l’esthétique africaine », Journal des Africanistes, Paris, 1992, p.117.

and reveal contemporary cultural identity in the age of digital technology and globalization.

Contemporary art in Africa requires a constant search for precision in the use of concepts and a new philosophical approach that denounces that of “African aesthetics”. Today, the couple “Africa” and “Art” poses a conceptual problem to define what is called “African Art” of the contemporary. The relationships between contemporary art in the West and “contemporary” art in Africa can be questioned in a terminological, problematic, heuristic, hermeneutic and artistic way.

Africa’s place on the world contemporary art scene is still the subject of debates where African artists fight for their art to be accepted as so-called Contemporary African Art. African philosophers, writers and art critics seek how to formulate an aesthetic discourse on what is called “African art”. The writer Babacar Mbaye Diop raised several questions in his book “Critique of the notion of African art” whose main question which constitutes the common thread of his theory “(...) is whether it is up to Westerners to define African art or whether it is up to Africans to define their own art” ? In the framework of this project (ACUNA),



⁶ BAUDRILLARD (Jean), « Le snobisme machinal », Les Cahiers du Musée d'Art moderne, n° 34, 1990.

the construction of the new Africa is linked to a new African thought where Africans themselves exhibit, analyze and evaluate their contemporary artistic practices according to their own contemplations, visions, concepts and thoughts, in order to situate them in their spatiotemporal frameworks and their socio-cultural contexts. “It is important to re-establish history on an African matrix”, said Mamou Daffé while presenting the project (ACUNA) which aims at the realization of the new Africa. An Africa which expresses itself and expresses the richness of its cultures, its cultural identity and its influence through African talents who shine on the international scene.

For some years now, postcolonial studies have suggested thinking about art in Africa in a different way according to the different artistic practices carried out. The artist’s relationship to his environment and the continuous search for his African identity in so-called contemporary artistic creation are avenues of investigation to understand the future prospects that can be offered to art in Africa. Critical, aesthetic, social discourses and new uses of digital media are among the elements that today constitute the components of new paradigms at play in contemporary art in Africa. In addition, Ségou’ Art, the Dak’Art biennial, in Bamako for photography or in Ouagadougou for sculpture, festivals and international meetings are platforms that play an important role in Africa to build an artistic scene and ensure the visibility of “African” practices. So, how can we redefine the art of this new Africa based on the spirit of exchange and sharing, the presence



⁷ BOUVRY (Florence), « L’art africain aujourd’hui », Hall open science, 2017, p. 21.

of the Being and the relationship with others? This new, young and innovative Africa is linked to the idea of another world, that of the collective spirit. To what extent does this collective consciousness highlight the Being, in order to be-in-the- world and with the world? How does the relationship with others allow us to free the Being and overactivate our imagination? By linking and connecting individual imaginations, can we situate the collective imagination in this other world, that of the spirit of change, education, creative freedom and co-construction? How is the art of this new Africa based on the change of the imagination that leads to an imagination of change? Thus, new experiences, experiments, productions, receptions and artistic and aesthetic conceptions are then possible, opening up new fields of co-creation and practices. How important will these practices be in focusing on the process and act of artistic creation? Is there a critical discourse in Africa?

- Contemporary African Art: Theoretical Difficulty and Crisis of Critical Discourse

Today, art in Africa is the subject of so little critical discourse because we find articles on contemporary “African” art in a more general way and texts around a particular artist that analyze less the conditions of the aesthetic reception of the works. This virtual absence of texts has given rise to the need to understand why contemporary art in Africa is experiencing a crisis of critical discourse and a theoretical difficulty today. Does this not imply the implicit idea that critical discourses based on Western aesthetic theory are incapable of accounting for so-called contemporary African works? Are we faced with a Western philosophical thought incapable of grasping contemporary practices in Africa?

African works, like Western works, must be discussed, analyzed, criticized and evaluated. Such a reassessment of the position of art in Africa in the contemporary period must be theoretically consolidated, in order to resist the ebb and flow of the modes of aesthetic reception. In this sense, are we then speaking with the two continents from the same “aesthetic” point of view? What does aesthetic theory mean when we speak of “contemporary African art”? Can we say today that it has a meaning applicable to the so-called contemporary African artistic practice or should we consider a new philosophical approach? To what theoretical foundations can so-called contemporary “African” art refer? On what perspectives can we open

a new conceptual and notional field? From there, a series of questions follow that clarify and circumscribe this problem: How to move from a Western aesthetic theory to an African aesthetic theory, in order to think about art in Africa in the contemporary period? And if aesthetics is historically and culturally Western, should we keep the term “aesthetics” to study and understand art in Africa today? If Africa is populated by multiple societies that each have a specific culture, should we speak of African art, African arts or another denomination based on the collective imagination and creative freedom, in order to ensure the link between oneself and others, art and life? From this point of view, the use of the expression “African art” and the word «aesthetics» pose a problem in the study of art in Africa in the contemporary. For the author Raoul Lehuard, the root of the problem lies in “a question of terminology (...)”. Today, this study of art in Africa focuses on the question of terminology rather than on methods of analysis and interpretation. It presents itself as a conceptual problem because characterizing it by means of criteria of artistic styles, manners, and materials is a subject doomed to failure.

Contemporary art in the West is based on a conceptual approach where the concept prevails over the act of artistic creation. It questions the very idea of art, and more particularly that of art as a source of emotions. Baudrillard speaks of “annihilation of the subject of art», of “annihilation of the artist”, of «disinvestment of the creative act”. It is the arrival of objects in the field of plastic arts that calls into question the understanding of art and the concept of a work of art. The work has become presented as an object, in order to be qualified by the absence of emotion, the banishment of beauty and the forgetting of the being. In a completely different perspective, according to Cheikh Anta Diop: “Art must serve the needs of the society that created it. It is therefore from the examination of the most representative needs of the African people... that the new orientation of our art must result.” A new direction of an art that associates aesthetic experience with the ideas of sociality, the plurality of cultures and common sense by addressing the question of a social act that is a collective act of artistic creation. It is part of the current context of exchange, sharing of knowledge, cultures and experiences in a so-called contemporary artistic spirit.

⁸ MATHIEU (Jean-Claude), « La poésie de René Char, Poésie et Résistance », Édition José Korti, p. 196.

⁹ CÉSAIRE (Aimé), « Discours sur le colonialisme », Édition République des Lettres, Paris, 2014, p. 69.





- **Cultural diversity and contemporary artistic creation: From the Being-to-the-world**

In this reflection of a new Africa, a change occurs in the artistic practice of the attention of the African artist and the spectator by taking into consideration the relationship to the other, life, the act and the process of the creation of the work. Thus, the practice is important by emphasizing poietic, a discipline that studies the work in progress. How does so-called contemporary artistic creation in Africa claim itself in the relationship between self and world, self and others, individual and society, in order to participate fully in life in a creative and innovative way? How to move from conceptual thinking to vibrational thinking as a principle of artistic creation and aesthetic reception in contemporary art in Africa? A fragile and debatable postulate that gives birth to a new artistic life and criteria put in place by Africans to evaluate works of art.

Today, new avenues of creation have opened up with the hope for artists from the African continent to be able to expand their field of experimentation and exploration. They are faced with a plural African culture and a world in full transformation. These future generations of artists must draw



inspiration from the contemporary social realities of Africa by promoting the cultures of the continent and using new technology. This plural African culture opens the way to interdisciplinary contemporary creation that sees a certain African identity. This identity specific to the African continent is anchored in artistic facts to cultivate a deep cultural heritage and create a contemporary community differently. It is the creative being who tends to open a window in a world that vibrates like a dark shadow. The light of this creator bursts forth and this contemporary African community opens up to the other and determines the being by creating a network of sharing.

This relationship with the other is based on a particular world that tells the story of the encounter of cultures and arts. In this regard, African cultures question the being and question the relationship with the other in contemporary artistic creation. How to create with the other by sharing the different African cultures? How to be in the world and with the world to achieve change, innovation and the evolution of art in Africa in the contemporary? Thus, the affirmation of the Being-in-the-world goes hand in hand with a constant concern for the Other. What is important for the poet René Char is this double formulation “transform the world” And “change life” which draws the same horizon of cultural and artistic change for the co-construction of the new Africa. African cultures strengthen social cohesion and change the way we

¹⁰ TOGUO (Barthélémy), « L'Art et l'Engagement », Édition l'Atelier de l'Observatoire, France, 2006. p.11.

look at the current world through contemporary practice and the intersection of artistic disciplines. This practice is centered on the collective Being and the world of life that can be dressed in the values of sharing, peace, unity, freedom and express a desire to live together. New concepts, visions and techniques have intertwined to reveal an African identity specific to art in Africa called contemporary.

The African continent has begun to develop a rhizome of open identities that are expressed and weave this contemporary identity where the African creator has begun to bring his culture. As Aimé Césaire writes: “Africans will not come empty-handed. They bring, they have already started to bring their culture.” African cultures that interact with the environments, adapt, transform and enrich themselves in a game of interaction, action and contemporary artistic creation. Is it not precisely this possibility of imagining these African cultures that allows us to reveal the creative potential of African artists and understand the world differently? These cultures require creativity and reinvention on the part of each African artist who must project themselves into the world of art careers and discover the material and immaterial wealth of heritage, in order to achieve an interdisciplinary contemporary practice. They can enrich their way of living in the world by following an active, collective, creative, temporal and evolutionary process. African culture has its impact on the world of the community during artistic creation in promoting the relationship with others. It constitutes a generative field that animates individuals, communities and societies to create a new humanity, even a new Africa. The Being-in-the-world and co-creating allows us to understand this kind of interaction with society that contributes to the evolution of contemporary creation. It is thus the desire to “re-create” artistic practices for and in the community. These contemporary interdisciplinary practices include the richness of cultures at the very heart of creation. From the “I” to the “we”, the new African thought focuses on an imaginary that questions itself and questions our relationship with society.

- Changing the imaginary, the imaginary of change: for a new Africa in the contemporary world

The construction of Africa involves an active, creative, collective and committed process where African creators are agents of change. It is necessary to emphasize the capital importance of cultural education and the strengthening of the skills of African youth to co-construct this new Africa by relying on its own intellectual and

creative resources. An Africa that assumes itself and assumes its position on the international scene by calling upon a common imagination, in order to open up to the world. This imagination crystallizes in a cultural, artistic and social context allowing the creative being to see reality differently and to contribute to the development of a social transformation. Creator and curator Barthélémy Toguo explains: “Before being African, I am a human being, attentive to what is happening in society because the role of the artist is to raise awareness”. A fundamental and founding re-awareness of a culture at the center of all policies, in order to co-construct the new Africa that can emancipate itself and fully flourish. Hence, the change of the imagination is essential to lead to a true imagination of change in Africa. The collective imagination, the way in which a society represents itself and its future, plays a primordial role in the capacity to transform itself. The community creates this form of openness to the other to the extent that the collective act of creation is in itself a social act leading to change, transformation, evolution, in short innovation. Thus, to build this new Africa, it is necessary to bring out a vision of change, ambitious and emancipatory of the continent. An Africa proud of its history and its diversity, capable of realizing its incredible potential for cultural and artistic development. Its mission is to change art to change the way we look at things, free up the space for thought, change the connection with the public to redefine “African” art called contemporary and invent a new world society. Any change belongs to a brilliant mind that paves the way for awakening to change our way of seeing Africa, in order to read it differently and in a different way. This imaginary of change has a determining impact on the capacity of a society to transform itself in depth. It is therefore essential to actively promote a new imaginary, anchored in creation, action and innovation for the future of the continent in the contemporary world. The cultural and creative industries have a central role to play in the emergence and realization of this new imaginary of change.

The co-construction of the new Africa invites us to explore its inner vision and its gaze on the world which is imbued with depth and light. This desire for light is a desire to change imaginations and rethink cultural diversity in a spirit of peace and freedom. This new Africa bursts and bursts into splendor where the creative being adopts another way of being in the world and co-creating. Happy to be the African creator who wanders from one country to another country to finally focus on the Being and promote African culture in a contemporary artistic spirit. Oh my Africa, you are a new life projecting a new spiritual light and of that I am proud.

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ATEBA OSSENDE

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**An overview of the
market value of
African cultural
and creative industries**

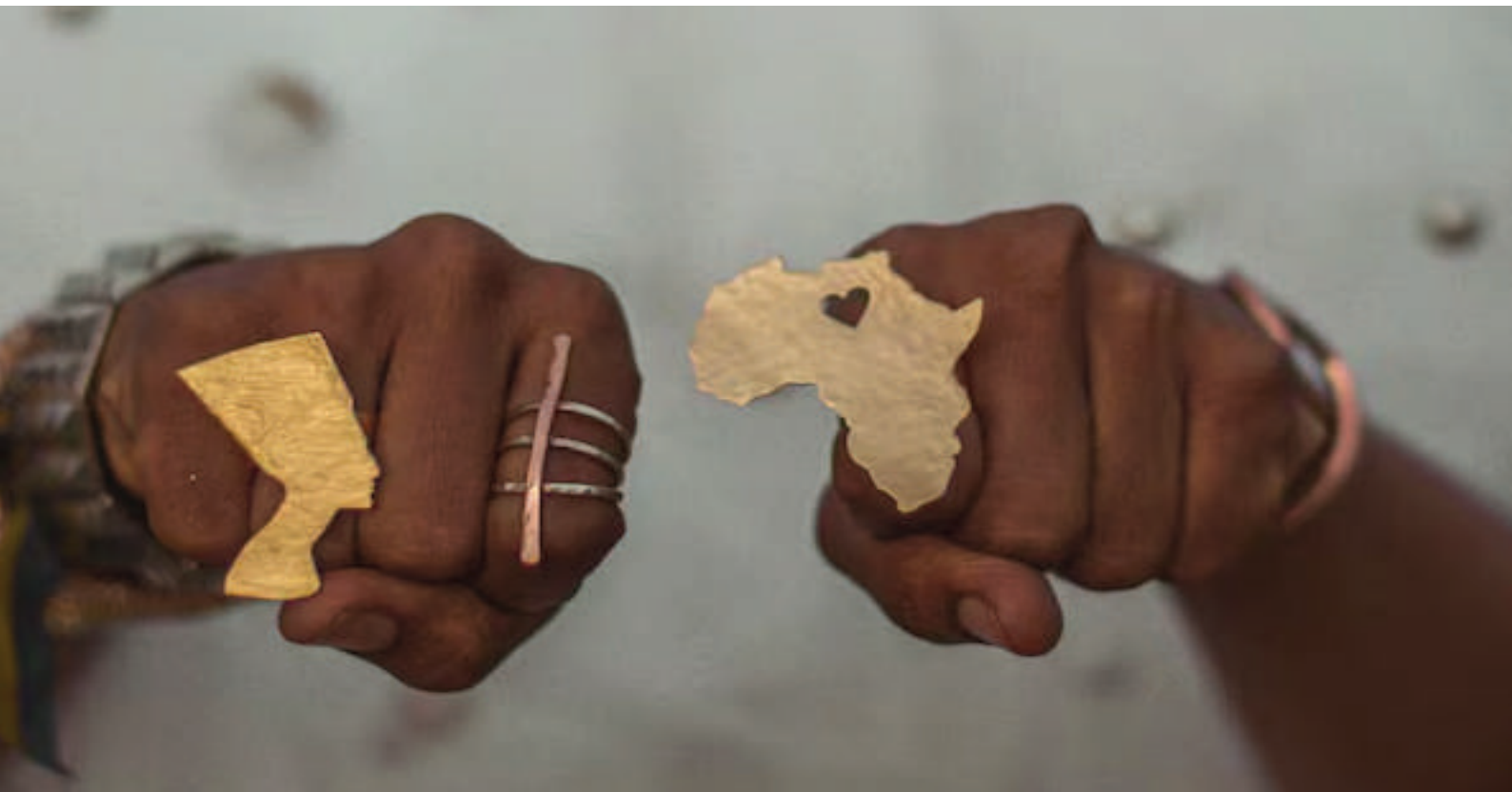


Abstract

Culture is no longer considered an accessory, even ornamental element of development, but as the very fabric of society in its overall relationship with development and as the internal force of this society. Cultural industries are becoming increasingly important in modern post-industrial economies based on knowledge. They are increasingly promising for growth and job creation like other sectors. These cultural industries are therefore an opportunity for the African continent because of its wealth and cultural diversity. The central question that we ask ourselves is: Could cultural and creative industries contribute to the development of Africa? It will be a question of demonstrating the economic value created by African cultural and creative industries and rethinking a development strategy for them, in order to boost their economic growth on the continent.

General introduction

Africa has always been looking for a way to catch up with the global development train. But it persists in remaining a concentration of poverty and inequality, making the progress reports generally unsatisfactory. Although the levels of development of African countries, particularly French-speaking ones, are unequal. The overall observation remains that of a continent that continues to export its natural resources without investing in the means to transform them through education, research, creativity



and innovation as a driving force for human, social, political, technological, economic, cultural and ecological development. Africa, the sickest continent among the five (5), remains a market for the creativity and innovations of others. It consumes and supplies the rest of the world with raw materials that it buys back at a high price after processing. In Africa, the cultural sector has long been considered a non-wealth-producing sector, that is to say a budget-consuming or credit-consuming sector that does not bring added value to the national economy.

However, generating \$2.25 trillion in revenue per year, and approximately 30 million jobs worldwide¹, the cultural and creative sectors are major drivers of the economy of both developed and developing countries. They are among the fastest growing sectors in the world. Culture and creativity can help shape a new future for many countries around the world. But that's not all. In other words, in addition to their economic benefits, culture and creativity create non-monetary value that contributes to sustainable, inclusive, human-centered development.

Today, cultural and creative industries influence global debates by positioning culture as a key player in the economy, the terms of which appear in all directions: economy of the intangible, market economy of culture, etc. Cultural industries have become a fundamental issue for 21st century societies, just as the automobile industry played a major role in the 20th century.

¹ CISAC, A very cultural world: First global panorama of the economy of culture and creation, December 2015, P.5.



These cultural and creative industries play a decisive role in the development of knowledge and the image that people give of themselves and to themselves as well as to the rest of the world.

This article is born from the role that cultural and creative industries could play in the enhancement of African cultural identity, but also their contributions to human, political, economic, technological, ecological and social development in the Agenda 2063 of the African Union. Cultural and creative industries are therefore an opportunity for African countries because of the richness and diversity of their cultures. The central question that we ask ourselves is: Could cultural and creative industries contribute to the economic development of Africa? This is the main question that will guide us throughout this article.

Given the complexity of this article for the processing and analysis of the data collected, the theory of constructivism, interactionist theory was chosen as the epistemological guideline for this research. To better analyze the situation of cultural and creative industries in Africa, it is essential for us to adopt methodological techniques, which specify the approach followed by the researcher. Thus, interdisciplinarity is the cornerstone of research.

³ Young Africa, op.cit., p.115.

⁴ KEA EUROPEAN AFFAIRS, The impact of culture on creativity, June 2009, P.02



1. Definition of concepts

Cultural and creative industries

When we generally talk about industries in the field of economics, we are referring to this form of mass production of consumer goods that occurred following the industrial revolution and the scientific inventions of the 19th century. Technological developments have allowed the mass production of cultural goods through mechanization and have contributed to the considerable reduction of working hours, thus allowing the extension of leisure time and an ever-increasing demand for cultural goods. Cultural products or goods will thus be created on an industrial scale, hence the expression “cultural industries” to refer to the process of organization, production whose methods and means are identical to those used in traditional industries. These render culture not in its intangible form, but as a material product, destined for the market, with its own specificities and added values - in other words, a culture that combines with the economy.

The term “cultural industry” first appeared at the Frankfurt School² under the term “Kulturindustrie”, with Theodor W. Adorno and Max Horkheimer who were the first to use it in their joint work “The Dialectic of Reason”, first published in 1944 (in German). They stigmatize the influence of the media on the popular masses, denounce industrial modernity, a source of domination and alienation. The technology of the cultural industry has only led to standardization and mass production, sacrificing everything that

² The Frankfurt School is a philosophical movement born in the 1930s whose ambition is the critical analysis of capitalist society. Its main representatives are Max Horkheimer, Theodor Adorno, Walter Benjamin.09, P.02



made the difference between the logic of the work and that of the social system, they declare³. But Adorno and Horkheimer are influenced by Walter Benjamin whose theses can be summarized by the following statement:

Even the most perfect reproduction will always lack one thing: the hic et nunc of the work of art, the uniqueness of its existence in the place where it is found. It is this unique existence, however, and it alone, which, as long as it lasts, undergoes the work of history. By this we mean both the alterations undergone by its material structure and its successive possessors⁴.

For Walter Benjamin⁵, the hic et nunc constitute the “authenticity” of the work; and everything that relates to authenticity escapes reproduction. The technically reproduced work of art loses its “aura”. With reproduction, the work has gone from its cultural value to an economic or market value.

Since 1947, there has been no consensus on the contours of the expression. Also, the terms to describe cultural industries have multiplied: expanding industries, creative industries, message industries or content industries, information and communication industry, copyright industries, creative industries or cultural enterprises. Behind these multiple terms, one can imagine all sorts of cultural activities, or knowledge activities, which generate considerable income.

³ Max Horkheimer and Theodor W. Adorno, *The Dialectic of Reason. Philosophical Fragments*, Paris, Gallimard, 1974, p. 130.

⁴ Walter Benjamin, *The Work of Art in the Age of its Technical Reproducibility*, Paris, Gallimard, 2008, p. 12.

⁵ Walter Benjamin, *op. cit.*, p. 12.

It was not until the work of Douglas Smythe and Herbert Schiler in the 1970s that the term was emancipated and expanded to sectors as varied as telecommunications, general and professional information, and broadcasting. By now declining the notion of cultural industry in the plural, these researchers intended to distance themselves from the postulates of the Frankfurt School. Thus, according to Armand Mattelard: It is a prerequisite, but as Ménard says, who relies on the analysis of Trembley and Lacroix, cultural industries cover distinctive features: an investment in capital, a mechanization or technological effect of production, and a division of labor. We cannot therefore ignore this aspect of industrialization or mechanization if we know that cultural industries exist thanks to the many technological innovations that have affected the reproduction of media and the development of mass markets. In order to cover all cultural dimensions, UNESCO has expanded them as follows:

All sector which agrees to combine the creation, production and marketing of goods and services whose particularity lies in the intangibility of their cultural content, generally protected by copyright⁶.

The DAKAR action plan for the future of African Cultural Industries of June 1992, the notion of cultural industries essentially refer “to the mass production and distribution of products that convey ideas, messages, symbols, opinions, information, moral and aesthetic values”⁷.

Cultural and creative industries use symbolic elements that can be reproduced in multiple copies, copyright legislation applying to these productions. Such a definition includes print publishing and multimedia, film, audiovisual and phonographic production, as well as crafts and design, architecture,



⁶ Katerina Teaiwa and Colin Mercer, Guide to mapping, planning and developing cultural policies in Oceania, Paris, UNESCO, 2012, P.7.
⁷ OWA, Dakar Action Plan, Cultural Industries for the Development of Africa, June 1992, p. 19



furniture, crafts, graphics, fashion, visual arts, performing arts, sports, software, musical instrument manufacturing, recorded or live music, graphic arts and antiques, gastronomy, advertising and cultural tourism. This is also the philosophy of the creative industries which, beyond what concerns the arts, include all knowledge-based activities, considering the products resulting from creativity and intellectual capital, potentially generating revenues from trade and putting intellectual property rights at the forefront⁸. The creative industries therefore become globalizing, broader than the cultural industries and would not be limited to the cultural sphere. For Philippe Bouquillion, *“The reference to creativity, source of economic growth, therefore legitimizes the liberalization of culture. Thanks to the liberalization of culture and cultural industries, the growth potential contained in these activities can be «liberated» for themselves and for the rest of the economy”*⁹.

In its new meaning, the term cultural and creative industries incorporates the economic functions of design, creation, production, distribution, marketing and consumption.

The economic weight of cultural and creative industries in Africa

The contribution of culture to development has become undeniable in recent moments of the century, with a resurgence of debates on the subject. At a global level, they are among the five key sectors in very strong growth where they follow the sectors of financial services, information technology, pharmacy and biotechnology, and finally tourism¹⁰. Cultural and creative industries are now recognized as one of the

⁸UNCTAD. Creative Economy Report, Accra, 2008, p.37.

⁹ Philippe Bouquillion, Creative industries and the creative economy: transformations...op. cit. p.243.

¹⁰ ACP Group Secretariat, Handbook on cultural industries, August 2006, P.6.

most dynamic sectors of the global economy. According to the United Nations Conference on Trade and Development (UNCTAD), trade in cultural products has been growing at an annual rate of between 5% and 20% for the past twenty years. Their contribution to global Gross Domestic Product (GDP) is estimated at over 7% (World Bank, 2003)¹¹. However, these performances are the result of the economic dynamism of developed countries and emerging countries. International exchanges of cultural products are in fact mainly carried out between the countries of the triad (United States, European Union and Asia); countries whose incomes are among the highest.

On the African continent, cultural and creative industries have experienced rapid growth in recent years. The Creative Economy Report 2008 indicated that Africa contributed less than 1% of exports of creative goods, but also stated that this low figure could be explained by the continent's limited support capacity, as well as the fact that most of the cultural industry production in Africa takes place in the informal sector¹². However, even in the formal economy, these figures, mainly compiled by large international federations, only tell part of the story, since the commercial activity of these industries is largely in the hands of small independent producers.

It is in the informal sector that the African creative economy is most dynamic. This is in line with the high rate of population growth that the African continent is expected to experience, with more than 400 million young people entering the labour market over the next two decades¹³. The informal sector of the African creative economy can therefore offer a range of opportunities for young people to find work, create start-ups and develop their skills. The employment potential of the cultural sector is clearly not yet fully exploited.

In 2002, trade in cultural goods was estimated at, contributed 3% to the GNP of African countries. Some countries are benefiting from this growth, to varying degrees depending on the sector, despite the domination of their markets by transnational products and the modesty of their financial and technical resources, already have a good production capacity in areas such as cinema, music and publishing.

¹¹ UNESCO, International trade in selected cultural goods and services, 1994-2003. Defining and assessing the flow of global cultural trade, Montreal, UNESCO Institute for Statistics, 2005, p. 11.

¹² Creative Economy Report, Special Edition 2013 "BROADENING PATHWAYS FOR LOCAL DEVELOPMENT" Published by the United Nations Development Programme (UNDP), One United Nations Plaza, New York, NY 10017, USA, and the United Nations Educational, Scientific and Cultural Organization (UNESCO), 7, place de Fontenoy, 75352 Paris 07 SP, France. P. 60.

¹³ Creative Economy Report, op. cit., p.60..

South Africa is one of the African countries that plays a dominant role in the world trade of cultural goods, in terms of its imports and exports. The cultural and creative industries sector contributed to 3% of the South African economy in 2021; South Africa ranks second behind Nigeria in terms of annual “total gaming” revenue 236 M.USA¹⁴. Burkinabe fiction represents three-quarters of African fiction programs available on the schedules of French-speaking African television stations¹⁵.

The King Abdul-Aziz Al-Saoud Foundation’s latest Annual Report on the state of Moroccan publishing for the year 2022 is instructive in many respects: almost 1,320 Moroccan books were published in 2022. Arabic predominates in the publishing sector, with just over 79% of the total (0.38% for Amazigh); publications in foreign languages make up a minimal share of the country’s editorial output, with 17.42% for French, 2.58% for English and 0.30% for Spanish. The Senegalese music industry, grafted onto its traditional roots and open to outside influences, has evolved to become a major pillar of the country’s cultural identity and economy. Nigeria, the world’s second-largest film producer after India, increased its film output in 2023. In Nigeria, entertainment, particularly the music and film industries, contributed \$1.4 billion to GDP in 2023. It is the second largest film industry in the world, with figures matched only by Bollywood, with 280 films in the first quarter of 2023¹⁶.

Clearly, the dynamism of cultural products in international trade represents an opportunity for African countries to seize in order to benefit from the positive effects of globalization. While some countries are already taking advantage of it, others, are still slow to develop this high value-added sector. However, talking about trade in African cultural products is not easy, as economic statistics are rare or even non-existent. In reality, cultural industries are not completely disaggregated from national accounts. They are rather drowned in the category of «services» and sometimes even «leisure and entertainment» for products from music and cinema. This does not allow us to easily and objectively determine the contribution of cultural industries to the national economy. Thus, in 2006, according to figures collected by UNCTAD¹⁷, Cameroon exported only USD 1 million worth of creative goods while

¹⁵ D’ALMEIDA, Francisco, ALLEMAN, Marie Lise, 2004 Cultural industries in southern countries: issues of the draft international convention on cultural diversity, Study report prepared on behalf of the Intergovernmental Agency of the Francophonie and the High Council of the Francophonie, with the collaboration of Bernard Miège and Dominique Wallon, p. 31.

¹⁶ www.uis.unesco.org/ev_fr.php?ID=7650_201&ID2=DO_TOPIC. Accessed 01 September 2016

¹⁷ UNCTAD, Creative economy, 2010.



at the same time, it imported USD 52 million worth. This numerical example is revealing of the influx into this country of cultural products imported from Europe, North America and increasingly from Asia. Produced in very large quantities, already amortized on their own markets and often sold at reduced prices, these imported products impose devastating competition on local cultural products which, manufactured on a small scale, are often more expensive¹⁸.

The weaknesses of African cultural and creative industries

Observing the situation of the cultural sectors in Africa, the “creation” function represents the vast majority of operators in the sector. The importance of the number of creators in the sector is an indicator of its strong development potential, because the “raw material” artistic and cultural content is very abundant. However, its valorization will depend on the capacity of the system to structure the economic functions downstream of each sector, which will make it possible to valorize this “creative capacity” in terms of economic and social development. Often informal and of modest size, African cultural and creative industries, all sectors combined, remain subject to significant precariousness linked to the difficulties encountered in making their activity profitable.

These difficulties are explained firstly by the compartmentalization of the cultural goods market, linked to the ethnolinguistic diversity that characterizes Africa, but especially to the failure of the distribution channels, rarely capable of covering the entire territory. Generally speaking, the structuring of the links in the different sectors often proves to be summary and insufficient. The precariousness of the means and resources available very often results in poorly structured sectors, not having all the components necessary for their proper functioning and by operators (often the creators themselves) obliged to individually ensure all the functions in the production chain.

In general, the ministries and institutions responsible for the governance of culture suffer from a lack of quality human resources and low budgets. Here, governance refers to an efficient and effective use of the potential and human, material and financial resources available to the countries for their

¹⁸ OIF, Cultural profile of the countries of the South that are members of the Francophonie, 2011, P. 6.



development. On the administrative level, the failures are seen through the method of recruitment and devolution of positions, the negligence of public officials, the indifference towards public goods, corruption and misuse of skills, the confusion of roles, the inertia of services, the cumbersomeness of procedures, the profusion and compartmentalization of institutions, the irrational choices in the allocation of public resources. On the economic level, governance problems have considerably contributed to making Africa a continent perceived as having a high investment risk. Its poor positioning in international rankings, the absence of incentive frameworks as well as the many technological shortcomings contribute to further altering the attractiveness of the continent in the cultural field. This challenge conditions the good integration of Africa into the global cultural economy.

Rethinking Africa's development through African cultural and creative industries

Today, culture must no longer be seen simply as a leisure activity, but as a real lever for development; as a social catalyst, as a tool for dialogue, for bringing people together, and as a new economic resource. The argument that culture is a lever for economic development is now generally accepted, with impacts that translate into job creation, tax revenues and economic activity. Culture is food for the conscience of the individual, a cement for the people and an economic opportunity for them¹⁸. It is the expression of human creativity. Culture is linked to meaning, knowledge, talent, industry, civilization and values²⁰.

¹⁹ Jeune Afrique, op.cit., P.115.

²⁰ KEA EUROPEAN AFFAIRS, L'impact de la culture sur la créativité, juin 2009, P.02.



A public policy is generally conceived as the response that a government provides to a challenge it faces, to a need strongly expressed by its population. Nowadays, public policy is not only about “solving problems” but also about building frameworks for interpreting the world²¹. In the case of culture, it is a response that can follow up on demands from the cultural or artistic community calling for state support, on expectations of the population or be a strategic choice in the face of social unrest concerning questions of language, ethnic diversity, community or religious identity. The definition of a public policy for culture starts from the recognition of the role of culture as a driver of sustainable development and mutual understanding. It is truly the sector where countries of the South can develop a strategic vision for the future, provided that they create the essential environment²². Cultural policy must be harmonized with development policies, lifelong education policies, economic policies, social policies, environmental policies, international cooperation policies and media policies. The role of ministries of arts and culture needs to evolve. It is no longer a cultural enterprise, nor is it intended to be a prime contractor in all fields, from training to the organization of shows. Its role is to encourage, facilitate, guide, protect and coordinate cultural and artistic development.

Culture was both the most accomplished expression of societies and the sum of their history that had become almost timeless and on which everything rested: in other words, their heritage and their creativity in its primarily artistic and literary forms. Culture is therefore always a value that is situated or to be situated. It is a set of human, moral and aesthetic values by which Cameroonians recognize themselves as daughters and sons of the same homeland; it is therefore neither the folklore of airports nor the occasional exhibitions of protocol ceremonies²³. It is in this that it gives man the capacity for self-reflection. It is through it that man expresses himself, becomes aware of himself, recognizes himself as an unfinished project, questions his own achievements, tirelessly searches for new meanings and creates works that transcend him²⁴. Culture has been defined not as an accessory, even ornamental, dimension of development, but as the very fabric of society in its overall relationship with development and as the internal force of this society. Creative industries

²¹ Muller Pierre. The cognitive analysis of public policies: towards a political sociology of public action. In: *Revue française de science politique*, 50th year, n°2, 2000. pp. 189-208.

²² Mr. Filippe Savadogo, Minister of Culture, Tourism and Communication, Burkina Faso. “Culture and creation, factors of development”. CE Brussels, 2010.

²³ Paul Biya, *For Community Liberalism*, Lausanne (Switzerland), Edition Pierre-Marcel FAVRE, 1987., P.110.

²⁴ UNESCO, Mexico Declaration on Cultural Policies, World Conference on Cultural Policies, Mexico City, July 26 - August 6, 1982.

are becoming increasingly important in modern post-industrial economies based on knowledge. First, they are more promising in terms of growth and job creation than other sectors.

Therefore, in order to develop, African countries must adopt support policies based on strategies to strengthen the financing capacities of businesses and production companies, such as vocational training and improving the quality of production. Support measures and direct assistance to creators will enable Africa to integrate into international markets. Competition can only be fair if the talents of artists are recognized and guaranteed by the law on the protection of intellectual property. The development of African cultural and creative industries is the only way to prevent Africa from being confined to the role of consumer of images, music and songs from abroad. UNESCO recognizes the importance of thinking in terms of cultural policies about the relationships between cultural industries themselves and other forms of cultural creation and animation of public and private origin. No cultural policy aimed at efficiency can avoid reflection and concrete decision-making in the face of the scale of the phenomenon²⁶. Mondiacult underlines the link between economy and culture, between economic and cultural development, and outlines the principle of a cultural policy based on the recognition of diversity. A policy that aims to increase creative faculties, both individual and collective, is no longer limited to the arts alone and extends to other forms of invention.

²⁶ Committee of experts on the place and role of cultural industries in the cultural development of societies, Montreal (Canada), June 9-13, 1980.



Conclusion

In short, culture has become a requirement and an imperative for the development of Nations. The globalization of cultural goods and services requires each country to tackle the aspects of the economy of culture through cultural and creative industries if it hopes to compete in the globalization market. The economic stakes of cultural and creative industries are so important that at a time when seeking strategies for the development of Africa, it becomes imperative that the progress of these industries of creativity can breathe new life into development, both at a political, social and economic level²⁷. At a time when cultural and creative industries constitute one of the most dynamic sectors of the global economy due to a constant increase in household consumption, developing countries should initiate in its cultural policies mechanisms for the protection and preservation of creative activity. If, in the context of this article, we have focused on the economic, social and creative aspects, it is with the intention of showing that cultural and creative industries contribute and can contribute to the economy of Africa if the structural conditions for their development are created by appropriate public policies.

²⁶ UNCTAD, Creative economy, 2010.

²⁷ OIF, Cultural profile of the countries of the South that are members of the Francophonie, 2011, P. 6.

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**Theatre and
consolidation of a
theatrical industry
in west africa**







Summary

This article addresses the issue of the contribution of theatre to the development of cultural and creative industries. It focuses particularly on the contributory potential of this art, its proven capacities for mobilization, value creation and innovation, and the consolidation of a cultural industry in the theatre sector in West Africa. It concludes on the need for a synergy of actions that would make it possible to address the challenges currently facing African theatre art in order to create the conditions for its participation in the development of cultural and creative industries on the continent.

Keywords: Theatre, theatre industry, cultural and creative industries, synergy of actions

Introduction

The word “theater,” writes Augusto Boal (1978: 7),

is so rich in different meanings - complementary, but also contradictory - that we never know what we are talking about when we talk about theatre, what theatre we are talking about...

The art of speech, gesture, movement, sound, image and emotion, theatre is a centuries-old practice whose origins date back to the earliest times of human existence on earth. While the theatrical forms developed in Africa today are largely the result of a crossbreeding resulting from the encounter between Western and African practices, it must first be acknowledged that Africa, the cradle of humanity, has developed spectacular forms of expression that fit well with common definitions of theatrical art. As



Triau and Biet (2006:7) write,

Theatre is first and foremost a spectacle and an oral genre, an ephemeral performance, the performance of an actor in front of spectators who watch, a physical work, a vocal and gestural exercise, most often in a particular place and in a particular setting. It is not necessarily linked to a previously written or published text.

Theatrical practice is therefore not unknown in Africa and its development is the result of choices made with a view to responding to the needs and requirements of the different periods of its evolution.

Nowadays, African theatre presents itself as the result of multicultural and artistic influences. Expressed in African national languages as well as in languages inherited from colonization such as French, English and Portuguese, this theatre has been able to adapt to the evolution of society by developing forms that are at once elite, popular, academic, professional, etc. Current African theatre is a multifunctional art that is characterized by a dynamism in textual and spectacular production. This dynamism justifies its local, national and international influence.

Unfortunately, this improvement poorly conceals a fragility that tends to limit the contributory capacities of theatrical art to the social, economic and cultural development of States. Which leads one to wonder what could be, in a global and African context marked by significant efforts deployed for the development of cultural and creative industries (ICC)¹, the contribution of African theatre in the

¹ Creative and cultural industries (CCIs) are, according to Marlen Komorowski (2020), the economic sectors and activities, from production to distribution, which rely on creative elements, individual creativity, skills and talent, and which have the potential to produce and create cultural value and economic growth.



consolidation of a cultural and creative industry in Africa in general and in West Africa in particular. In other words, how can we go about acting so that the theatre, despite the constraints it faces today, becomes a strong link in the building of a cultural industry in West Africa?

1- Brief overview of current African theatre

The turn of the 1990-2000 decade saw the emergence of a new generation of men and women of African theatre who followed in the footsteps of their predecessors, including Sony Labou Tansi, whom many of them took as a reference and source of inspiration. They would inscribe their writing in what would be recognized as the current of contemporary African theatre. African theatrical creation, writing and stage creation, would then experience an unprecedented boom through promotional frameworks such as festival events and various cultural meetings that developed inside and outside the continent. Radio theatre competitions, literary prize juries, but also broadcast tours in the West would allow it to benefit from strong media coverage and thus ensure its legitimacy beyond national borders. This theatre is the result of a combined action of artists residing on the continent and those of the diaspora whose presence has grown increasingly in recent decades.

But one of the current characteristic features of this theatre produced both inside and outside the African continent is its dependence on Western sources of funding. As Sylvie Chalaye (2010) points out about African theatre companies:



And very quickly these companies will enter into a close economic dependence with the broadcasting networks outside the continent; even today a performance in Africa only has a chance of having an artistic future if it is supported by European theatrical structures.

Theatre creation in West Africa, whether it comes from the French-speaking, English-speaking or Portuguese-speaking zone, is no exception to this sad reality. A situation that is the logical consequence of the absence of sectoral policies and strategies for financing and developing theatre in West African countries. For many years, funding for the arts, and particularly theatre, has remained the preserve of external structures and foreign cultural centres established in Africa. They were the only ones with performance spaces and the only ones able to organize performance networks and mobility for artists, both within and outside the continent. This is what led Koffi Kwahulé to say that France was acting as a ministry of culture for African theatre:

Theatre is like wine, it is in relation to a terroir that it is structured. What is done now in Africa is no longer intended for Africans. Given that there is a resignation of the rulers in Africa with regard to culture, what is in fact the Ministry of Culture of African countries? France; funding comes from France. (Konkobo, 2016)

Beyond this funding problem, African theatre faces enormous challenges that compromise its development and its ability to contribute to the consolidation of a theatre industry that would serve as a foundation for the building of a strong cultural and creative industry in West Africa.



Hope lies in the fact that recent years have seen the transformation of the cultural landscape in most of these countries with initiatives led by African artists and cultural operators who have worked to create spaces for training, creation and dissemination despite the absence of regular and structured public support. It is in this context that we are witnessing a demonstration of interest from States for the emergence of local cultural and creative industries. An interest expressed in most of the new national cultural policies with a vision of cultural and creative industries that, unfortunately, is limited to areas such as music, audiovisual and crafts.

In such a context marked by the emergence of the economy of culture, the question of the place and role of African theatre in the development of CCIs should be examined carefully. What role can theatre play in the development of CCIs in Africa in general and specifically in West Africa? But before any remarks, it is appropriate to give an overview of the constraints of current African theatre.

2- Challenges to Consolidating a Theatre Industry in West Africa

Theatre can be the foundation of a profitable commercial industry. Unfortunately, this potential is unrecognized and neglected. A well-thought-out and structured investment in the field of theatre could transform this currently marginal field into a vast development opportunity by building a powerful cultural industry. Since its origins, theatre has demonstrated its ability to mobilize, retain audiences and build a strong cultural identity. Even today, there are many examples around the world



where theatre continues to mobilize, such as Avignon in France, Broadway in the USA and, to a lesser extent, in almost all African countries through the holding of various festivals dedicated to theatre. In many West African countries, beyond festivals, theatre has a potential for a popular audience that is demonstrated during performances given in popular neighborhoods in cities and villages where moments of social intervention theatre are occasions for large gatherings. There is therefore a need for theatre that the supply does not always manage to satisfy.

If some theatres in cities are sometimes deserted in favor of other artistic expressions, the reasons for this public disaffection are to be sought elsewhere than in a lack of interest in this art in West Africa.

Theatre is an art that can adapt to all situations without running the risk of losing quality. This is what makes it a popular art accessible to everyone and all social backgrounds. Theatre can therefore constitute a solid base for the development of a solid industry if certain conditions are met. To achieve this, it is necessary to work towards the renewal of theatrical creation by drawing on African cultural heritage to invent forms and propose content that meets the expectations of today's audiences.

A political commitment to remove the barriers to the development of the theatre industry would make it a powerful link in the cultural and creative industries in West Africa and even beyond. Theatre contributes to the transformation of mentalities, the awakening of consciences, and education. It can serve as a framework for strengthening cultural identity, individual and collective promotion,

² Cf. AMA studies of 2021 and CELHTO of 2023 on the mobility of artists in West Africa.

³ Inaccessibility due to the low financial capacity of the sector's players and operators who do not have adequate financial support

strengthening self-esteem and self-confidence, reducing stereotypes, negative prejudices and promoting cultural diversity while contributing to the economic development of communities and states. As a collective work, theatre can be a factor of encounter, union, collaboration, solidarity and mutual assistance.

This potential makes it a source of enhancement of cultural heritage, promotion of intercultural values and tourist attraction.

Unfortunately, this invaluable opportunity remains underestimated, or even unknown, by public and private decision-makers with the capacity to act and bring about the desired transformations. Left to their own devices, artists and cultural operators driven by passion and convinced of the strength and potential of art are working to ensure its survival and its participation in social appeasement. But this is not enough to bring about the emergence of an economically viable theatre industry. The theatre industry in West Africa, unlike those of cinema, music or visual arts, is in an embryonic state.

The main constraints to its emergence are: the narrowness of national markets in a context where the free movement of people and goods between countries in the region remains a pious wish², the unavailability of cultural infrastructure and financial inaccessibility³ of those that exist, the dysfunction of cultural networks, the low quality⁴ and the inadequacy of certain works to the expectations of audiences and the lack of adequate funding. All this reinforces the skepticism of economic actors and casts doubt on the consistency of the value chain of the theater sector in West Africa.

A chain in which one of the essential links for the construction of a real theater industry is missing: theater production. All this contributes to maintaining the prejudices of a sector that is not economically profitable on the theater. Prejudices reinforced by the absence of policies and sectoral strategies for the development of the theater industry in West African countries that only consider music, crafts and cinema as having a favorable potential for the emergence of local cultural and creative industries. It is this received idea according to which “Theatre does not contribute to the same extent as music to the economy of culture” which Malick Saga Sawadogo (2023) rightly rejects. For the theatre industry in West Africa to build and consolidate itself, we must work towards a paradigm shift by deconstructing the prejudices and preconceived ideas that make theatre a marginal art unable to find its place in this global market.

Conclusion

The theatre industry in West Africa is a complex construction and its consolidation requires synergistic action by several actors who play their parts harmoniously in order to work towards meeting the challenges. Among these challenges, the development of innovative cultural policies taking into account a better structuring of the value chain, the mobilization and loyalty of the public, the construction of an adapted financing system, the guarantee of the quality of artistic creations, an effective use of information and digital technologies, the protection of copyright as well as the realization of the free movement of people and goods at the regional level.

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**Cinema
and audiovisual**







Summary

Cinema and audiovisual are a vector of economic, social and cultural development which participate in the process of cultural appropriation, de-alienation, presentation and affirmation of the African personality in different cultural and political contexts. Some 70 years after the invention of this marvelous technique, Africa displayed its ambition to participate fully in the production of images of the world. Continental cinema took off in the 1960s, at the time of our independence, and is in its sixties, with the exception of Egypt, whose first films date back to the 1930s. The challenges almost always remain the same.

- Build the feasibility of a cinema that does not depend exclusively on foreign funding,
- Train technicians and actors,
- Create an audience,
- Repair the tragic absence of our images in the universe of images in a context of domination by distribution and exploitation companies in the North.



Abstract

African civilizations carry values with a universal vocation. The strength of our gestures, words, attitudes which carry a part of the destiny of humanity must be widely known.

The mission of the Filmmakers of the continent and the diaspora is to reintegrate them into the great conversation that humans have engaged in among themselves, at a level never before seen, with new means of communication.

Cinema and audiovisual lend themselves to this.





ACUNA: Cinema

Cinema and audiovisual are a vector of economic, social and cultural development which participate in the process of cultural appropriation, de-alienation, presentation and affirmation of the African personality in different cultural and political contexts.

World Festival of Black Arts, Dakar 21-12-2010

A bit of history

At the dawn of Independence, some African countries with this avant-garde vision, initiated actions to create cinema and television structures, nationalize film screening rooms, train technicians, and produce films. The production of newsreels preceded that of fiction films marginalized on the international scene.

The Pioneers of the 7th Art, Sembene Ousmane from Senegal, Tahar Cheriaa from Tunisia and many others, will understand the need to organize themselves, to create spaces for meetings, to disseminate their works on the continent to meet our populations. Thus will be born in turn in the spirit of the regions defined by the OAU: In 1966, in Tunis, the first pan-African festival, the JCC - Carthage Film Days in North Africa. In 1969, in Ouagadougou, the 2nd Pan-African festival, FESPACO, Pan-African Festival of Cinema and Television of Ouagadougou. West Africa.



Context

Africa, at the beginning of the 3rd millennium, despite its great cultural diversity and its immense human and natural resources, is at a crossroads. Since independence, it has experienced armed conflicts, terrorism and an ever-increasing impoverishment of its populations.

In the fight against this poverty, for social cohesion and peace in the respect of cultural diversity, in the Africa of today and tomorrow, the image through cinema and audiovisual, is a need and an indispensable tool. The image as highlighting of social reality and collective consciousness, constitutes a determining factor in taking control of their destiny by the peoples of the South and particularly those of Africa. Its under-representation in the international audiovisual landscape, and the danger of loss of identity that this can cause for the populations are challenging.





The current situation demands it.

African cinema is deeply handicapped in its development. The audience in theaters and on television is consuming nearly 90% of films made elsewhere, films that distance them more and more from their own realities every day. This situation is becoming dramatic, because most foreign films are massively relayed by the flood of images on public and private television channels, and on the Internet. Children in cities and also in the countryside are daily subjected to the mental, psychological, and cultural pressure of series, soap operas, TV films, sitcoms, cartoons, clips of all kinds in which violence, crime, sex, the desire for power and the power of money, constitute the basic content. In such an environment, young people completely lose their family, social, and cultural bearings. They become incapable of thinking and understanding the phenomena that determine the evolution of our societies where they must nevertheless write their history and destiny. A profound acculturation whose damage is incalculable sets in. And unfortunately, the tales, myths, legends, and popular traditions so rich in Africa, in addition to our languages, are gradually dying before our eyes. Their transmission is no longer ensured by the usual means of speech. The image has become the means par excellence of social communication. The continent has fallen too far behind in this change, finding itself now in an extreme emergency. Once again, it must at all costs build its internal capacities for the production of cinematographic and audiovisual works reflecting its own vision of the world, its history, its imagination, and its social and cultural values.

Is the future bright?

Three examples allow us to believe this: the film industries of Egypt in North Africa, Nigeria in West Africa, South Africa in Southern Africa. The example of Nollywood in Nigeria is worth mentioning.

It is the 2nd largest film producer in the world after Bollywood in India. This film industry, according to a Harvard Kennedy School study in 2008, contributes to the Nigerian economy: total revenues of 540 million USD per year, enormous employment opportunities for technicians (cameramen, sound engineers, electricians, directors, etc.). Government sources indicate that the number of people working in the industry exceeds 1 million. The success of Nollywood illustrates how culture can help diversify an economy heavily dependent on a single product, namely oil. A research made by Ecobank has found that the market potential for the film industry in Nigeria could be at least US\$3.2 billion per year. Nollywood speaks to Nigerian society, past and present. Its success has allowed it to be widely distributed in Africa and around the world.

Expectations

All major promoters of the creative industry such as governments, investors, UNCTAD and UNESCO, expect Africa to become a major player as a producer and consumer of audiovisual content, a hope fueled by the phenomenal growth of mobile telephony and internet access. The numbers speak for themselves: USD 5 billion to the continental GDP with about 5 million employees. With the current surge in its development, this industry is expected to grow to over 20 million jobs, and USD 20 billion in annual contribution to GDP. «FEPACI-situation of the film industry in Africa in 2015»

Africa needs its own images, of its witnessing gaze on itself without the foreign eye with its designs and prejudices.





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Concept and mode of transmission of heritage among the Bamanan in Mali





Abstract

This work is an attempt to analyze the concepts related to heritage in its material and immaterial dimensions among the Bamanan. It deals with the different connotations of the Bamanan terms *cinyèn*: heritage, *cinyèn*: truth, *facinyèn*: paternal heritage, *fa*: father, *ba*: mother, as well as the ideologies and perceptions that they convey in the heritage vision among the Bamanan and the functional relationships that link them in particular to the territory. It then addresses the problem of the transmission of heritage through the testimony of a knowledge holder, then the link between heritage, identity and national unity.

Keywords: *cinyèn*, *facinyèn*, heritage, inheritance, transmission, bamanan, *fa*, father, *ba*, mother.



Introduction

This text is a revised version, that is to say enriched, corrected and adapted, of an article that I published in the book *Afrique: musées et patrimoines pour quels publics*, a collective whose texts were brought together in 2000 by Anne-Marie Boutiaux. In this very short text, I would like to pose the problem of the identification and interpretation of the constituent elements of the concept of heritage in the Bamanan universe, which is almost essentially religious. I would like to make it clear, through this text, that heritage, legacy, identity, truth, territory and transmission – beyond the descriptive aspect – are ideologically and functionally linked and that neglecting this aspect results in partially stating the subject.

Around the concept

The term equivalent to heritage in the Bamanan language is: *facinyèn*, literally “*Spoiled father*”, “*Father truth*” or “*Truth of father*”. Today, while the term matrimony or maternal heritage (*bacinyèn*) almost no longer exists in the French language, the term «heritage» (*facinyèn*) covers a wide semantic field linked to the notions of identity and transmission. Among the Bamanan, it connotes the ideas of the father’s fullness (*fa*) and the destruction of his body after death.



Beyond fullness, it turns into madness (*fa*), an excess, then becomes fatô designating an «*excess of fullness*» or the madman who is characterized by a surplus of abnormal mental behavior, clothing and food.

Facinyèn heritage refers to “*all the property and rights inherited from the father*”. To suggest that the expansion of the semantic field of heritage (*facinyèn*) was only possible on condition of a concomitant reduction in that of matrimony would be to rush things. Because the bacinyèn term, matrimony, still has its full meaning in our societies and translates as the inheritance that a mother leaves to her uterine children. These considerations will have to be the subject of work to reconstruct the legal and social norms that govern our society. But it is clear that the random nature of inheritance (*cinyèn*), paternal inheritance (*facinyèn*) or maternal inheritance (*bacinyèn*), as it is bequeathed and the desire





to safeguard it have led the Bamanan to define modes of transmission of the categories, material and immaterial, of heritage. One solution is, for example, to resolve, before dying, certain problems of succession and its management. And the adage: *facinyèn dan ye dun ko kelen ye*, “*heritage has a limit, that of being eaten only once*” says a lot about its random nature. Because when the father dies, his physical body doomed to destruction disappears, even more so the goods he accumulated during his lifetime if we are not careful. Hence the urgent need to take care of them. In any case, this adage is a teaching addressed to every heir to signify that after the death of the father, any possibility of renewing or reconstituting the *facinyèn* heritage by the physical effort of the latter is henceforth excluded forever.

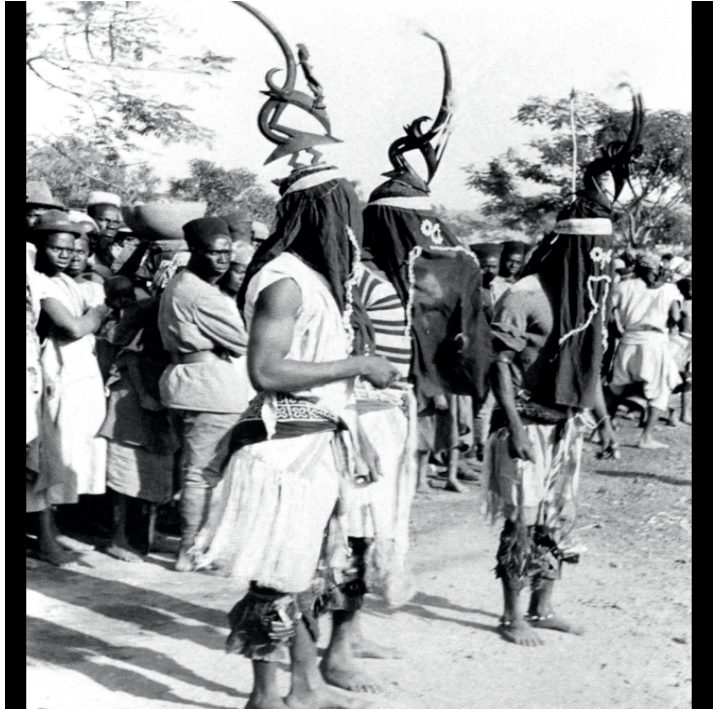
The spirit of the father (*fa*), a full and total patrimonial entity

The father (*fa*) and the mother (*ba*) are in the imagination of people of traditional Bamanan culture full and total entities. They are symbols of physiological maturation, mental and social maturity. The father (*fa*) is a symbol of plenitude and the mother, a symbol of “*greatness*”, of substratum, of foundation of all things. When the father dies, for example, if he was an important person, his bone remains, he enters through his bone remains into the category of “*old bones*” (*kolokôrôw*), of eminent dead. These are entities that were - and still are in certain localities - at the center of votive rites, of rites of death which constitute in this an element of ancestral heritage presenting both a sacred initiatory phase and a popular or profane phase. The spirit of the dead or of the founding father of a family, clan

or village continues to be venerated as an immaterial representation of heritage, on an altar or in the place where he is buried with symbolic objects that constitute its materiality. Because the follower of traditional religions, as I have written elsewhere,¹ thinks and strongly believes that his life, present and future, depends on the permanent assistance of the Dead. Also, he periodically laments through the rite (*suu*), to ask for this assistance whose lack or the reasons that cause this lack are at the center of all crisis situations.¹ The great initiates report that every year, at the beginning of the rainy season, the Dead send the following message to the living: “*Nothing, Nothing, Nothing, the world is Nothing, no matter how long the person lives on earth, he will become white like us, Nothing, Nothing, Nothing, the world is Nothing.*”² This message, heard and understood only by the initiated, aims to remind the living of the nature and the future of the world and of humanity. For all these reasons, all the material and immaterial productions that they have bequeathed have their place in the daily life of the living.

Heritage, paternal truth and territory

Among the Bamanan, what the father did during his life on earth is considered real and true (*cinyèn*). The evidence of this truth that he transmits to his children is of all kinds: grass, vines, flowers, leaves, roots, trees, mushrooms, animals that walk, fly, crawl, swim, stones, minerals, earth, air, fire,



¹ Malé 1995, p 343.

² Il s'agit d'un enseignement initiatique énoncé en ces termes en langue bamana : Fuuu! fuuu! fuuu! Dinyèn ye fuuu ye, ni maa mènà koko o koko, i bè jè k'i kè anw si ye, fuuu! Fuuu! fuuu! dinyèn ye fuuu ye.

water... even the stars that guide him when he is a farmer, breeder, fisherman or hunter, the rains that punctuate time and his activities, the noises and verbs that he uses to communicate or establish power over things: everything that has been observed, known and recognized, named and used. All of nature or the environment that the father's spirit has appropriated and that he transmits constitutes the truth, the reality of his existence for the children who, in turn, learn them, appropriate them, use them as a tool for the quest for subsistence, for "crossing the world" and for building spirituality.

To doubt the veracity of what is transmitted by the father is in itself the result of a failure in the chain of transmission or a renegade attitude. Otherwise, the patrimonial tradition wants that which is transmitted in a certain way to be applied or practiced in this way, similar in this to the verses of the Bible and the Koran. In the Jitumu for example, divination by the earth, *cinyènda*, (lit.: to lay, to weave the earth, the truth) is assimilated to both the truth and the inheritance. "To divinate with earth powder is to practice the paternal inheritance (*facinyèn*), it is to practice the Truth (*cinyèn*), it is to assume one's identity (*damé*). Divination by the earth is the inheritance that tells the truth. It is the practitioner who can lie otherwise the earth of divination does not lie", say the practitioners. In this matter, there is no randomness. As Mr. L Traoré writes (2007:63) "If the geomancer is a weaver of truth, geomancy is weaving, creation of truth (*tinyèda*). (...) the only goal of divination, (is) the search for truth in a world where everything seems to oppose man, including man himself. Truth about man, truth of man, truth that man weaves with the help of the earth because



it is the earth alone that can tell it. Is it not she who carries man, nourishes him, will be his ultimate home?” In this specific context, the notions of heritage (*cinyèn*), truth (*cinyèn*), paternal inheritance (*facinyèn*), divinatory practice (*cinyènda*) all merge into a mold of patrimonial tradition giving the community and the territory their true identity (*damé*).

Heritage, mode of transmission

“Do you have someone to inherit your objects and knowledge?” The seeker or the heritage manager who asks this question to know if the transmission of heritage is effective in a context of living culture, for example, hears the response from old people who have remained faithful to ancient traditions in terms that are sometimes very clear and reassuring. Tata Coulibaly from Sido³ answers the question as follows : “These objects are mostly kept in a house, sanctuary or vestibule; if the father does not tell his children, as soon as he dies, they throw them away or let the house or sanctuary collapse on them. It is through the transmission of these objects, the rites and beliefs that give them



meaning that these elements of heritage are preserved. The father himself specifies the distribution of many elements of religious heritage before dying. Among these we can cite incantations, canaries⁴ and other objects of therapeutic utility or individual protection. Fortune is the main element of heritage that the beneficiaries share upon the death of the father. These are his material goods: fetishes, tools, herds... Even there, in certain cases, we know who must take what”.

The same speaker, as if dissatisfied with the little interest that young people have in tradition, adds:

“Children, if they want, let them take the objects, if they don’t want, let them leave them. If they don’t take them, it’s their problem. It’s even better sometimes that they don’t take them because it can kill them if they haven’t received the mental, incantatory and behavioral dispositions necessary for their management. But not transmitting is more serious. It is part of the duty of transmission of each generation and constitutes a concern for each holder of tradition. No holder of traditional knowledge worthy of the name wishes to die with his knowledge. But from the moment when words, gestures and attitudes characteristic of their management have been transmitted, the rest is the children’s problem. Because the day the father dies, his body “spoils” (*ka cinyèn*), disappears. If there is no one to continue in his life, to continue in his vision of the world by implementing the things he practiced and which gave meaning to his stay on earth, the material evidence of his life disappears immediately, irremediably and forever. And, with them, identity. No child will be able to take his father’s fetishes if he has not received during his lifetime the knowledge necessary for their management. Another person who has earned the father’s trust and received from him the necessary mental dispositions, will be able to do so”.

This type of discourse, which is often heard in Bamanan circles, adequately reflects the heritage awareness of the holders of heritage elements and the concern they have to transmit it as such to the next generation. If the material goods of the father are shared between his children after his death, this is not the case for certain categories of immaterial goods. The transmission of specific knowledge, such as that used to care for and protect the individual, the family and the community, obeys the prior establishment of absolute trust in human relationships, as a guarantee of the continuity of the heritage transmitted by

³ Entretien avec Tata Coulibaly dit Soma Tata, Numu Tata de Sido le dimanche 23 juillet 2006 à Sido, village bamaman situé près de Bougouni.

⁴ Il s’agit de canaris (récipients) à médicaments posés ou plantés dans le sol dans un coin de la chambre ou de la cour, et qui soignent ou protègent contre le mauvais sort.

the father or master.

From the concept of heritage to identity, national unity and the ideal of living together

When we approach the concept of national heritage, heritage of the homeland (*faso*) or of the country (*jamana*), the nationality of heritage takes on a multi-ethnic and multi-community dimension. It becomes all-encompassing, expanding to include heritage elements of the Bamanan, Soninke, Malinke, Khassonkhe, Senufo, Buwa, Dogon, Fulani, Bozo, Sonrhāï, Tuareg, Moorish, Arab, Minianka, Dafing, Samôgô communities and to regional or territorial administrative entities. The collections of the National Museum, for example, are made up of heritage elements (*facinyèn*) from each of the populations of Mali. This reference collection, composed of elements from various sources – individual, family, village, community, ethnic and cultural – is similar to an element of national heritage as if all its components had belonged to a single person, a single founding father (*fa*) of the nation, an entity that symbolizes national unity. This is why the national status given to most of the first museums created by States in Africa to gather, preserve and disseminate evidence of their cultural and ethnic diversity, to build their identity and national unity, also gives them an imperative to transmit to future generations. This transmission, to be effective, has given itself as an ideal framework the concept of Maaya (humanism), an intangible dimension of cultural heritage essential to living together in Mali, which conveys a vision of the world, a way of being and a way of doing. Maaya is the “fact of being a person”, it is both a BEING and a STATE. This concept covers a vast semantic field where the notions of educating (*lamôn*) and managing (mara), hospitality (*jatigiya*) and pleasant kinship (*sanakunya*), occupy a strategic place.

Conclusion

Our cultural heritage, in its material and immaterial dimensions, has its own references, values and codes inscribed in the depths of our vision of the world. Our Maaya humanism is an immaterial dimension of this heritage, which governs life in its past, present and future times. Its values and codes constitute endogenous tools of thought and reflection for any action of refoundation, any activity of entrepreneurial creation wanting to be firmly anchored in our socio-cultural realities.

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BIOGRAPHIES

Mamou Daffé

A creative entrepreneur and expert in arts and culture management, Mamou DAFÉ is the founder of the Festival sur le Niger, one of the biggest cultural and artistic events in Mali and the West African region. He founded the Centre Culturel Kôrè, a regional reference centre, with its resource centre specialized in issues of safeguarding artistic expression, social art and citizenship education. He is an expert in the productive safeguarding of intangible cultural heritage. He is the founder of Maaya Cultural Entrepreneurship (ECM), the entrepreneurial model of the Festival sur le Niger, which is now taught as part of a unique Master's degree in Cultural Management in more than 8 African countries.



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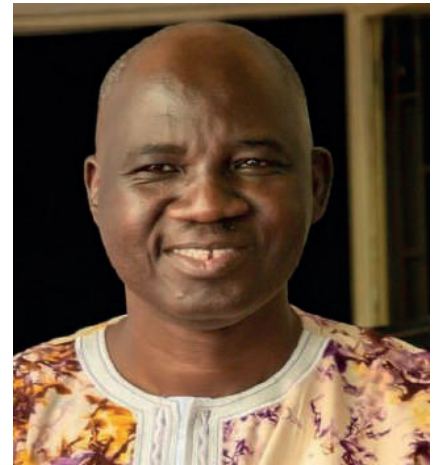
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Hamadou Mandé teaches dramatic arts and cultural policy at the University of Ouagadougou. A member of major national and international cultural organizations and networks, he is President and Artistic Director of the Ouagadougou International Theatre and Puppet Festival (FITMO) and Vice-President of the International Theatre Institute (ITI). Dr. Mandé is a member of the Technical Committee of the Observatory of Cultural Policies in Africa.



Cheick Oumar Sissoko

Cheick Oumar Sissoko is a Malian film director and politician. He holds a DEA (post-graduate diploma) in African history and sociology and a diploma in history and cinema from the École des hautes études en sciences sociales in Paris (France). He then studied film at the École nationale supérieure Louis-Lumière. He has directed several films, including Guimba ('The Tyrant') and La Genèse, for which he received the Étalon de Yennenga at the Fespaco festival. He was Mali's Minister of Culture and Secretary General of the Pan-African Federation of Filmmakers (FEPACI).



Dr. Salia Malé

Salia Male obtained a doctorate in Letters and Comparative Sociology, with a specialization in General Ethnology, from the University of Paris X in 1995. He has been Director of Research since 2002. He is the author of around twenty articles on various aspects of Malian cultural traditions (e.g. Traditional religion as a vector of sociability: the case of Jo in Baniko). Dr Malé has been Deputy Director of the National Museum of Mali and of the Master in Artistic and Cultural Action (MAAC) at the Balla Fasseke Kouyaté Conservatoire des Arts et Métiers Multimédia.



