

The



A window open on the world

Courier

January 1971 (24th year) - U.K.: 10p stg. - Canada: 40 cents - France: 1.20 F



UNESCO
ARCHIVES

CULTURAL POLICY—A MODERN DILEMMA



Photo © Alfredo Testoni - Matto Collection

Stone Age votive figure

**TREASURES
OF
WORLD ART**

51

Uruguay

The collections of the Pre-Columbian Museum in Montevideo, Uruguay, boast innumerable artefacts of major artistic and historical importance. Originating from every part of South America, these objects reveal the rich diversity of Indian civilizations that flourished on the continent before the Spanish conquest. Some, like this little terracotta figure (10 cm.; 4 in.), are very ancient. Discovered in north-east Argentina, it probably served as a votive offering to a fertility goddess worshipped by one of the Stone Age farming communities which had learned the art of fashioning pottery. These peoples may have been the ancestors of the present-day Guarani Indians of Paraguay and north-east Argentina.

**JANUARY 1971
24TH YEAR**

PUBLISHED IN 13 EDITIONS

English	Japanese
French	Italian
Spanish	Hindi
Russian	Tamil
German	Hebrew
Arabic	Persian
U.S.A.	

Published monthly by UNESCO

The United Nations
Educational, Scientific
and Cultural Organization

Sales and Distribution Offices

Unesco, Place de Fontenoy, Paris-7*

Annual subscription rates: £1 stg.; \$4.00 (Canada); 12 French francs or equivalent; 2 years: £1.80 stg.; 22 F. Single copies: 10p stg.; 40 cents; 1.20 F.

★

The UNESCO COURIER is published monthly, except in August and September when it is bi-monthly (11 issues a year) in English, French, Spanish, Russian, German, Arabic, Japanese, Italian, Hindi, Tamil, Hebrew and Persian. In the United Kingdom it is distributed by H.M. Stationery Office, P.O. Box 569, London, S.E.1.

Individual articles and photographs not copyrighted may be reprinted providing the credit line reads "Reprinted from the UNESCO COURIER", plus date of issue, and three voucher copies are sent to the editor. Signed articles reprinted must bear author's name. Non-copyright photos will be supplied on request. Unsolicited manuscripts cannot be returned unless accompanied by an international reply coupon covering postage. Signed articles express the opinions of the authors and do not necessarily represent the opinions of the UNESCO or those of the editors of the UNESCO COURIER.

The Unesco Courier is indexed monthly in The Readers' Guide to Periodical Literature, published by H. W. Wilson Co., New York, and in Current Contents - Education, Philadelphia, U.S.A.

★

Editorial Office

Unesco, Place de Fontenoy, Paris-7*, France

Editor-in-Chief

Sandy Koffler

Assistant Editor-in-Chief

René Caloz

Assistant to the Editor-in-Chief

Lucio Attinelli

Managing Editors

English	Edition: Ronald Fenton (Paris)
French	Edition: Jane Albert Hesse (Paris)
Spanish	Edition: Francisco Fernández-Santos (Paris)
Russian	Edition: Georgi Stetsenko (Paris)
German	Edition: Hans Rieben (Berne)
Arabic	Edition: Abdel Moneim El Sawi (Cairo)
Japanese	Edition: Hitoshi Taniguchi (Tokyo)
Italian	Edition: Maria Remiddi (Rome)
Hindi	Edition: Kartar Singh Duggal (Delhi)
Tamil	Edition: T.P. Meenakshi Sundaran (Madras)
Hebrew	Edition: Alexander Peli (Jerusalem)
Persian	Edition: Freydoun Ardalan (Teheran)

Assistant Editors

English Edition: Howard Brabyn

French Edition: Nino Frank

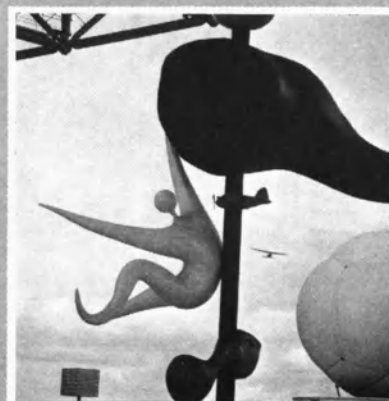
Photo Editor: Olga Rödel

Layout and Design: Robert Jacquemin

All correspondence should be addressed to the Editor-in-Chief

Page

5	I. CULTURAL POLICY—A MODERN DILEMMA
13	II. CHANGING WAYS OF LIFE AND THE STRUGGLE FOR CULTURAL IDENTITY
15	III. MASS MEDIA AND MASS CULTURE <i>By Frank McDermott</i>
18	OH, JONAH, HE LIVED ON A WHALE
21	THE THOUSAND AND ONE FACETS OF CULTURE Views and comments of Ministers of Culture and other dignitaries at the Unesco Venice Conference on Cultural Policy
25	THE INDEPENDENCE OF AFRICA AND CULTURAL DECOLONIZATION <i>By James Ngugi</i>
26	PRESTIGE OF THE SPOKEN WORD
33	UNESCO NEWSROOM
34	LETTERS TO THE EDITOR
2	TREASURES OF WORLD ART Stone Age votive figure (Uruguay)



Cover

This issue is devoted to the new idea of cultural policy and cultural development as a growing factor in national and international relations. It is symbolized on our cover by a detail from the Tower of Youth at Expo' 70 in Osaka, last year. The tower, which rose 23 metres into the air, was one of the landmarks of the exhibition and together with its companion towers of the Sun and Motherhood dominated the Plaza of Harmony.

Photo © Paul Almay, Paris

No 1-1971 MC 70-2-262 A

The Piazzetta of St Mark in Venice, leading from the celebrated Square of St Mark to the sea. On left is a facade of the Palace of the Doges. Because of its cultural significance, Venice was chosen as the site of the world's first conference on cultural policy organized by Unesco last year. Venice is sinking into the lagoon, and Unesco recently launched an international campaign to save it from destruction.



CULTURAL POLICY —A MODERN DILEMMA

At an unprecedented Unesco conference in Venice, 88 nations debate the problems of cultural policy in the post-colonial world

by *Frank McDermott*

1.

THE four bronze horses that for centuries have watched over the fluctuating fortunes of the Serene Republic with the same impassive stare may be forgiven if, on August 24 last year, they greeted the arrival of the delegates to Unesco's Intergovernmental Conference on Administrative, Institutional and Financial Aspects of Cultural Policies, with collective bewilderment.

Themselves the magnificent fruit of a Greek artist's inspiration, they had in the past been acquired successively by Nero, Trajan, Constantine, the Doge of Venice and Napoleon to glorify personal military achievements. Could the men of today be expected to understand the purpose of the creative artist and the meaning of a work of art any better than their predecessors? Horses don't bet on people, and in this case they would have found no takers.

Yet when this first international conference on cultural policies was over it had tolled the knell of the self-

CONTINUED NEXT PAGE

FRANK C. McDERMOTT has worked for the International Committee of the Red Cross, the United Nations and most of its Specialized Agencies. He joined Unesco in 1963, serving first as a translator and, since 1969, as editor of the Social Sciences, Human Services and Culture Sector.

Photo © Fulvio Rolter, Venice

From the right to culture to the duties of governments

confessed philistine and the "culture culture" alike.

Delegates from almost ninety countries, including 39 Ministers, perhaps inspired by the magnificent backdrop that Venice provided for their deliberations, publicly and unreservedly reaffirmed that "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits". But more than this, they showed, once and for all, their resolve to make this extract from the Universal Declaration of Human Rights a reality of modern life.

Differences as to the means to achieve this became evident as the conference progressed, but never once did these differences blunt the edge of determination and faith or deteriorate into a destructive negativism. Instead they offered a foundation on which to go on building.

There was, for example, general agreement with the basic proposition that every country should in fact have a cultural policy. As Unesco's Director-General, René Maheu, pointed out with unassailable logic, "If everyone, as an essential part of his dignity as a man, has a right to share in the cultural heritage and cultural activities of the community, ... it follows that the authorities responsible for these communities have a duty, so far as their resources permit, to provide him with the means for such participation."

Many countries already have clearly defined cultural policies and machinery for carrying them out. Some have appointed Ministers of Culture or allotted responsibility for cultural policy to government departments with complementary duties.

In certain countries, the danger of stifling artistic creativity under a bureaucratic blanket was felt to outweigh the advantages of direct government intervention. This is not to say that such countries reject the idea of a cultural policy. On the contrary, it is often a deliberate policy to encourage non-governmental bodies and individuals to provide the motivating force.

A great work of art in every age stands as a chronicle and summary of human experience. The huge Nahua (Aztec) calendar, (below), being examined by teenagers in the National Museum of Mexico City, is a synthesis of art and science, a record in delicately carved stone of the chronology and astronomy of an ancient American people. In striking contrast, but equally expressive of its time, is the painting "Broadway Boogie Woogie" by the Dutch artist, Piet Mondrian (1872-1944), a pioneer of modern painting, particularly in the abstract geometrical style.



Photo Rune Hassner - Triophoto, Stockholm © G. Bern, Paris

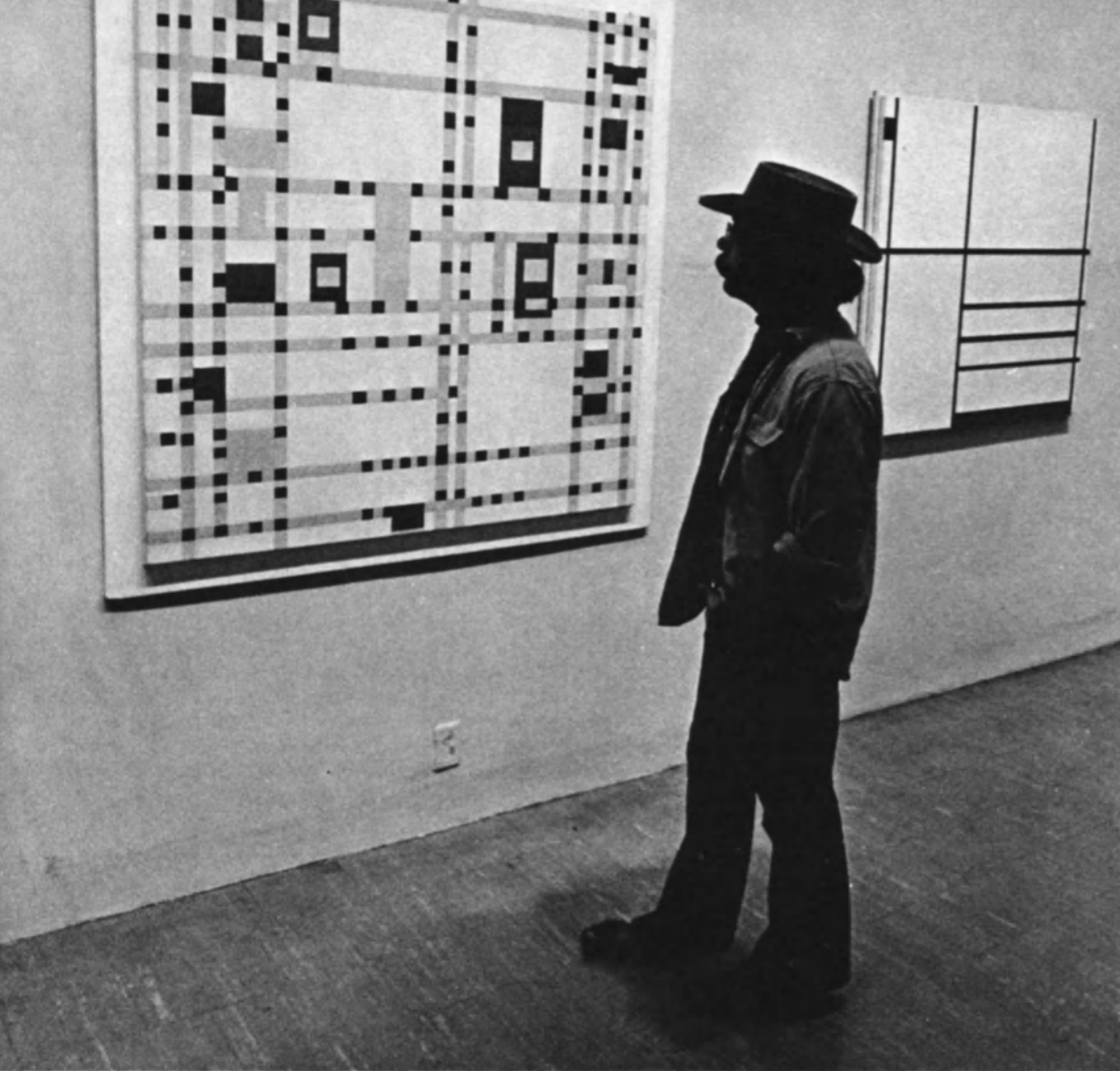


Photo © Richard Freeman, Paris

The crux of the argument then was about the degree of government intervention that was desirable.

The Moroccan Minister of Culture, Mr. M. El Fasi, explained how governmental intervention was viewed in his country by quoting from a speech made by King Hassan II in 1969:

"We wish to bring together activities which were formerly dispersed and co-ordinate them. We have accordingly set up a Ministry to deal especially with them, to get our people to realize how valuable this knowledge is, how its originality is constantly renewed, and how valuable a national heritage it represents."

The Soviet Minister of Culture, Madame Ekaterina Furtseva, explained that culture was inextricably bound up with all the other activities of a nation. "The cultural development of a nation," said Madame Furtseva, "depends upon the socio-economic basis of society, on people's material welfare; at the same time, the cultural development of the

masses is an essential condition of social and spiritual progress."

This is the principle upon which Soviet cultural policy has been based since the Revolution in 1917, when three-quarters of the population was illiterate and over forty nationalities inhabiting outlying areas did not even have a written language. From the outset, the State assumed responsibility for all organizational, material and financial aspects of the development of culture and art.

Long-term planning was essential. "To realize the importance of long-term planning," said Madame Furtseva, "one has only to think how life is likely to have changed, not only in 15 to 20 years, but even in 10."

The dangers of concentrating patronage "in the hands of a limited circle of politicians, bureaucrats and artists' union bosses" were pointed out by the Norwegian delegate, Minister of Education Mr. Kjell Bondevik, who recalled the old adage that "he who pays the piper calls the tune."

Clearly this was an aspect of the problem that worried a number of delegates. A cultural policy requires a fine balance, but must enhance rather than encroach upon the artist's creative freedom.

As the Yugoslav Minister of Culture, Mr. V. Micunovic, pointed out, "The freedom to create cannot be granted or withheld by decree, but a State can provide the social and legal conditions which allow an artist to express himself fully and to express the whole complexity of his personality."

In a frank statement Mr. Micunovic declared that "State interference in aesthetic matters, characteristic of the first post-war years, impoverished culture and weakened creative criticism."

Cultural policy should be concerned with the social and legal security of the artist, with providing the material conditions which allow cultural and artistic institutions to operate, with satisfying the needs of art and the need for art. The Yugoslav constitution safeguards



Photo Rune Hassner - Tiophoto, Stockholm © G. Bern, Paris



Photo © Paul Almasy, Paris

WHIRLWINDS OF FANTASY

Visitors to Japan's Expo' 70 last year had an opportunity to witness an extraordinary array of original designs, works of art and cultural exhibits assembled in the 90 pavilions at Osaka under the central theme "Progress and Harmony for Mankind". Many of the illustrations in this issue have been specially selected from Expo' 70, showing the cultural contribution of different nations. Above, "The Cloud", a monument of blown glass fantasy in the Czechoslovak pavilion. The work of a Czech artist, René Roubicek, it was one of the main attractions of the pavilion. The artist who produced the explosion of metal rods, bells, feathers and other paraphernalia in the awe-inspiring photo, opposite, is unknown. The costume was worn during a carnival procession in Port-of-Spain, capital of Trinidad and Tobago.



A JOY AND A HALF TO BEHOLD

The traditional skills of artisans and folk craftsmen often result in a happy victory of mind over matter. Right, traditional American weather vanes show changes in styles and techniques as well as in wind direction. Left, one of the famous "Matryoshka" dolls, handmade by villagers from the Gorki district of northern Russia. Below right, the Japanese potter-craftsman has here produced a delightful fantasy—half-pussy-cat, half-sun-flare, half-sea-urchin—to make a one and a half joy to behold.



PROBLEMS OF CULTURAL POLICY (Continued from page 7)

the independence and autonomy of artists and scientists, limits the say of public authorities in deciding what shall be accepted as culture and eliminates the State's right of arbitrary judgment on the artistic value or otherwise of what artists produce.

"Contrary to what is happening in other countries," said Mr. Micunovic, "the role of the State and of governmental bodies in the direction of cultural affairs in Yugoslavia is likely to decrease; to an increasing extent, it will become merely supervisory. The decisions will be taken where decision-making properly belongs, if democracy is to be taken in its literal sense, by the people actually doing the work or those they choose to represent them; by those who create forms of culture and by those for whom it is intended."

Recent moves by governments to

recognize on a national, public basis the importance of the arts and humanities to the future of their societies were recalled by Miss Nancy Hanks, Chairman of the U.S. National Council for the Arts. In the United States cultural matters have traditionally been considered to be of solely private concern. "Public money spent on cultural matters other than education," said Miss Hanks, "will perhaps always be relatively small as compared in absolute terms with funds for health, welfare, economic development or the sciences; but now we have a commitment to an idea."

Mr. Edmond Michelet, the French Minister of Culture (who died shortly after the conference), pointed out that it has taken a long time for the idea to grow that culture, regardless of how it may be defined, is the private property

of no one; and once it was recognized as essential to man's dignity, all the barriers had to come down. "But," said Mr. Michelet, "it is beyond the power of individuals or groups, however generous, to handle problems that involve millions of people."

The conference, therefore, whilst admitting the importance of governmental cultural policies, was less united on the question of the extent of State action required and the institutions and machinery needed. "The degree of direct governmental involvement," states its final report, "depends upon the socio-economic system, the ideological character and the degree of economic and technological development of the country concerned. It is, therefore, not possible to recommend any standard structure applicable in all countries."



THE EGGCENTRICITIES OF PROGRESS

Enclosed in soundproofed, egg-shaped cabins of transparent plastic, visitors to Expo' 70 call their friends on radio-telephones equipped with push-button dials. New technical discoveries and the use of new materials lead to new forms and designs that are gradually becoming integrated into the cultural background of the modern world.



2. Changing ways of life and the struggle for cultural identity



Photos © Paul Almasy, Paris

LIKE alchemists seeking the philosopher's stone, a number of delegates at Unesco's Venice conference made brave and elegant attempts to define culture. Others obliquely skirted the issue, and Lord Eccles, the United Kingdom Minister responsible for the Arts, admitted unashamedly, "In my country we have no clear idea what culture means. Indeed, the English—I dare not speak for the Scots or the Welsh—are reluctant to admit that they have any such thing as a national culture."

The conference refrained from the time-consuming effort of finding a definition that would satisfy all viewpoints. It kept resolutely to its task of discussing the problems involved in creating cultural policies, yet from the fire of debate a surprisingly clear picture emerged of what culture meant to the delegates, even if this defied formal expression.

This was particularly noticeable in the statements of delegates from the developing countries. Again and again culture was referred to as a unifying force, a democratizing influence and the expression of personal and national identity.

The Zambian delegate, Mr. J.L.M. Mulenga, summed up the feeling about the search for a national identity when he quoted a message from President Kaunda addressed to the 1969 National Arts Festival: "We can never hope to build a nation if we are not united by a common culture. Citizens of any country cannot all think alike, even members of the same family can have violently diverse views, but there is always something that unites them, and that is, that they share a common culture."

Mr. Mehrdad Pahlbod, Minister of Culture and the Arts of Iran, declared culture to be "the only element capable of imparting to men the sense of personal identity without which all

communities are laid open to alienation and disintegration. Long considered a luxury, culture is generally understood today as being essential for social and economic development."

Although emphasis in the States emerging from long periods of colonial rule has been primarily on grappling with the basic material needs of the people, hunger of another kind has also been demanding attention. As Mr. C. Cherif of Guinea put it, there is "nothing retrograde about reviving a national culture. It gives a country back its soul and its moral equilibrium and prepares it to absorb what progress can contribute without being absorbed by it."

The dilemma facing many newly independent States was neatly explained by Minister of State, Mr. Hector Wynter of Jamaica. As a result of the colonial educational structure, "it is natural to find that, to the better-off and better educated, culture means only European culture with its treasures of music, painting and the arts. Increasing access will therefore—dare I say it—amount to cultural colonization.

"We have had to engage in an aggressive policy of discovery and identification of our cultural heritage and an equally aggressive policy of conservation, creation and dissemination to avoid having to seek an identity elsewhere. It is right to provide access to the admittedly great European culture which is part of our heritage, but it is equally necessary to seek out the great culture patterns of the African and Asian heritage which are a part of our patrimony."

The problem does not present itself in the same way in all the developing countries. Too rich an inheritance from the past can be a crushing burden on limited resources and be stultifying for new cultural development.

Mr. Habib Boulares, Tunisian Min-

CONTINUED NEXT PAGE

ister for Culture and Information, drew a vivid picture of his country faced with the dilemma of preserving and restoring an embarrassingly rich legacy from the past whilst striving to catch up with and enter the mainstream of modern life. This indeed is a delicate task for the government which must make choices, provide finance, encourage and promote.

"But," continued Mr. Boulares, "the public authorities must know what they are trying to do. In a country like Tunisia it is difficult even to say what the expression "national culture" means, since it includes Berber, Punic, Roman, Oriental, Arab, Berber-Arab, Ottoman-Turk, Moslem.

"In a country which has successively seen seven languages and seven different cultures, and in which a score of political regimes have done their utmost to reduce the indigenous population to the rank of second-class inhabitants and destroy even the memory of their predecessors, "national culture" is scarcely an adequate term to use.

"Assuming that it were possible at all, what an effort it would take to bring all the elements of this heritage to light and introduce them into curricula and other cultural activities so as to make them available to all."

Mr. Boulares pointed to the Tunis-Carthage project, being undertaken in collaboration with Unesco, with its twin cultural and economic aims as being a prototype which might well provide a new approach during the next Development Decade. (See the December 1970 issue of the "Unesco Courier" which was entirely devoted to the Tunis-Carthage Project.)

Speaking to the press after the conference, the Secretary-General of the meeting and Director of Unesco's Department of Culture, Mr. Amadou Seydou of the Niger, showed how closely his finger had been on the pulse of the discussion in an admirably concise analysis of the many statements given from the viewpoint of the developing nations.

The biggest and most immediate problem for the developing countries, Mr. Seydou pointed out, was that many of them, particularly in Africa, had almost entirely oral cultures and traditions.

Preserving and developing their cultures was a matter of urgent action today. In Niger, for example, a centre had been set up, with Unesco's help, with the task of making tape-recordings of traditional songs, myths and fables, religious rites, and so on, before the older human repositories of the ancient traditions died out. Material

assistance in the form of tape-recorders and film-making equipment and human assistance in the form of technicians to operate this equipment was wanted desperately and was wanted now. "The crisis in the advanced countries," said Mr. Seydou, "is to decide what is the meaning and purpose of culture. Their problem is how to make proper use of the mass media; for the developing countries the problem is to get hold of them."

It was natural that the developing countries should wish to protect their national cultures from being swamped by Western ideas and traditions. "Cultures are ethnocentric," said Mr. Seydou, but they must not become totally isolated. The developing countries had to avoid the error of allowing cultural protection to develop into cultural protectionism.

For the developing nations then, cultural policy must provide the thread by means of which their peoples can find their way through the labyrinth of history towards national consciousness and identity. To quote Mr. Boulares of Tunisia once more, "To live only on borrowed culture is like living someone else's life! To live on a culture borrowed from the past is like cutting oneself off from life. A synthesis is necessary. It must be made in an atmosphere of freedom and, in the last analysis, it is a matter for each individual."

In the words of the English writer Thomas Carlyle: "The great law of culture is: Let each become all that he was created capable of becoming." This is clearly what the delegates hope to see made possible for their peoples both as nations and as individuals.

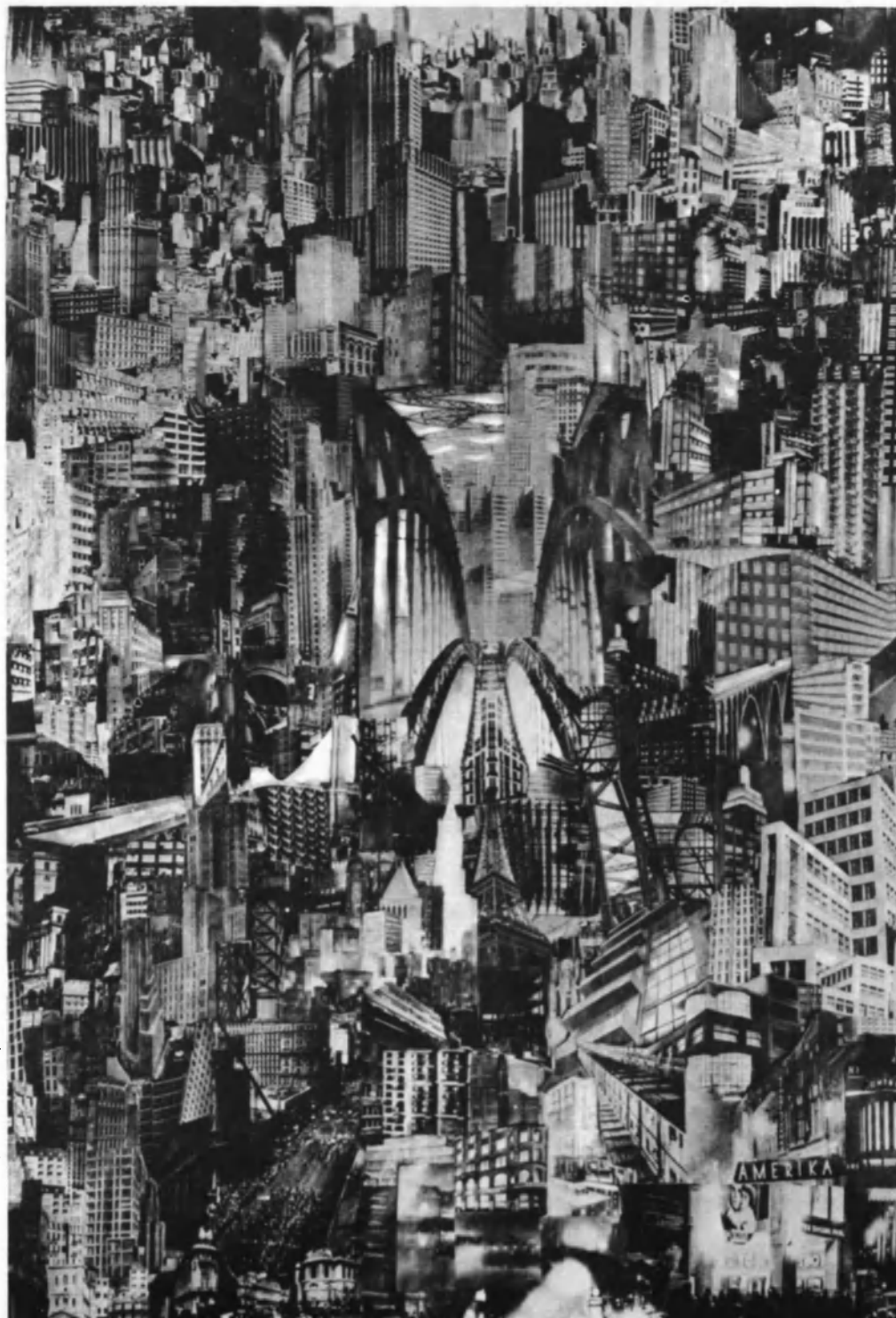


Photo © Luc Joubert, Paris

3. Mass media and mass culture

THE Venice Conference, while unanimous in accepting the principle of each man's right to culture and on the need for at least some government action to ensure this right, was far from reaching agreement on how to deal with the powerful new force that mass culture represents.

A new urgency, tinged with a certain acrimony, marked this stage of the discussions.

What was this danger that seemed to be threatening not only the conference but also a culture-hungry world?

The delegates were certainly not afraid of the effects of mass culture itself. They would have shouted down Epicurus who, many centuries ago in a letter to Pythocles, wrote: "Hoist all sail, my dear boy, and steer clear of culture."

Some delegates saw the principal

danger in excessive government interference, whilst for others the mass media were cast as the villain of the piece. In other words the risks lay with the means and methods used to make the world's inheritance of culture available to its three and a half thousand million heirs. The problem was to steer a safe course between the Scylla of propaganda and the Charybdis of triviality.

For the Soviet Minister of Culture, Madame Ekaterina Furtseva, the battle had already been brought to a largely successful conclusion in the U.S.S.R. For her, governmental intervention was no threat but a sine qua non of an effective cultural policy.

Madame Furtseva pointed an accusing finger at commercialism and its distorting effect on art for the masses.

"I think the time has come," said

Madame Furtseva, "to make use of the social rights and duties of Unesco and its Executive Board, and to ban the dissemination by the modern mass media of so-called commercial art, which runs counter to the principles of humanism and helps foster a cult of war, violence and racialism, crime, pornography and brutality. We must not let the pseudo-heroes of this ersatz culture replace for our young contemporaries the eternal beauty of art dignified by such glorious names as Raphael, Shakespeare, Beethoven and Tolstoy."

Some echoes of this fear of commercialism were evident in the speech of the chief delegate from Sudan, Mr. H.A. Yousif, although the problems for his country are vastly different from those of the Soviet Union:

"In a society which is more and

CONTINUED NEXT PAGE

SPIRAL CITY—AN ANTI-MEGALOPOLIS

The present conurbation—a nightmare of overcrowding and pollution problems—was visualized very differently a half century ago. At that time, architects, artists and designers at the famous Bauhaus arts academy-crafts school in Weimar, Germany (founded by the German architect Walter Gropius) depicted the tentacular cities of the future in lyric terms. Photo-montage, left, made in 1923, shows how Paul Citroen, of the Netherlands, and an associate of Gropius, saw such a metropolis. Today, as the metropolis tends more and more to become a megalopolis, architects and city planners give top priority in their designs to light, space and a diversity of forms. Right, an airy spiral-shaped city designed by Alexis Gotnof—a model shown at Expo '70 in Osaka, in which futuristic homes, cities, tools and machines offered a preview of life tomorrow.

Photo © Paul Almasy, Paris

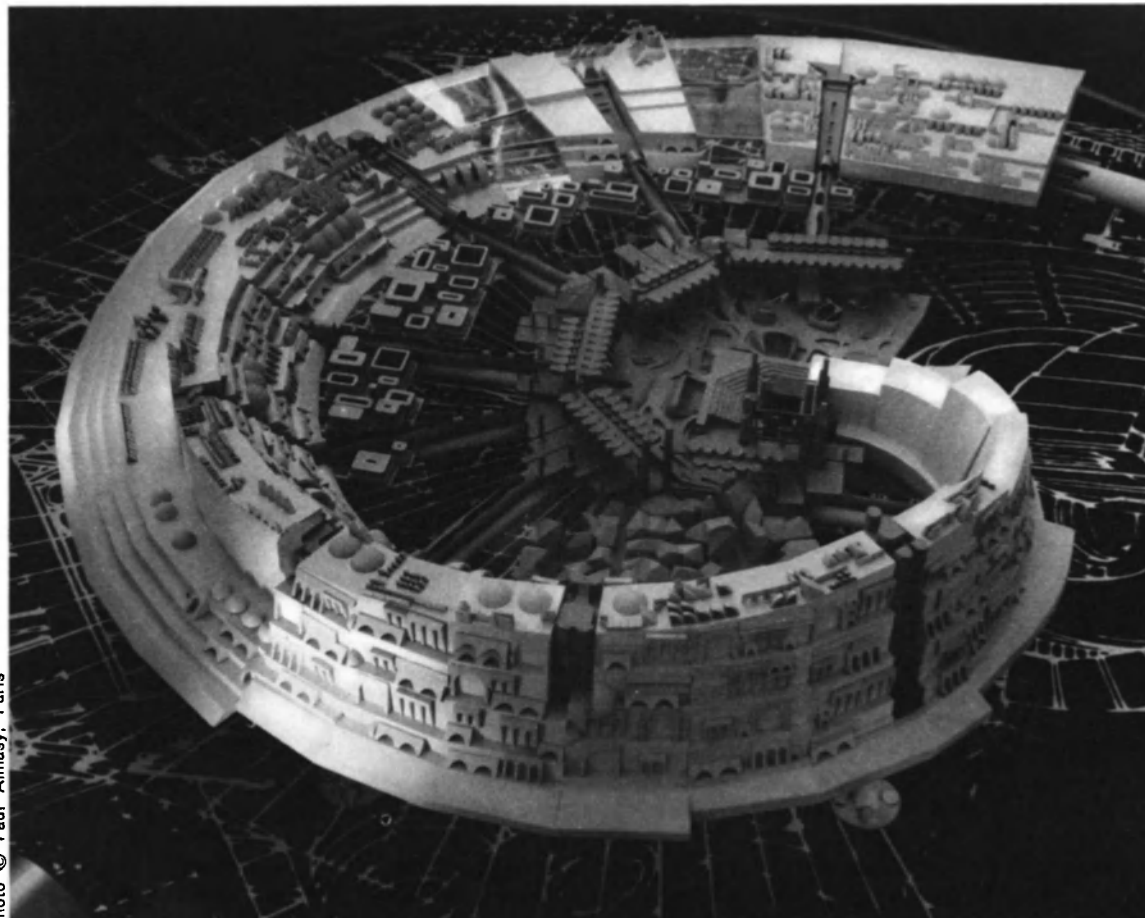


Photo Björn Rodhe © Galon AB, Göteborg
Published in "Filosofi för Gymnasiet" by P. Ericson, H. Hof, A. Jeffner (Almqvist and Wiksell, Stockholm)



more divorced from rural life, increasingly oriented towards urban life, moving from a purely ascetic towards a more secular life, from an agricultural economy towards an industrial one, many cultural problems arise; and family disintegration, social and moral irresponsibility, crude tastes in humour, a more liberal view of sex, and an acquaintance with the superficial aspects of Western civilization, all tend to create a cultural vacuum. There is a danger of rejecting old roads without discovering new ones."

SUCH a notion of a "cultural vacuum" and the danger that it would be filled by an inferior, pseudo culture born of a marriage of convenience between technology and commercialism seemed to be a nagging anxiety that lay at the back of many delegates' minds.

The chief Mexican delegate, Dr. J.L. Martinez, summed up this feeling. "Culture," he said, "has recently acquired a completely new role; that of providing a shock-absorber in a technological world, and particularly in cities... Industry and technology are already producing a lethal smog in cities. A complete lack of balance in education is producing students, studying for technical careers, who do not even know the rudiments of their own language and have no interest in or knowledge of anything outside their subjects. From that point of view, technology is responsible for a mental smog that could be similarly lethal to any kind of worthwhile civilization."

Dr. Martinez was well aware, however, that technology, or the ill-use that men made of this potent weapon, was not the only menace. In interventions in cultural affairs governments had to walk a tightrope.

"It is sometimes difficult," said Dr. Martinez, "for the State to maintain the freedom to think and create and at the same time ensure the participation of writers and artists in economic and social life. Nevertheless, criticism and contestation are a necessary ferment for the health of peoples and indispensable to social change and even to progress. It should never be forgotten that many of our patriots and great cultural figures were dissidents or revolutionaries in their day."

The impact of the scientific revolution of the post-war years and its effect on cultural development was never far from the delegates' thoughts. How great an effect for good the advances in telecommunications can have becomes clear when we realize that a single televised broadcast of say Mozart's opera "The Magic Flute"

BLIND MAN'S BLUFF

This photograph, suggesting a bizarre game of blind-man's-buff, illustrates the moral of an Indian fable, well-known throughout Asia, that a part should not be mistaken for the whole. The photograph was taken in Sweden to illustrate a Swedish textbook on philosophy, using five men wearing blindfolds.

The story goes that a traveller one day brought to an Indian village an elephant which he placed for the night in a barn which had no windows nor any other source of light. The curious villagers entered the barn and, since they could not see, began to feel the strange beast to find out what it was like. As they came out of the barn they each described the animal.

— "It is a large pipe," said the man who had felt the trunk.

— "Nonsense," said the one who had felt a leg, "it's a tree."

— "It's a giant leaf," said another who had touched an ear.

— "It's a massive wall," said the villager who had passed his hands over the animal's flanks.

— "No, it's a hard rope," said the man who had gripped the tail.

Each man thought he was right, but just a little light would have changed the picture and revealed the true figure of the elephant.

Freedom of the artist—a ferment of progress

probably reaches a greater audience than the sum of all previous performances in opera houses throughout the world since the work was written.

The counterbalancing evil effect is that, with a transistor or a television set in almost every home, the demand for programmes of quality has become enormous and the gaps are too often filled with endless outpourings of a kind of "musical chewing-gum" liable to turn us all into undiscerning ruminants.

As Lord Eccles pointed out we are now all exposed to a much more powerful distribution of art than any preceding generation. "No small body of professionals and experts," he said, "now has the privilege of making the occasional effort to bring art to the deprived masses. They have art brought to them in their homes, they listen to the radio in their automobiles, and while they are at work soporific music is relayed to them by loudspeakers.

"This is an entirely new world of communications in which the urgent task is to raise the quality of the art which is being provided, day in and day out, for everybody. We have little time to lose because, before long, the mass media may have blanketed whole populations either with the trivialities of the consumer society or with political propaganda, and I do not know which is worse for the character of the individuals who make up these vast audiences." If Lord Eccles was aware of the dangers that lined the way towards the establishment of effective cultural policies, he was far from pessimistic about the future and had the air of a man convinced that if the dangers were squarely faced they could be overcome.

He recommended that national cultures should be made available in such a way as to add to the enjoyment and instruction of populations as a whole; that governments should be asked to give artists the greatest possible help, both by direct government subsidies and by the encouragement of private patronage; that an intensive study should be made of the relations between the live arts and the mass media and that co-operation between them should be increased, remembering that "the mass media are now the most powerful instruments for raising or debasing the cultures of tomorrow."

Throughout the conference there was an evident desire to avoid useless ideological confrontations and at the

same time a desire to hear and interpret constructively the other man's point of view. Debate left the conference united on a wide range of things to be done rather than fragmented into angry factions that expostulated but did nothing.

Dare we hope that this is a sign that the cultured man is the constructive man, that this conference marks the beginning of a new age of reasonableness and constructive co-operation? Clearly the delegates felt that it did and even the most cynical of observers could not help but catch a little of their infectious optimism.

THE closing stages of the Conference found the delegates "full of great aims and bent on bold enterprise." A flood of draft resolutions, 80 in all, bore witness to the urgent wish for words to be translated into actions.

Some measure of the agreement reached during debate became evident when these 80 draft resolutions were whittled down to 24 recommendations.

A striking feature of these recommendations was that fully half of them were addressed to the Member States of Unesco themselves. The conference was clearly anxious to underline the fact that culture is not a "spectator sport" to be left to professionals and international organizations while the world as a whole looks on ready to cheer or boo, but a "do it yourself" activity in which everyone should take part.

This does not mean that the conference underestimated the role that the Secretariat of Unesco might play. Indeed it placed heavy emphasis on the need for international co-operation, co-ordinated by Unesco.

Without attempting to give a complete list, some of the conference's major recommendations on which action can be expected within the next few years must be mentioned.

The delegates called for: the creation of a centre for the exchange of information on cultural policies which would work, not only in collaboration with governments, but also with foundations interested in the arts; the preparation of cultural statistics models; research on the cultural content of formal and lifelong education; research into the cultural effects of the new audio-visual methods; co-operation with other United Nations organizations in drawing up inter-

national agreements to ensure that, in the use of telecommunications satellites and other new media, the equality of cultures and non-interference in the internal affairs of States will be respected.

The delegates were aware that cultural activities require advisers, "animateurs" and other organizers and administrators, and called on Unesco to make provision for their training.

Recognizing that cultural development is part and parcel of development generally, the conference recommended that Unesco make a study of the relationship between cultural and general development and the possibility of creating an international fund for cultural development.

Finally, encouraged perhaps by the success of their own deliberations, the delegates called for a further succession of intergovernmental conferences and meetings in Europe, in 1972, Asia, in 1973, and Africa, in 1975, and an international symposium of creative artists and men of culture on the contribution of culture to humanism and peace.

Underlying all these recommendations was the firm, unquestioned assumption that culture will be a major issue of the 1970s and that, in one way or another, government involvement is an established fact.

IN presenting his report on the Venice Conference to the General Conference of Unesco, the Director-General stressed the importance of the delegates' findings. He proposed certain possible re-arrangements in the draft budget for 1971/72 to permit immediate action on at least some of the recommendations from Venice.

The Venice Conference has attempted to remind the world of the basic needs of human existence. Man has been trying for years to live by bread alone and has found it an exceedingly indigestible diet.

If it is a little unfair to cast Science and Education as the Ugly Sisters, Culture has certainly been for too long the Cinderella of development. Like so many fairy-godmothers, the delegates at the Venice Conference tried to work their magic. Will the rags-to-riches story have a happy ending? We shall have to wait to see whether that fickle Prince Charming, world opinion, has the courage to claim the prize. ■



Photo Bruno Suter © Editions Hermann, Paris. From "Osaka" by B. Suter and Peter Knapp

OH, JONAH
HE LIVED
ON A
WHALE



Photo Sven Gillester, Stockholm © G. Bern, Paris



Photo Heinz Jagusch © A.F., Bucharest, Romania



Above, anglers in Romania have chosen an almost Jonah-like vantage point to practise their sport. Above left, a British pole vaulter seems to be competing with his own reflection in this mirror image. Left, a traditional buffalo race in Indonesia. Right, young Americans resort to a most unusual—and most satisfactory—way of enjoying the countryside.



Photo Bruno Suter © Editions Hermann, Paris. From "Osaka" by B. Suter and Peter Knapp

THE MIRACLE OF CREATION

"Artistic creation with time becomes reality for the crowd," wrote a 19th century French historian, J.J. Ampère. In this drawing from a cartoon film, the Belgian artist, J.F. Folon, in the "naive" style, depicts roses blooming out of a man's brain.

THE THOUSAND AND ONE FACETS OF CULTURE

On the following pages we present a selection of brief quotations of different views expressed by participants at the conference on cultural policy organized by Unesco last year, in Venice.

Morocco

When the first man used a gourd, or something like it, to take up water for a drink, that was utilitarian. It was still utilitarian when he tried to fashion a bowl out of clay, in imitation of the gourd. But his purpose in attempting to decorate this bowl was no longer utilitarian; it was the response to a deep aspiration for beauty which is the specific attribute of culture.

Mohammed El Fasi
Minister of Culture

Hungary

A good cultural policy should give culture to a wider public and give the artist freedom to create—that was what the Hungarian poet Sandor Petofi had in mind a century and a half ago in writing of the ray of sunshine of the spirit shining on the windows of all the houses.

Pal Ilku
Minister of Culture

France

It must be admitted that it is difficult not to believe that one's own culture is the best that exists, or understand that a wholly different way of thinking may be exactly what someone else needs. But we should encourage everything that is authentically human in every civilization. France is prepared to help any country which asks, in making an inventory of its riches and in making its culture better known inside and outside its own frontiers.

Edmond Michelet
Minister of Culture

Somalia

Culture is a way of life chosen or adopted by a society or group of societies. It amounts to the sum of traditional values and way of thinking of the society.

Mohamed Seck Hassan
Director-General, Ministry of Education

Australia

Culture must not be too narrowly conceived. Indeed, properly, it comprehends much that lends quality to life and, in one sense, it can be seen as a desirable component to all aspects of living. Thus in Australia the natural environment of an ancient continent, a wild-life rich and strange, and a certainty of sunshine have traditionally established open-air activities and the artistry of sports as integral parts of our way of life and of our national culture. There is, of course, classical justification for this view in the example of ancient Greece.

We must be careful too not to impose narrow ethnic limits on the content of culture. In our own case migrants to our shores have brought us a better appreciation of the complexity of European culture, and increasing contact is bringing the influence of the richness and vitality of the manifold cultures of Asia to bear upon the minds and imagination of our artists. Perhaps, most importantly, we have come better to understand and to value the unique art and culture of the aboriginal Australians.

Nigel Bowen
Minister for Education and Science

Iraq

Culture is the collective intellectual achievement of a people and the embodiment of their values, their aspirations and their way of life.

Saad Abdulbaki
Minister of Education

World Federation of Trade Unions

To working men, culture is not only art and letters, although they appreciate the full intrinsic value of these without always having access to them; and culture would amount to little if it were merely decorative and escapist. Culture must be comprehensive, including all the sciences and technologies, the arts, sport, and the indispensable social culture—economic, trade union, political—forming an indissoluble whole, each influencing all the others.

... One autumn day, Jaurès was walking through a forest

CONTINUED NEXT PAGE

and met a woman with a load on her back. He greeted her and remarked on how beautiful everything was around. "If you would help me to get this wood off my back," she said, "I could look up at the trees and see if it really is."

Maurice Gastaud
World Federation of Trade Unions

Mexico

What we want is that, once freed from immediate necessity, protected and free, educated and healthy, man should be fully human i.e., be able to use his judgement, to imagine, to meditate, and to dream.

José Luis Martínez
Director-General of the National Institute of Fine Arts

The Holy See

The State is "paid" less tangibly for the cultural facilities it provides than for others which are more material, and is sometimes paid with ingratitude. And still, this wider, more flexible, more disinterested part of what it does should not discourage it from working for cultural development as an integral part of development as a whole.

Mgr. André-Jacques Fougerat
Adviser to the State Secretariat

Guyana

In the smaller and weaker States, one purpose of cultural policy must be to achieve a greater resistance to the onslaught of the twentieth century without at the same time encouraging the growth of inhibiting parochial timidity.

M.W. Carter
Minister of Information and Culture

Iran

Culture is a way of interpreting the world. Science is a way of transforming it. That is not sufficient reason for keeping them separate. In so far as science is a culture, it should be integrated, and one of the primordial tasks of cultural policy is to ensure that integration. And, as cultural policy is a matter for individual governments, Unesco must endeavour to provide the world co-operation which offers the only way of bridging the ever-growing scientific gap between the advanced and the developing countries.

Mehrdad Pahlbod
Minister of Culture and the Arts

Guinea

Mass culture is essentially different from élite culture but in no wise inferior to it. It is a potentially explosive creative force which could be compared to its advantage with the individualist subjectivity carried to its extreme by certain intellectuals and artists who, seeking a new language, had reached total incommunicability or, at best, a code language that strangely recalls that of the most occult sects. Culture and witchcraft are surely different things...

Cheick Cherif
Consul-General for Guinea in Berlin

Denmark

There is probably no society on the face of the earth that does not have to neglect vitally humanitarian and cultural problems because of what it spends on armaments. At the same time as technological progress follows a vertically ascending curve, we are all thinking on horizontal levels; the technological revolution has not been accompanied by a revolution in our ways of thinking.

C. Helveg Petersen
Minister for Cultural Affairs

Togo

A number of paradoxes merit reflection. Culture has never been as rich and yet, never so much called in question. Culture has never been as universal and yet never so torn apart internally. Culture has never spread so widely and yet never been so much in danger of losing its central purpose: man. Culture has never had so many material and technical aids available to it for its conservation, and yet has never been so totally menaced with extermination. For, looking at the apocalyptic pictures in the museum at Hiroshima, I could not help thinking to myself: the whole world could be like this tomorrow, and not only that, but there would not be even one spectator left to come and remember our destruction.

N'Sougan Ferdinand Agblemagnon
Permanent Delegate to Unesco

Sweden

To the younger generations, cultural isolation, like other forms of national isolation, seems not merely unrealistic, it seems absurd. The fact of artists being forced or induced to create an underground civilization can only be taken as a symptom of serious sickness in the political structure. Art is not merely a social product; it is also an instrument for changing society. Artists must be free to use their own means of expression. History has left us many examples of how reality sooner or later—often in the most drastic way—takes its revenge on those who deny the artist the freedom to follow his own calling.

Sven Moberg
Minister of Education

Federal Republic of Germany

In a deliberate move away from the appalling experience with absolute State power, the Federal Republic of Germany limits itself to aiding and promoting, without pre-conditions or compulsion. The task falling to the State, and indeed the community, is to protect human values and human dignity. Art, in the words of Camus, can only live under its own laws; it dies when exposed to external demands. Administration and culture can go together only on the understanding that intellectual creative activity shall be free. And a culture which takes shelter behind its national boundaries must necessarily decay.

Bernhard Vogel
*President of the Permanent Conference
of Ministers of Education and Cultural Affairs of the Länder*

Spain

Planning means establishing an order of priorities i.e. a scale of values. But even assuming that there are unchanging models and an artistic golden rule (which seems to be more and more unlikely), there remains the major problem of the renewal of patterns, types, styles, ways of life; and the risk of fossilization which the administrators run immediately becomes apparent. There are questions of taste and fashion which cultural policy has only to touch incidentally upon to provoke, on both sides, misunderstandings, interference, refusals, reticence. This becomes all the more serious because the modern State, if it is unable to indoctrinate artists, can perfectly well—even without wishing to do so—orientate, influence, condition public taste; and private and commercial interests do so deliberately and without scruple.

This does seem to be inherent in culture: to be condemned to devour or to be devoured and, in this sense, all countries without exception are invaders or invaded. But things are even more complicated. To a certain extent every culture devours itself: in a kind of cultural cannibalism, innovations in style, type or taste, to feel sure of themselves, have to destroy their predecessors.

Emilio Garrigues
Permanent Delegate to Unesco



Italy

We hope, in the present and future history of mankind, never again to have to regret the humiliations and absences caused by the repressive intervention of the State against freedom of thought and freedom in art.

Vittorino Veronese
Former Director-General of Unesco

Cameroon

Can anyone imagine the African peoples flourishing without music, without dancing, without masks and statues, without the immense verbal wisdom bequeathed by generations of thought, and without the legendary joy of our tribes? But how can this art be preserved against the assault of the modern world unless artists are given the means and techniques to express themselves in the style of their times, confidently and with dignity, and still be perfectly authentic? Excepting with the help of the public authorities, how else can this be done?

Too many bilateral and even multilateral agreements exclude cultural matters or regard them as superfluous luxury.

Zaché Mongo Soo
Minister of Education, Youth and Culture

Belgium

The year 2000 is only thirty years away. It will probably contain 140 working days. Education should not forget the remaining 225.

Universal education is becoming a reality but will take its full effect only in future generations. For the moment, probably not more than a tenth of all adults lead a conscious and active cultural life. This is partly because their education has been based too exclusively on a mere transfer of knowledge and on having to learn a bit about everything. At the age of 19, a boy or girl ought to know about theatres, concerts, libraries, museums. The sad fact is that they often do not. Some people are satisfied with their days off, their paid holidays, their sports matches and their television. Even those who do not want to work are supported by the State, and some students, drop-outs,

hippies and beatniks see no reason for continuing the material struggle for existence.

The other extreme is represented by people who work themselves to death in order to gain more and more of the products of a consumer society.

How is this challenge of the welfare society to be met?

Some surveys have revealed that 70 per cent of those who started work between the ages of 14 and 18 never followed another course of any kind. They obviously need properly thought-out facilities for education, in and out of school. Otherwise, it is difficult to see how there can be any democratization of culture.

Frans Van Mechelen
Minister of Dutch Culture

Colombia

The Bank of the Republic of Columbia has been called "the bank with a soul." To it is due the Museo del Oro, in Bogota, which has an impressive collection of pre-Columbian gold objects, a regular El Dorado of the archaeologists; the numismatic museum; the "Cathedral of Salt" at the Zipaguira mines; and a centre for youth and artists...

José Manuel Rivas-Sacconi
Director of the "Caro y Cuervo" Institute, Bogota

Japan

I should like to refer to what might be called the intermediate arts that are widespread among the Japanese people and vary between highly sophisticated art and popular amusements: the tea ceremony; flower arrangements, and the writing of the short poem known as "Tanka" and "Haiku". Over twenty million people are learning how to sip a cup of tea with formal and refined manners, how to enjoy the making of formal flower arrangements in their homes, how to write verse.

Two kinds of art and culture of different origin, European and Japanese, can now be regarded in Japan as like the two wheels of a cart, and have brought incomparable variety to our lives.

Kenji Adachi
Deputy-Commissioner, Agency for Cultural Affairs

CONTINUED NEXT PAGE

India

Culture will have to have a vast base for survival in the modern world. And youth cannot be forgotten when thinking of the masses. States rarely provide adequately for their needs. Much of the present-day ills of youth can perhaps be traced to culture starvation, or what one might perhaps call cultural illiteracy.

We in India would not like the development of culture to be equated with the development of arts, especially literary, performing or plastic arts. We believe that through culture, a hierarchy of values can be established in the mind of the individual. Indeed, this is the message of traditional cultures, especially the culture of India. At no point of the history of India was there any doubt regarding the ultimate goal of life—not in making man as comfortable as possible, but in making him aware of his immense possibilities for spiritual development.

Indian tradition stresses the need to develop the harmonious man who, says the Bhagavad Gita, does not cause disharmony in the world, nor does the world cause disharmony in him...

T.R. Jayaraman

Joint Secretary, Ministry of Education and Youth Services

Netherlands

Social security marks a major step forward, as also have compulsory education and paid holidays. Modern development would be pointless without making the same sort of progress in cultural matters. Are the public authorities then entitled to exert pressure and influence, as Orpheus tried to influence the destiny of Eurydice by descending to the underworld? The answer is evidently: no.

The mass media have their advantages and their drawbacks. We must live with both. We must encourage the greatest creativity of the greatest number—and this is obviously a matter for the public authorities—unless we want passive receptivity to win; if it does, the spectators will have given in, accepting this culture, wrapped and labelled like a pharmaceutical product.

The industrialized countries are certainly more cut off from creative sources than countries less well off materially. Where the sources have dried up, they must be renewed. This requires a new type of organizer, who is not an educator in the formal sense, or a psychoanalyst, and still less a sergeant-major. He must be both fellow-player and guide. Part of his rôle in continuing education is to rid people of the idea that, however successful they may be in economic matters, art and cultural activities are beyond them.

Marga Klompe

Minister of Culture

Switzerland

The Swiss Confederation has four languages and three cultures, and firmly believes in the peaceful coexistence and mutual enrichment of its various languages, religions and cultures—cultures linking us to the three neighbouring countries with whom we share them but without prejudice to our own cultural autonomy.

Willy Spühler

Former President of the Swiss Confederation

Yugoslavia

Yugoslavia is a country with two alphabets, three religions, five nations, six republics and several nationalities.

Vukasin Micunovic

President of the Federal Council for Education and Culture

Bulgaria

The acclaim won by the superficial is always short-lived and never, finally, evokes a real social response. The democratization of culture in Bulgaria has never been interpreted as simplification, as draining works of art of their real content.

Pavel Matev

President of the Committee for Culture and the Arts



All the power and vitality of African music and song is captured in this photograph. In song, dances and music, the African community perpetuates the authentic artistic traditions and values of an ancient past.

Photo © Richard Frieman, Paris

The independence of Africa and cultural decolonization

by James Ngugi

CULTURE, in its broadest sense, is a way of life fashioned by a people in their collective endeavour to live and come to terms with their total environment. It is the sum of their art, their science and all their social institutions, including their system of beliefs and rituals.

In the course of this creative struggle and progress through history, there evolves a body of material and spiritual values which endow that society with a unique ethos. Such values are often expressed through the people's songs, dances, folklore, drawing, sculpture, their rites and ceremonies.

Over the years these varieties of artistic activity have come to symbolize the meaning of the word culture. Any discussion of culture inevitably centres around these activities, but we must bear in mind that they are derived from a people's way of life and will change as that way of life is altered, modified or developed through the ages. In our present situation we must, in fact, try to see how new aspects of life can be clarified or given expression through new art forms or a renewal of the old.

We need to see Africa's cultural history in three broad phases: Africa before white conquest, Africa under colonial domination, and today's Africa striving to find its true self-image. To do this is to indicate the obvious: that the pressures, inside and outside, at the different stages of her growing up, have changed Africa's cultural needs and outlook.

JAMES NGUGI of Kenya contributes regularly to the most important newspapers and periodicals of East Africa. He has written widely on questions of African culture and traditions, and was formerly professor of English Literature at the University of Nairobi, Kenya.

Yesterday, for instance, there were many ethnic groups, each with a distinct, cohesive culture; today, these groups are trying to form nations within wider, more inclusive boundaries of geography and politics. Hence we should examine the role of culture in our time within the new horizons, themselves made hazy by the often conflicting calls of the tribe, the nation, Pan-Africa and even the Third World.

Yet too often we talk of African culture as if it were a static commodity which can and should be rescued from the ruins and shrines of yesterday and brought onto a modern stage to be eaten by Africa's children, who, long lost in the labyrinth of foreign paths in an unknown forest, are now thirsty and hungry for the wholesome food of their forefathers.

No living culture is ever static. Collectively, human beings struggle to master their physical environment and in the process create a social one. A change in the physical environment, or more accurately, a change in the nature of their struggle, will alter their institutions and hence their mode of life and thought. Their new mode of life and thought may in turn affect their institutions and general environment. It is a dialectical process.

A profound change in a people's economy or in their dwelling-place through trade and migration, will make people organize themselves differently to meet the new set of circumstances. Their ideals and their values, over a period, are also likely to alter. We know that trade across the Sahara brought new ideas and technological innovations with marked effects on some west African societies. The southward movement of the people along the Nile turned some hitherto pastoral groups into tillers of the soil demanding a new mode of life and system of values.

Contrary to the myth and fiction of our conquerors, Africa was always in a turmoil of change with empires rising and falling. African traditional structures and cultures then were neither static nor uniform. There were as many cultures as there were peoples, although we can recognize broad affinities that enable us to talk meaningfully of African values or civilizations.

Bearing this in mind, we can rightly ask ourselves about the attitude to artistic activities in traditional Africa. For convenience we should distinguish between the two categories of societies identified in "African Political systems" by M. Fortes and E.E. Evans-Pritchard:

"One group consists of those societies which have centralized authority, administrative machinery and judicial institutions—in short, a government—and in which cleavages of wealth, privilege and status correspond to the distribution of power and authority... The other group consists of those societies which lack centralized authority, administrative machinery and constituted judicial institutions—in short, which lack government—and in which there are no sharp divisions of rank, status or wealth."

In the first group, for instance the Yoruba of Nigeria and the Baganda of Uganda, there was a more sharply defined hierarchy with a degree of specialization of functions. The surplus from the farmers fed professional priests and priestesses (or political office holders) tending the shrines of the people's gods, and professional sculptors and artisans in the courts of the great.

In the other group, for instance the Ibo of Nigeria and the Agikuyu of Kenya, the rather loose, more egalitarian political set-up did not allow the same degree of specialization of functions. Political office did not carry

CONTINUED NEXT PAGE

economic privileges; it certainly did not confer on the holder power over the community's surplus or over the loot from war to give him the ability to hire special followers and specialized skills to entertain him at leisure and to further enhance his stature.

Among the Agikuyu, for instance, only a very tiny group of workers in metal lived by their skill, exchanging their wares for food and clothes. Otherwise, the farmer also played music, officiated in ceremonial dances, recited poetry and stories around the fireside and became a warrior in time of conflict.

However, in both types of societies art was functional; it was never, as in modern Europe, severed from the physical, social and religious needs of the community. Discussing African art (in "African Mythology"), Geoffrey Parrinder makes a pertinent comment:

"Since African art was the only 'writing' known in the whole of tropical Africa, it was used to interpret life in every aspect. It was employed in religious life, which was not separated from other parts of life, to give spiritual meaning and function to objects used in ceremonies of individual and community... so African art provides a sacred literature, giving beauty and solemnity to the face of man."

Song, dance and music were similarly an integral part of a community's wrestling with its environment, part and parcel of the needs and aspirations of the ordinary man. There was never, in any African society, the cult of the artist with its bohemian priests and high church around the banks of the Seine or Thames. Today the artist in Europe sees himself as an outsider, living in a kind of individual culture, and obeying only the laws of his imagination. This is the position of James Joyce's hero in "Portrait of the Artist as a Young Man":

"I will tell you what I will do and what I will not do. I will not serve that in which I no longer believe, whether it call itself my home, my fatherland or my church; and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use—silence, exile and cunning."

Such an art ministers to a culture of the mind. It is the culture of Matthew Arnold who urged the English middle classes to strive for sweetness and light by knowing the best that had been thought and written in the world. Then this individual man of culture, as Arnold put it, could "carry others along in his march towards perfection, to be continually doing all he can to enlarge and increase the volume of



Photo de Decker - Unesco

PRESTIGE OF THE SPOKEN WORD

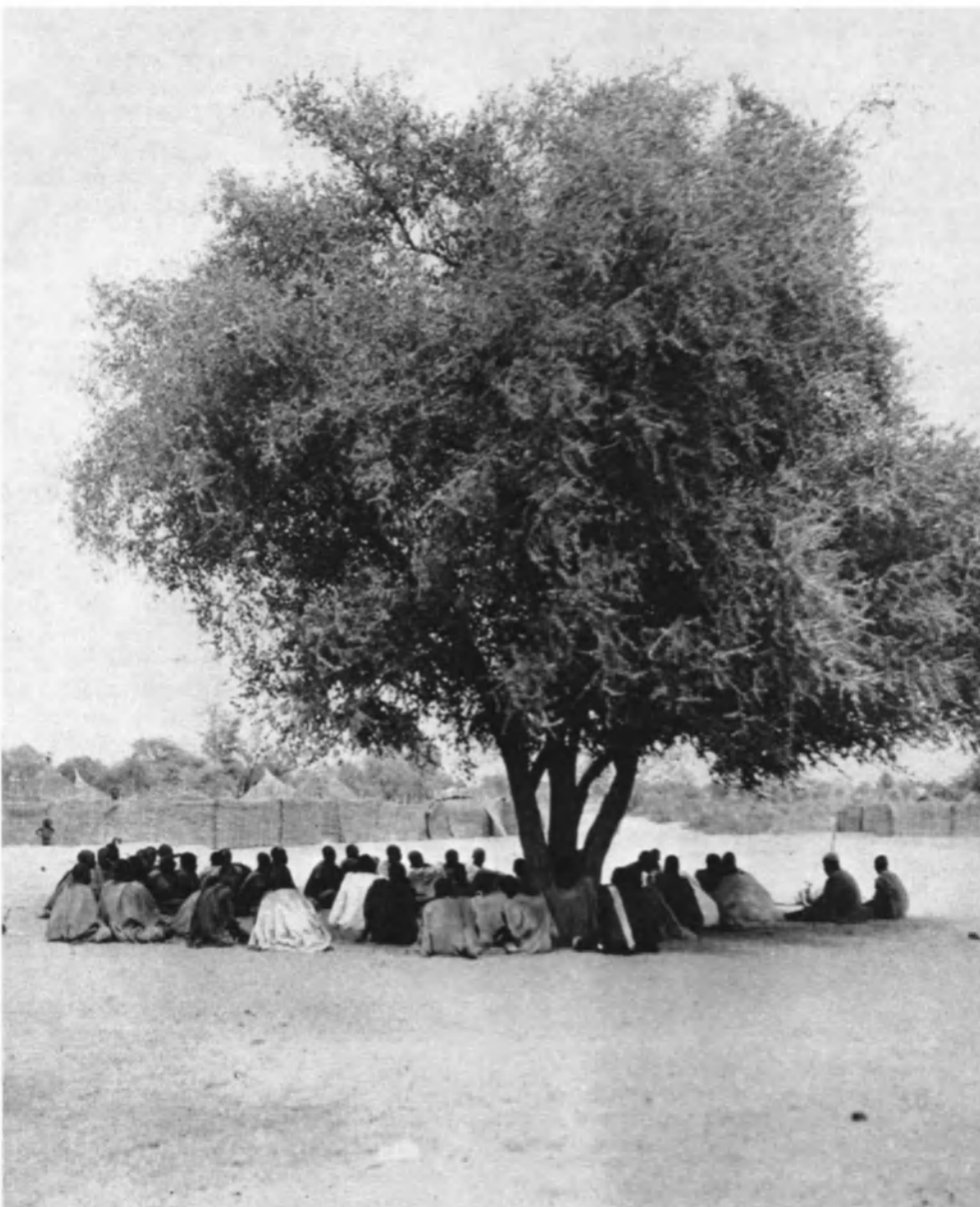


Photo © Hoa-Qui, Paris

In all parts of Africa, an inexhaustible fund of popular tales, poems, stories and proverbs with a rich vein of folk philosophy or a moral to propose has been handed down by word of mouth from generation to generation. Drawing inspiration from this broad tradition of oral literature, writers of modern Africa have developed a uniquely African style of writing compounded of humour, lyricism and eloquence. In recent years, Unesco has collected and published transcripts of these ancient oral traditions and, in 1971-1972, will publish three books on African thought based on oral examples. Left, village elder in Senegal reports on the educational problems of his community. Right, a meeting of village leaders in Guinea. In Chad, photos below, a village council discusses local affairs under the "palaver tree" (left), while youngsters attend school under the "tree of knowledge".

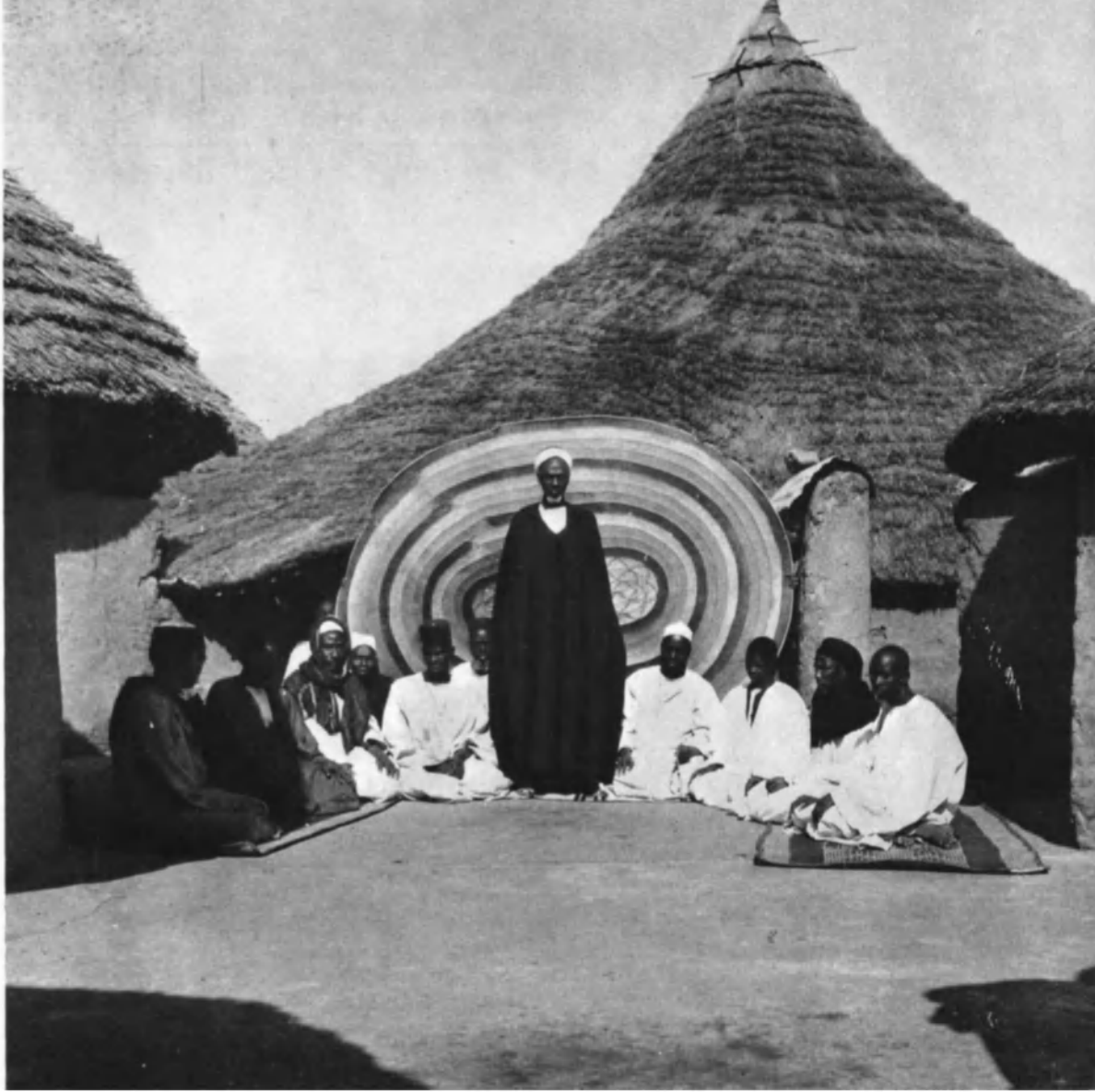


Photo © Hoa-Quí, Paris



Photo Léon Herschritt © Rapho, Paris

Peoples without culture—a myth hard to kill

the human stream sweeping thitherwards." With Arnold, culture becomes an intellectual activity of the individual.

Ours used to be oriented to the community. And because of its public nature, culture, in its broad as well as in its narrow sense, helped to weld society together. The integrative function of culture as described by W.E. Abraham in "The Mind of Africa", holds particularly true of traditional societies:

"Culture is an instrument for making (mutual) sufferance and co-operation natural. Its success depends upon the extent to which it is allowed to be self-authenticating. Though it allows for internal discussion, and is indeed nourished thereby, the principles of decision in such discussions are themselves provided by culture.

"By uniting the people in common beliefs, actions and values, culture fills with order that portion of life which lies beyond the pale of State intervention... It fills it in such a way as at the same time to integrate its society, on the basis of common attitudes, common values. It creates the basis of the formulation of a common destiny and co-operation in pursuing it."

Jomo Kenyatta's powerful book, "Facing Mount Kenya", is a living example of this integrative function of culture at work. To read it is at once to witness a world with an inner, dynamic spirit; it is also an authentic refutation of the missionary condemnation of what they, the semi-gods, thought was savage and dark. Above all, it shows very well the political and economic basis of culture. After discussing all the aspects of Agikuyu life, Kenyatta concludes with an aggressive assertion of the basic role of culture in a people's discovery of their identity:

"It is all these aspects of life," writes Kenyatta, "that make up a social culture. And it is the culture which he inherits that gives a man his human dignity as well as his material prosperity. It teaches him mental and moral values and makes him feel it worthwhile to work and fight for liberty."

It was these "mental and moral" values that the European colonizer was bent on destroying in the classical tradition of Prospero. In the story of Prospero and Caliban, Shakespeare, in "The Tempest", had dramatized the practice and psychology of colonization years before it became a global phenomenon. It is worth quoting the well-known scene in which Caliban tells Prospero:

"...When thou cam'st first,



A water jug made by an African craftsman of Mangbetu in the Democratic Republic of the Congo. The hair style depicted recalls those of the queens of ancient Egypt. Fashioned in clay and painted yellow, it stands 32 centimetres high. It is now in the collection of the Tartu Ethnographic Museum in Estonia.

Photo © Progress Publishers, Moscow

Thou strok'st me and made much
 [of me, wouldst give me
 Water with berries in't, and teach
 [me how
 To name the bigger light, and how
 [the less,
 That burn by day and night; and then
 [I lov'd thee
 And show'd thee all the qualities
 [o' th' isle,
 The fresh springs, brine-pits, barren
 [place, and fertile.
 Curs'd be I that did so. All the
 [charms
 Of Sycorax, toads, beetles, bats light
 [on you!
 For I am all the subjects that you
 [have,
 Which first was mine own king; and
 [here you sty me
 In this hard rock, whiles you do keep
 [from me
 The rest o' th' island."

A number of things and attitudes emerge from the play. Prospero, the stranger on the island, comes with the soft voice of the serpent. He is at first friendly to Caliban, flatters him, but all the time learning the secrets of the island. To him Caliban has no culture or meaningful past. He even gives his language to Caliban.

And before Caliban knows it, Prospero has taken his land, has set up a one-man government, and turns Caliban into a slave-labourer. Ariel, formerly Caliban's subject, is released from bondage into a new one: he will only be finally freed if he remains Prospero's faithful servant and spy.

LIKE Prospero, the European colonizer instinctively knew the supreme importance of culture, knew and feared the threat posed by men with confidence in their own past and heritage. Else why did he concentrate his military might, his religious fervour, and his intellectual energy in denying that the African had true gods, had a culture, had a significant past? The missionary attacked the primitive rites, the dances, the graven images, recoiling from their suggestion of satanic sensuality. Some of the best minds of Europe abetted this grand deception.

But what was of far-reaching effect was the fact that, again like Prospero, the European took away the material base, and systematically dismantled the political and economic institutions on which the African had built his way of life. In the egalitarian societies for

instance he imposed a chief, a central visible focus of authority, where none existed before. In the other category, he removed the bases on which the central authority had rested: the source of political authority of the king was no longer the people from whom he demanded allegiance but to whom he also owed duties.

In both cases, the traditional institutions were allowed to remain where they further facilitated the thorough exploitation of land in the settler colonies of east and central Africa, or the exploitation of raw materials and markets in the more commercial colonies of west Africa. By introducing an aggressive money economy and new educational and religious systems, while denying the African the economic and political power by which he could control them, the European colonialist "put a knife on the things that held us together and we have fallen apart."

The effect of the colonial presence was to create an élite who took on the tongue and adopted the style of the conquerors. They it was who hearkened to the voice of the missionary's God, cried Halleluiah, and raised their eyes to Heaven. They derided the old gods and recoiled with studied or a genuinely acquired horror from the primitive rites of their people.

The rest, for the colonial system by its very nature has room only for a few, were often deprived of their land and then herded into the settler's farms or to urban centres to become hewers and carriers of wood.

The first group lost contact with their roots. They despised anything that smelt of the primitive past. It is this group mostly whom the Nigerian writer Chinua Achebe must have had in mind when he cried: "If I were god, I would regard as the very worst our acceptance—for whatever reason—for racial inferiority."

The other group remained close to the soil and never completely lost contact with their traditions. The resilience of African culture was somehow able to withstand a certain amount of battering and propaganda. It is difficult as Prospero finds out for colonial domination to completely crush the human spirit.

In the struggle for independence, the peasants and often the urban workers invoked their ancestral gods for strength to fight the foe. They adapted traditional rhythms, songs and

dances to the new needs of the struggle.

The intellectuals, the élite, the middle-classes also found themselves not quite accepted in the world of the conquerors. Rejected by their counterparts in the white structure, their humanity sometimes denied in the name of race, they were as it were thrown back onto the masses. They started to reclaim their past, often with bitter nostalgia.

Declared Alioune Diop, of Senegal, at the first World Conference of Negro Writers and Artists in Paris:

"There is this scandalous allegation of peoples without culture. While it is true that those who were really responsible for colonization knowingly fabricated this myth, it is nonetheless surprising that generations of cultural and spiritual authorities have conceded that men could live in a community without culture."

BECAUSE he knew that this "scandalous allegation" was also embodied in European books, especially fiction, on Africa, the African writer tried to answer by asserting in the books he wrote that Africa had a culture as good as any. The negritude movement was a cultural phenomenon playing a political role. It was generally realized that a community deprived of its political liberty would find it difficult to recreate an image of its past and confidently look at the future.

The realization was general, at times vague. The belief has persisted, among most African intellectuals, artists and politicians that "cultural liberation is an essential condition for political liberation". And since they think of culture only in terms of dances, the jungle drums and folklore, they think it enough if they assert the need for their revival.

But it is wrong to think of culture as prior to politics. Political and economic liberation is the essential condition for cultural liberation, for the true release of a people's creative spirit and imagination. It is when people are involved in the active work of destroying an inhibitive social structure and building a new one, that they begin to see themselves. They are born again.

Today, after regaining their independence, most African countries are committed to developing a distinctive

CONTINUED NEXT PAGE

A pernicious pyramid based on race

national culture. In some cases, they have even set up agencies to promote it. Yet little has been done to translate this commitment into action.

This, in part, is due to the wrong attitudes towards culture. There are people, honest people, who confuse culture with an irrelevant traditionalism; it is surely not possible to lift traditional structures and cultures intact into modern Africa. A meaningful culture is the one born out of the present hopes and especially the hopes of an impoverished peasantry, and that of the growing body of urban workers—most of whom have lost contact with the soil.

There are still other people who believe that you can somehow maintain colonial economic and other social institutions and graft on them an African culture. We have seen that colonial institutions can only produce a colonial mentality. The trouble, of course, is that many African middle classes helped to smother the revolutionary demands of the majority of peasants and workers and negotiated a treaty of mutual trust with the colonial white power structure.

In fighting for independence, most of the African intelligentsia only wanted that which was forbidden to them, or rather they saw the struggle in terms of their immediate needs nurtured in any case by the social position they had attained under the colonial system, but whose fulfilment was frustrated by the racism inherent in the system. They wanted to wear the same clothes and shoes, get the same salary, live in the same kind of mansions as their white counterparts of similar qualifications.

After independence, the racial barrier to their needs was broken. The gold-rush for the style of living of their former conquerors had started. Skin lighteners, straightened hair, irrelevant drawing-room parties, conspicuous consumption in the form of large estates, country villas, Mercedes and Bentley cars became the order of the day. Yet some of these will verbally, tenaciously cling and sing hymns of praise to a mythical past.

If we are to achieve true national cultures we must recognize our situation. That means we must thoroughly examine our social and economic structures and see if they are truly geared to meeting the real needs, and to releasing the energy of the masses. Any ideal, any vision, is nothing unless it is given institutional forms.

This recognition is at the heart of

the now famous Arusha declaration in Tanzania. The declaration shows that Tanzanians are aware that most African countries, though independent in name, are still in a semi-colonial state. In the words of the President of Tanzania, Julius Nyerere: "We have been oppressed a great deal, we have been exploited a great deal and we have been degraded a great deal. It is our weakness that has led to our being oppressed, exploited, disregarded. Now we want a revolution—a revolution which brings to an end our weakness so that we are never again exploited, oppressed and humiliated."

WHILE ultimately the development of a meaningful self-image is dependent on the complete reorganization of social structures (this is absolutely basic) we must also create practical, specific policies to facilitate the emergence of new attitudes and art forms.

In this the role of education is vital. The colonial system produced the kind of education which nurtured subservience, self-hatred, and mutual suspicion. It produced a people without true roots in any culture. Often there was racial discrimination in the allocation of school, of teachers, of teaching facilities.

In the whole of east, central and south Africa, for instance, there were schools for Europeans, for Asians and for Africans. There were toilets for Europeans, for Asians and then for Africans. Society was a racial pyramid: the European minority at the top, the Asian in the middle, and the African forming the base.

The educational system reflected this inequality. It encouraged a slave mentality, with a reverent awe for the achievements of Europe. Europe was the centre of the universe. Africa was discovered by Europe: it was an extension of Europe. So in history, people learnt about the rise of the Anglo-Saxon "race" as if they were the true ancestors of the human race. Even the geography of the rocks of Europe had to be studied first before coming to Africa.

Today, the more blatant racial aspects of our education have been removed. But the actual educational system which aimed at producing subservient minds, which at the same time looked down upon the rural peasantry and the urban workers, has not been radically altered. In our schools,

in our universities, Europe tends to be at the centre. And the shift of emphasis has been on producing men born to rule!

Only recently a very important controversy broke at the University College, Nairobi, when a group of lecturers questioned the validity of an English Department, the only department concerned with literary studies, which continued teaching British literature in the heart of independent Africa.

This chauvinistic, basically colonial approach to the study of humanities was justified on the grounds that people needed to study the historic continuity of a single culture! Underlying this was an assumption that the British traditions and the emergence of the modern West were the central root of our consciousness and cultural heritage. It was the contention of the lecturers that:

"If there is need for a study of the historic continuity of a single culture, why can't this be African? Why can't African Literature be at the centre so that we can view other cultures in relationship to it?"

Towards this end, they demanded the abolition of the English department and the setting up, in its place, of a department devoted mainly to African literature and languages. The Department of Literature would teach modern African writing in English and French, Afro-American and Caribbean literature and a selected course in European literary tradition. But at the core of such a department would be the study of oral tradition in African literature.

The importance of the oral tradition in African schools and universities can never be too over-emphasized. Such a study would be important both in rehabilitating our minds, a recourse to the roots, but also in helping African writers to innovate and break away from the European literary mainstream. As Abiola Inde, of Nigeria, has stated: "(Already) one may note that African literature in the European languages lays claim to being differentiated from the metropolitan literatures not only in its content but also to some extent in its form. Its originality comes from the recourse made by our writers not only to African themes and subjects, and to elements of folklore, but also to stylistic innovations derived from the formal features of traditional African literature.

To make all this possible funds should be available to enable a

thorough collection and codifying of a country's folklore. This is an area in which international bodies, by providing money, could really help.

Equally important for our cultural renaissance, is the teaching and study of African languages. We have already seen what any colonial system does: impose its tongue on the subject races, and then downgrade the vernacular tongues of the people. By so doing they make the acquisition of their tongue a status symbol; anyone who learns it begins to despise the peasant majority and their barbaric tongues. By acquiring the thought process and the values of his adopted tongue, he becomes alienated from the value-system of his mother tongue.

Language after all is a carrier of values fashioned by a people over a period of time. It seems to me that in a country where ninety per cent speak African languages, it is very unwise not to teach these in schools and colleges. We need to develop a national language but not at the dire expense of the regional languages.

That a study of our own languages is important for a meaningful self-image is increasingly being realized. Increased study of African languages will inevitably make more Africans want to write in their mother tongues and thus open new avenues for our creative imagination.

SCHOOLS of drama and music should also be set up in African universities, and not as mere focuses for the academic study of African music and drama but as nerve-controls for experiments in new forms and structures. Orchestras and drama companies resident at the university must go out to the villages and urban areas.

The university should also be accessible to regional music and drama groups to ensure a healthy mutual exchange of ideas and skills. In connexion with this, travelling theatre companies can be encouraged. The Makerere College students have been running one for three years. They play in remote towns, and villages; in this way, they have aroused wide interest in drama in Uganda's countryside.

This is something which could be organized on a national and more regular basis. As in the case of folklore, we need a library of African

CONTINUED NEXT PAGE



Photo Bruno Suter © Editions Hermann, Paris

This wooden figure stood at the entrance to the Ivory Coast pavilion at Expo' 70. The pavilion consisted of three cylindrical buildings in shapes reminiscent of elephant tusks. Thousands of photographs and illustrations lined the walls of these buildings giving a vivid picture of the working life and cultural traditions of this young nation of five million people.

A society founded on co-operation not on ruthless grab-and-take

recorded music and a good collection of various types of musical instruments in the country.

Most African universities and schools have departments of Fine Art where students go to learn sculpture, drawing, and design. This approach to art in most such departments is too academic, and their products, too abstract. The subject matter and the execution being so abstract in the Western mainstream, and the prices being so high, only tourists can buy them. Often our artists paint or sculpt with one eye on these patrons.

This ought to change. First, the academic criterion for entering a school of fine art should be removed or radically modified to make it possible for village artists to use the facilities. Even the selection of teachers should not be on mere academic qualification.

After all, those African sculptors who influenced Picasso and Henry Moore had not been trained in Western academic institutions. They moulded from a need arising out of the total religious involvement with the community. If a radical approach to art centres were adopted, we would be able to tap the artistic resources and skills in each country.

And we must set up national galleries to collect any available traditional sculpture and crafts and to prevent the most talented of our contemporary output from going to another country. This would have the further advantage of rescuing our artists from their present dependence on the patronage of the tourist.

THE above suggestions indicate how important the educational institutions are in the creation of a people's self-image. A radical restructuring of our facilities should not be confined to the arts alone but to science, medicine, geography, in fact every aspect of learning so that Africa becomes the centre. The universities and our schools should go to the countryside, there must be total involvement with the creative struggle of the peasants if we are to find ourselves. Country and universities will be revitalized.

One of the most popular and readily accepted things in Africa is the need to revive and develop our ethnic

dances. Towards this end dance ensembles like *The Heartbeat of Africa* in Uganda have been formed. There are many more in west Africa. Yet two attitudes to these companies prevail. For one, they are mostly seen as a means of exporting African culture to the outside world. While this has helped to popularize African dances in Europe and America, yet it reveals the same tourist dependence complex.

Dance and our other artistic products are primarily for home consumption. This way there will be a mutual nourishing effect between the audience and the performing artists. The national ensembles should be such that they would stimulate communal dance activities all over the country. *The Heartbeat of Africa* is having this effect in Uganda where small dance teams keep on mushrooming even in the remote villages.

Another attitude is that which sees our job as mere revival of old dances without much attempt at innovation or transformation to make them more relevant to the present. A dance, like any other art, should reflect a people's experience and needs. Otherwise such dances will become mere curiosity pieces—like Scottish country dancing, for the tourist in search of the real primitive thing.

My view is that national dancing troupes should be selected from among the best dancers all over the country; this should be a professional group willing to learn as many different dances as possible. They should also be willing to experiment especially with the possibilities offered by marrying dance to music and drama. At the same time, village or regional groups should be encouraged. After all, it is from these villagers that the national troupe will be getting its nourishment.

I believe that all these activities, important as they are, would be meaningless unless seen in the context of the kind of society we want. Our activities should not be aimed at enhancing reactionary traditionalism and irrelevant tribal solidarity. After all, traditional tribal or ethnic unities are irrelevant and reactionary now that the economic bases on which they rested have been removed.

In an interview with the Cuban magazine "Tricontinental", the leader of the Liberation Movement in Guinea and Cape Verde, Amilcar Cabral, tackled

this question as far as it affected his guerrilla forces against Portuguese colonialism:

"We believe that when the colonialists arrived in Africa the tribal structure was already in a state of disintegration due to the evolution of the economy and historical events on the African scene. Today it cannot be said that Africa is tribal. Africa still has some remnants of tribalism, in particular as far as the mentality of the people is concerned, but not in the economic structure itself. Moreover, if colonialism, through its action, did anything positive at all, it was precisely to destroy a large part of the existing remnants of tribalism in certain parts of the country."

WE want to create a revolutionary culture which is not narrowly confined by the limitations of tribal traditions or national boundaries, but is outward looking to Pan-Africa and the Third World.

Having decided on this, then we can utilize all the resources at our disposal—the radio, the television, the film, schools, universities, youth movements, farmers' co-operatives—to create such a society (the film especially has great possibilities in Africa where many people are still illiterate. But the film industry in Africa is practically non-existent). This way we shall find new strength and a new dynamic.

Talking to teachers at Dar es Salaam last year, Julius Nyerere urged them to teach to produce strength in the context of the revolutionary aims of the Arusha Declaration:

"Otherwise you will teach to produce clerks as the colonialists did. You will not be teaching fighters but a bunch of slaves or semi-slaves. Get your pupils out of the colonial mentality. You have to produce tough people; stubborn youths who can do something, not hopeless youths."

Any true national culture which can produce such healthy "stubborn youth", a culture that nurtures a society based on co-operation and not ruthless exploitation, ruthless grab-and-take, a culture that is born of a people's collective labour; such a culture will be best placed to contribute something truly positive and original to the modern world. ■

BOOKSHELF

■ **Architecture and Art Treasures in Pakistan**
Prehistoric, Protohistoric, Buddhist and Hindu periods
By Dr. F.A. Khan
Elite Publishers Ltd., Karachi
1970 (\$9.60)

■ **The International Academy of Astronautics**
The first decade
Multi-lingual preface in English
French, Russian, German, Spanish
Obtainable from The Academy of Astronautics, 250, rue Saint-Jacques, Paris 5, 1970 (\$1)

■ **Osaka**
(500 pictures of the 1970 World Exposition)
Photographs by Bruno Suter and Peter Knapp
Captions in English, French and Japanese
Editions Hermann, 156, bd Saint-Germain, Paris 6, 1970 (30 F)

■ **Islamic Calligraphy**
By Annemarie Schimmel
Section XXII, Fascicle I of "Iconography of Religions" Collection
Institute of Religious Iconography, State University of Groningen (Netherlands) 1970 (Gld. 32)

■ **Community Development**
An analysis of the programme in India
By S.N. Bhattacharyya
Academic Publishers, Calcutta
1970 (\$4, £1.50 stg.)

■ **Population, Resources, Environment**
Issues in human ecology
By Paul R. Ehrlich and Anne H. Ehrlich
W.H. Freeman and Co.
San Francisco, U.S.A. and Reading, England
1970 (\$8.95, £4.20 stg.)

■ **Life without Birth**
A journey through the Third World in search of the Population Explosion
By Stanley Johnson
Heinemann, London
1970 (£2.50 stg.)

■ **Social Change and Social Development Policy in Latin America**
Economic Commission for Latin America
United Nations, New York
1970 (\$4 or equivalent)

UNESCO NEWSROOM

Unesco awards international science prizes

Two international prizes for science were awarded by Unesco in a double ceremony at its Paris H.Q. on November 12. Professor Konrad Lorenz, a leading authority on animal physiology and behaviour, received the Kalinga Prize for the popularization of science; and the Unesco Science Prize—"for an outstanding contribution to science and technology in a developing State or region"—was awarded jointly to the International Rice Research Institute, at Los Banos, Philippines and the International Maize and Wheat Improvement Center, Mexico.

The two institutes were selected for the part they have played in the "Green Revolution", by developing high-yield, disease and pest-resistant varieties of wheat and rice—a major contribution to the world war on hunger.

The Kalinga prize-winner, Professor Lorenz, is director of the Max Planck Institute (Physiology of Behaviour) at Seewiesen, Fed. Rep. of Germany, and author of such widely-known books as "King Solomon's Ring", "On Aggression" and "Studies in Animal and Human Behaviour."

Unesco aid to Pakistan

Unesco is to give \$50,000 worth of assistance for reconstruction work following the tidal disaster in East Pakistan. Announcing this, Unesco's Executive Board called on all Member States to co-operate with the Pakistan government in the reconstruction of educational and cultural property. The programme approved by Unesco's recent General Conference included a resolution from Pakistan calling for the study of disaster prevention and reconstruction.

The rising tide of population

World population will double to reach more than 7 thousand million in the next 36 years if current trends continue, says the latest annual United Nations Demographic Yearbook. The world population growth rate of 1.9 per cent per year was constant in 1969 for the third consecutive year. Other Yearbook statistics for 1969: 56 per cent of the world's people lived in Asia, 6.7 per cent in the Soviet Union, 6.3 per cent in North America, 13 per cent in Europe. The most populous countries: Mainland China (740 million) and India (537 million).

Problems of the human environment

The "Unesco Courier" wishes to draw the attention of readers to the fact that the article "Man—Killer of Nature" which appeared under the signature of U Thant, Secretary-General of the United Nations, in our August-September 1970 issue on Man and Violence, was not a signed article by the Secretary-General, but an edited version of the Secretary-General's report "Problems of the Human Environment", presented to the U.N. Economic and Social Council in July 1969.

Air-polluted city?

The world's worst air-polluted city is Seoul, capital of the Republic of Korea, and not Tokyo or New York, according to "Asian Student", published by The Asia Foundation, in San Francisco. A recent survey, it says, shows that 30 tons of dust particles fall in one square kilometre space in Seoul's suburban industrial area of Yongdongpo in a month. Some 4,000 buses with outdated diesel engines belching out black exhaust smoke contribute to the gases.

Arab weekly for new literates

The first number of "El Murshid", an Arabic weekly specially designed for easy reading by new literates, has been published in Rabat by the Moroccan news agency, Maghreb Arabe Presse. The weekly employs extra large Arabic characters, showing the vowel sounds customarily omitted in written Arabic. It focuses on cultural and scientific topics.

Images of Osaka-70

The fantastic spectacle of last year's World Exposition at Osaka, Japan—a showcase of the world, past, present and future, condensed into 800 acres—is captured in "Osaka", an album of 500 remarkable photographs by Bruno Suter and Peter Knapp, published by Editions Hermann, Paris (see Bookshelf).



Symbol of racial equality

The United Nations has designated 1971 as "International Year for Action to Combat Racism and Racial Discrimination." The design shown here has been chosen as the symbol for this international campaign to promote awareness of the evils of apartheid, racial discrimination and segregation. It symbolizes the concept of equality and non-discrimination on grounds of race, colour and ethnic origin.

Flashes...

■ Arabic is to have equal status with English, French, Spanish and Russian as a Unesco working language.

■ Plans for a 5,000 mile long Trans-Amazon highway system are being studied by Brazil's Ministry of Transport.

■ The U.S.S.R. Commission for Unesco has begun publication of a quarterly "Bulletin", with Russian, English, French and Spanish language editions.

■ Over 10,000 litres of water are needed to grow the daily food of a single person, according to a recent FAO study.

Letters to the Editor

OF MICE AND MEN

Sir,

On reading your issue "Man and Violence" (August-September 1970), I was amazed that you gave the greatest amount of space and consideration to the work of laboratory experimenters and those who deduce human nature from the behaviour of lower animals.

Laboratory experimenters into animal as well as human behaviour of necessity leave out questions of love, wisdom and beauty—these attributes being beyond the scope of their experiments. Yet these attributes do, or at least can, exist in men, and these make us somewhat different to other animals. And why must the "Unesco Courier" think that those who deduce human nature from the behaviour of mice, monkeys and cats are "scientific" and then leave out consideration of the work done by the existential psychologists who have done research into the specifically human side of human nature?

What about leaders such as Mahatma Gandhi and Martin Luther King? In an issue of the "Unesco Courier" looking for solutions to aggressiveness, these and other such leaders in peace deserve as much space and consideration as do mice, monkeys and cats.

I write this letter with all the best wishes for your magazine.

Malcolm Schosha
Florence, Italy

Our October 1969 number was entirely devoted to "Gandhi and the heritage of non-violence". An article in the same issue paid tribute to Martin Luther King and his struggle for racial equality. See also letter below - Editor.

EXAMPLES FOR THE WORLD

Sir,

Among many interesting subjects presented in the "Unesco Courier", I would single out "Arts and Man", "Youth", "The Working Woman" and, above all, the issue devoted to Mahatma Gandhi (October 1969). Gandhi may be little known in some European countries, but having recently visited India I realize how his life and work have influenced its people. It is admirable for a magazine as international as the "Unesco Courier" to be concerned with great men of our time and major world problems.

Martine Leniau
Saint-Cyr-sur-Loire, France

WAR IS NOT IN OUR GENES

Sir,

I quote from "War Is Not In Our Genes" ("Unesco Courier", August-September, 1970): "If aggression is a doom carried in human genes, we are predestined to wage wars and hopes for peace would seem to be slim."

Surely the potential for aggression is the tendency of animals—individuals,

groups, species—to secure for themselves, within their environments, adequate supplies of whatever is necessary for survival and comfort. To this extent, at least, I think aggression is in our genes. But man, being a reasoning animal, will tend to be more aggressive than other creatures in the belief that more aggression means more of whatever is desired. And his environment is the whole world? solar system? universe?

But is not our intelligence, which makes us so dangerous a species, capable of maturing to the point where it would choose to control that over-aggression which intelligence, itself gives birth to? The question is: can we make it mature in time?

Alan Street
Wakefield, U.K.

'BIG TOP': BIG TOPIC

Sir,

The circus has existed in its present form for 200 years, but it is one of the oldest, if not the oldest form of entertainment in the world.

During the many years that I have been a reader of the "Unesco Courier" you have never written about the circus. Although the circus has occasionally been used for political propaganda, it remains the most international and most widely understandable form of entertainment and the one that snaps its fingers at frontiers.

Denis Helfer
Lausanne, Switzerland

THE PROBLEM AT EVERYONE'S FRONT DOOR

Sir,

I believe the "Unesco Courier" is one of the most valuable magazines available anywhere in that it encompasses every phase of life.

At the present time there are many organizations vitally concerned with "ecological environment". At the British Columbia Federation of Labour Convention last week, one such organization, "SPEC", operating in our area, had a booth. In anticipation, I had taken three copies of the "Unesco Courier" with me: "Water and Life" (July-August 1964), "Can We Keep Our Planet Habitable?" (January, 1969), and "Man in Quest of Water" (June, 1970). When they tried to explain the functions of SPEC to me I asked them if they had ever read the "Unesco Courier".

They continued to try to explain the problem to me as though it was something new. So I showed them the issues of the "Unesco Courier" I had with me, and when I showed them the picture on page 7 of the June 1970 issue [detergent foam polluting a French river], a young lady at the booth kept smiling and asked me if I could not see that it was a floating ice pack. Then I started explaining, and when I had finished, she suggested I should come on the executive of SPEC, a branch of the Canadian Scientific & Environmental Control Society. I item-

ized the organizations I am already active in, and I just don't have time for any more unless I stop working for a living.

Then she said I sounded as if I was trying to sell the "Unesco Courier". I said it was urgent that all the people who were interested in SPEC should subscribe to the "Unesco Courier", which has shown what needs to be done for a long time already, but that too many people do not take action until the problem comes to their front door.

William Giesbrecht
Vancouver, Canada

INTERNATIONAL DIALOGUE

Sir,

We read constantly of nation opposing nation by force, but little is heard of a dialogue between nations. Why not publish a column entitled "Dialogue", a forum for reports, disagreements and discussions by correspondence concerning the various cultures and systems of education.

I know it is not Unesco's role to intervene directly. Its real task is to promote and guide international discussions based on mutual respect and understanding, thereby fulfilling its purpose under Article I of its Constitution: "To promote collaboration among the nations through education, science and culture in order to further universal respect for justice, for the rule of law, and for human rights and fundamental freedoms..."

Christophe Berchem
Obercorn, Luxemburg

WORSE THAN CIGARETTES ?

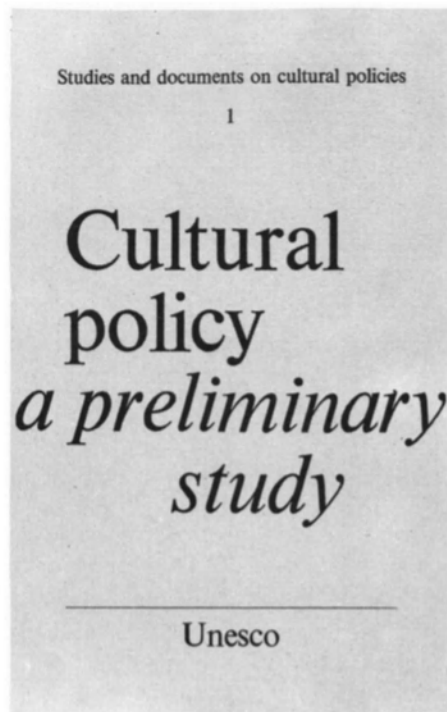
Sir,

I wholeheartedly agree with Sir George Godber ("Cigarettes and Cancer", May 1970) that stopping cigarette smoking would drastically decrease premature death and disabilities in Britain and elsewhere.

But equally wholeheartedly I do not agree with his statement that, "There is no other single avoidable cause of so much premature death and disability in Britain today as the smoking of cigarettes." Alcohol, in my opinion, is responsible for far more deaths and disabilities than cigarettes, in Britain and many other countries. And alcohol is just as avoidable as cigarettes. Further, any comparison of the problems caused by alcohol vs. cigarettes would immediately reveal that immensely more social problems are caused by the former. One seldom hears of broken homes, mental institution admissions, homicides and other crimes resulting from smoking cigarettes. Alcohol causes all these social problems, which are probably more serious than the physical ones of premature death and disability. And yet few voices are raised against drinking. Why not devote an entire issue to the problems and human misery caused by alcohol?

Carl F. Zickert
Albuquerque, U.S.A.

A new Unesco series



Price per copy: 60 p, \$ 2.00, 8.00 F

Studies and documents ON CULTURAL POLICIES

An important international survey of cultural policies, problems, experiments and achievements in countries representative of different economic and social systems, regions and levels of development.

Nine volumes now published :

Cultural Policy: a preliminary study. 51 pp.

Cultural Rights as Human Rights. 125 pp.

A Study of Cultural Policy in the United States
By Charles C. Mark. 43 pp.

Cultural Policy in Japan
By Nobuya Shikaumi. 55 pp.

Some aspects of French Cultural Policy
By the Studies and Research Dept. French Ministry of Culture. 65 pp.

Cultural Policy in Tunisia
By Rafik Said. 56 pp.

Cultural Policy in Great Britain
By Michael Green and Michael Wilding in consultation with Richard Hoggart. 62 pp.

Cultural Policy in the Union of Soviet Socialist Republics
By A.A. Zvorykin with the assistance of N.I. Golubtsova and E.I. Rabinovich. 68 pp.

Cultural Policy in Czechoslovakia
By Miroslav Marek, Milan Hromadka and Joseph Chroust. 77 pp.

Where to renew your subscription and order other Unesco publications

Order from any bookseller, or write direct to the National Distributor in your country. (See list below; names of distributors in countries not listed will be supplied on request.) Payment is made in the national currency; the rates quoted are for an annual subscription to **THE UNESCO COURIER** in and one language.

★

AFGHANISTAN. Panuzai, Press Department, Royal Afghan Ministry of Education, Kabul. — **AUSTRALIA.** Publications: Educational Supplies Pty. Ltd., P.O. Box 33, Brookvale, 2100, NSW; Periodicals: Dominie Pty. Limited, Box 33, Post Office, Brookvale 2100, NSW. Sub-agent. United Nations Association of Australia, Victorian Division, 4th Floor, Askew House, 364 Lonsdale St., Melbourne (Victoria), 3000 (\$ 2.75). — **AUSTRIA.** Verlag Georg Fromme & C., Arbeitgasse 1-7, 1051, Vienna, (AS 82). — **BELGIUM.** Editions "Labor", 342, rue Royale, Brussels, 3. Presses Universitaires de Bruxelles, 42, avenue Paul-Héger, Brussels 5. NV Standaard-Wetenschappelijke Uitgeverij Belgiëlei 147, Antwerp, I. Jean de Lannoy, 112, rue du Trône, Brussels 5. CCP 3380.00. — **BURMA.** Trade Corporation N° (9), 550-552 Merchant Street, Rangoon. — **CANADA.** Information Canada, Ottawa, Ont. (\$ 4.00). — **CEYLON.** Lake House Bookshop, Sir Chittampalam Gardiner Mawata, P.O.B. 244 Colombo, 2. (Rs 12.50). — **CHINA.** World Book Co. Ltd., 99 Chungking South Rd., Section 1, Taipei, Taiwan (Formosa). — **CYPRUS.** "MAM", Archbishop Makarios 3rd Avenue, P.O. Box 1722, Nicosia. — **CZECHOSLOVAKIA.** S.N.T.L., Spalena 51, Prague 1 (permanent display); Zahraniční literatura 11 Soukenicka Prague 1. For Slovakia only: Nakladatelstvo Alfa, Hurbanovo nám. 6 Bratislava. — **DENMARK.** Ejnar Munksgaard Ltd., 6, Norregade, 1165, Copenhagen K. (Dan. Kr. 19.00). — **ETHIOPIA.** National Commission for Unesco, P.O. Box 2996, Addis Ababa — **FINLAND.** Akateeminen Kirjakauppa, 2 Keskuskatu, Helsinki (Fmk. 11.90). — **FRANCE.** Librairie de l'Unesco, place de Fontenoy, Paris-7^e. C.C.P. 12598-48 (12 F). — **GERMANY.** All publications: Verlag Dokumentation, Postfach 148, Jaiserstrasse 13, 8023 München-Pullach. For the Unesco Kurier (German ed only) Bahrenfelder-Chaussee 160, Hambourg-Bahrenfeld, C.C.P. 276650 (DM 12). — **GHANA.** Methodist Book Depot Ltd., Atlantic House, Commercial Street, POB 100, cape Coast — **GREAT BRITAIN.** See United Kingdom.

— **GREECE.** Librairie H. Kauffmann, 28, rue du Stade, Athens; Librairie Eleftheroudakis, Nikkis 4, Athens. — **HONG-KONG.** Swindon Book Co., 13-15, Lock Road, Kowloon. — **HUNGARY.** Akadémiai, Konyvesbolt, Váci u. 22, Budapest V; A.K.V. Konyvtarosok Boltja, Népköztársaság utja 16, Budapest VI. — **ICELAND.** Snaebjorn Jonsson & Co., H.F., Hafnarstraeti 9, Reykjavik. — **INDIA.** Orient Longman Ltd., Nicol Road, Ballard. Estate, Bombay 1; 17 Chittaranjan Avenue, Calcutta 13; 36a, Mount Road, Madras 2; 3/5 Asaf Ali Road, New Delhi 1; Sub-Depots: Oxford Book & Stationery Co. 17 Park Street, Calcutta 16 and Scindia House, New Delhi; Publications Section, Ministry of Education and Youth Services, 72 Theatre Communication Building, Connaught Place New Delhi 1. (Rs. 13.50). — **INDONESIA.** Indira P.T., Djl. Dr. Sam Ratulange 37, Djakarta. — **IRAN.** Iranian National Commission for Unesco, 1/154 avenue Roosevelt, B.P. 1533, Teheran. — **IRAQ.** McKenzie's Bookshop, Al-Rashid Street, Baghdad; University Bookstore, University of Baghdad, P.O. Box 75, Baghdad. — **IRELAND.** The National Press, 2, Wellington Road, Ballsbridge, Dublin, 4. — **ISRAEL.** Emmanuel Brown, formerly Blumstein's Bookstores, 35 Allenby Road and 48, Nahlat Benjamin Street, Tel-Aviv (IL 15). — **JAMAICA.** Sangster's Book Stores Ltd., P.O. Box 366, 101 Water Lane, Kingston. — **JAPAN.** Maruzen Co. Ltd., P.O. Box 5050, Tokyo International 100-31. — **JORDAN.** Joseph I. Bahous & Co., Dar-ul-Kutub, Salt Road. P.O.B. 66, Amman. — **KENYA.** The E.S.A. Ltd., P.O. Box 30167, Nairobi. — **KOREA.** Korean National Commission for Unesco P.O. Box Central 64, Seoul. — **KUWAIT.** The Kuwait Bookshop Co., Ltd., P.O. Box 2942, Kuwait. — **LIBERIA.** Cole and Yancy Bookshops Ltd., P.O. Box 286, Monrovia. — **LIBYA.** Agency for Development of Publication & Distribution, P.O. Box 34-35, Tripoli. — **LUXEMBURG.** Librairie Paul Bruck, 22, Grand-Rue, Luxembourg (F.L. 170). — **MALAYSIA.** Federal Publications Sdn Bhd., Balai Berita, 31, Jalan Riong, Kuala Lumpur. — **MALTA.** Sapientia's Library, 26 Kingsway, Valletta. — **MAURITIUS.** Nalanda Company Ltd., 30, Bourbon Street, Port-Louis. — **MONACO.** British Library, 30, Bld des Moulins, Monte-Carlo. — **NETHERLANDS.** N. V. Martinus Nijhoff, Lange Voorhout, 9, the Hague. (fl. 10). — **NETHERLANDS ANTILLES.** G. C. T. Van Dorp & Co. (Ned Ant.). N. V., Willemstad, Curaçao. N.A. (NA fl. 5.25). — **NEW ZEALAND.** Government Printing Office, Government Bookshops at: Rutland Street, P.O. Box 5344, Auckland; 130, Oxford Terrace, P.O. Box 1721, Christchurch; Alma Street, P.O. Box 857, Hamilton; Princes Street, P.O. Box 1104, Dunedin;

Mulgrave Street, Private Bag, Wellington (\$ 2.15). — **NORWAY.** All publications: A/S Bokhjørnet, Josefinegate 37, Oslo 3. For Unesco Courier only: A.S. Narvesens Litteraturjeneste, Box 6125, Oslo 6 (K. 2.75). — **PAKISTAN.** The West-Pak Publishing Co. Ltd., Unesco Publication House, P.O. Box 374 G.P.O.; Lahore; Showrooms: Urdu Bazar, Lahore, and 57-58 Murree, Highway, G/6-1, Islamabad. Pakistan Publications Bookshop, Sarwar Road, Rawalpindi; Paribagh, Dacca. — **PHILIPPINES.** The Modern Book Co., 928, Rizal Avenue, P.O. Box 632, Manila. — **POLAND.** All publications: ORWN PAN Palac Kultury i Nauki, Warsaw. For the Unesco Courier only: RUCH, ul. Wronia, 23, Warsaw 10. — **PORTUGAL.** Dias & Andrade Lda, Livraria Portugal, rua de Carmo 70, Lisbon. — **PUERTO RICO.** Spanish English Publications, Eleanor Roosevelt 115, Apartado 1912, Hato Rey. — **SINGAPORE.** Federal Publications Sdn Bhd., Times House, River Valley Road, Singapore 9. — **SOUTHERN RHODESIA.** Textbook Sales (PVT) Ltd., 67 Union Avenue, Salisbury. — **SUDAN.** Al Bashir Bookshop, P.O. Box 1118, Khartoum. — **SWEDEN.** All publications: A/B C.E. Fritzes Kungl. Hovbokhandel, Fredsgatan, 2, Box 16356, 103 27, Stockholm 16. For the Unesco Courier: Svenska FN. Förbundet, Vasagatan 15, IV 101 23, Stockholm 1 Postgiron 18 46 92 (Kr. 18). — **SWITZERLAND.** All publications: Europa Verlag, 5 Ramistrasse, Zurich. Librairie Payot, rue Grenus 6, 1211, Geneva 11, C.C.P. 12-236 (Fr. S. 12.-) — **TANZANIA.** Dar-es-Salaam Bookshop, P.O.B. 9030 Dar-es-Salaam. — **THAILAND.** Suksapan Panit, Mansion 9, Rajdamnern Avenue, Bangkok. (37.50 baht). — **TURKEY.** Librairie Hachette, 469 Istiklal Caddesi, Beyoglu, Istanbul. — **UGANDA.** Uganda Bookshop, P.O. Box 145, Kampala. — **SOUTH AFRICA.** All publications: Van Schaik's Bookstore (Pty). Ltd., Libri Building, Church Street, P.O. Box 724, Pretoria. For the Unesco Courier (single copies) only: Central News Agency P.O. Box 1033, Johannesburg. — **UNITED ARAB REPUBLIC (EGYPT).** Librairie Kasr El Nil, 38, rue Kasr El Nil, Carro. Sub-agent: La Renaissance d'Égypte, 9 Sh. Adly-Pasha, Cairo. — **UNITED KINGDOM.** H.M. Stationery Office, P.O. Box 569, London, S.E.1. and Government Bookshops in London, Edinburgh, Cardiff, Belfast, Manchester, Birmingham (20/-). — **UNITED STATES.** Unesco Publications Center, P.O. Box 433, New York, N.Y. 10016 (\$ 5). — **U.S.S.R.** Mezhdunarodnaja Kniga, Moscow, G-200. — **YUGOSLAVIA.** Jugoslovenska Knjiga, Terazije, 27, Belgrade; Drzavna Zaluzba Slovenije Mestni Trg. 26, Ljubljana.

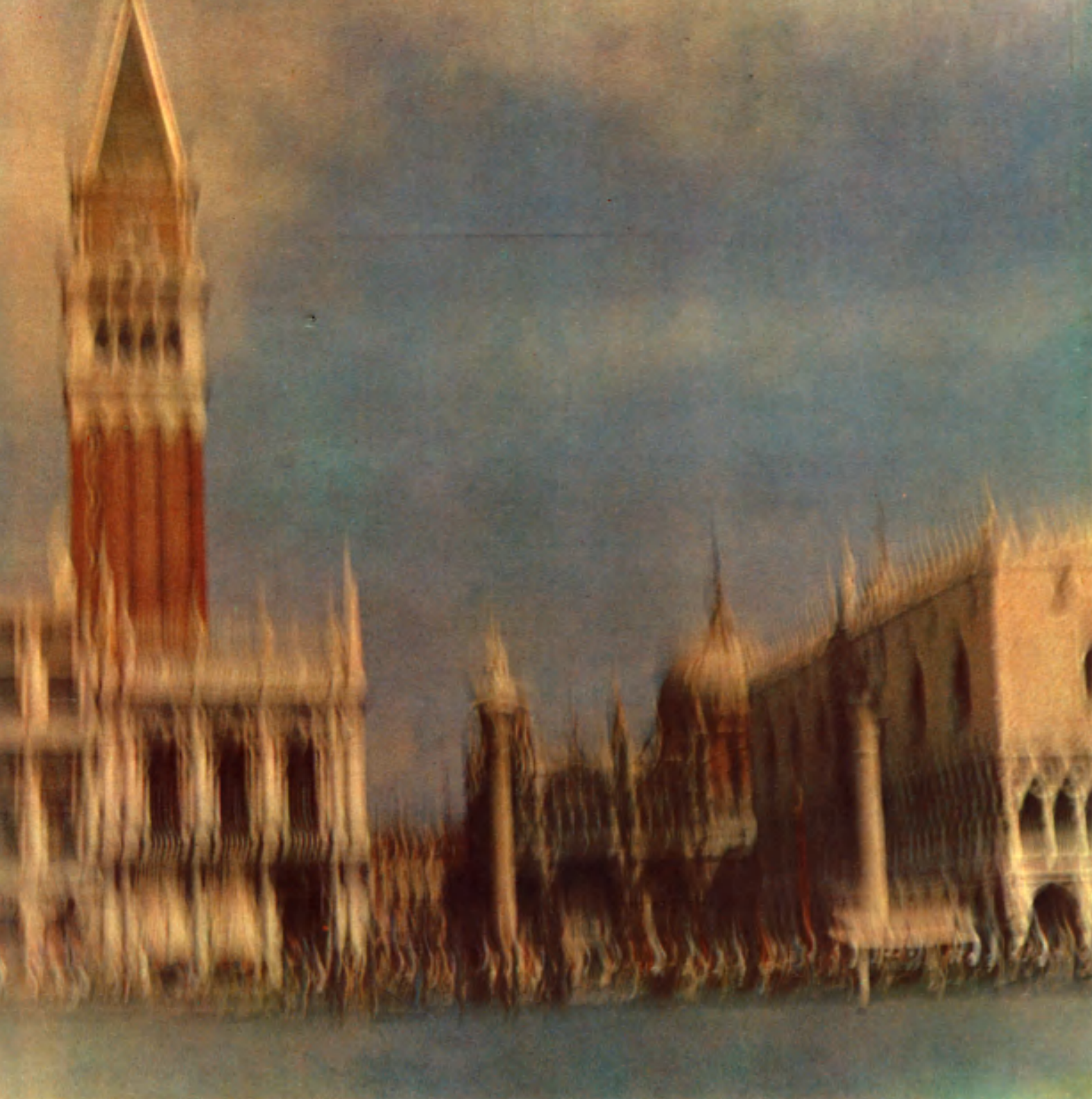


Photo Vittor-Ugo Contino © Asa Presse, Paris

SHIMMERING JEWELS ON THE PIAZZA SAN MARCO

In this photo, buildings and monuments of St. Mark's Square, Venice, seen from the waters of the lagoon, form a mosaic of phantom-like shapes (foreground right, Palace of the Doges and column surmounted by the lion of St. Mark; left, the square's soaring belltower). In this original interpretation of a classic scene, our Italian photographer has recreated a work that might have come from the brush of Joseph Turner, the English painter and forerunner of Impressionism (1775-1851), in which forms lose their structure and solidity, existing merely for the misty light and air which envelops them.