Africa and Beyond

Africa and Beyond:
Arts and Sustainable Development

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CAMBRIDGE
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P U B L I S H I N G

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PREFACE

The chapters that constitute this book are the products of the "Arts, Society and Sustainable Development" Conference that was organised in 2011 by the Faculty of the Arts, Tshwane University of Technology, Pretoria, South Africa. Each chapter in this book has been peer reviewed by at least two specialists in the field of discourse. Essentially, the essays in this volume interrogate the role and contribution of the arts to community development.

The arts comprise disciplines that are sometimes widely misrepresented and misunderstood. The issue of the nature and uses of the arts are of great concern to natural scientists and technocrats who wonder what the arts have contributed (or can contribute) to development and improvement of human life. What can they offer in the face of poverty, disease and economic recession? Signs of a contemptuous attitude towards the arts have been apparent since the time of Plato. Even in our own times, some artists have occasionally suggested that their trade is an "irrelevant" one. For instance, Jean-Paul Sartre, the French writer and philosopher, observed that, in the modern world where action is a desired element of change, the artist is irrelevant, and in his opinion devout dedication to art is a luxury. What are we to make of these allegations about the arts? Are the arts really without a purpose in society? Many cast aspersions on arts because of the erroneous belief that they are non-commercial and non-utilitarian and that they only deal with the intangible: aesthetics.

It could, however, be argued that in contemporary society the arts actually fulfil an important function in human society. In line with its vision to be an arts faculty that nurtures creativity, innovation and cultural understanding, and a mission to contribute innovatively to the socio-economic development of Africa and the world through culture-led social, economic and physical regeneration, the Faculty of the Arts, Tshwane University of Technology, invited abstracts for presentation of papers at its "Arts, Society and Sustainable Development" Conference in Pretoria in June 2011. The aim of the conference was to assemble art practitioners (visual and performing), designers, academics, researchers, government officials, cultural workers and industry partners to share creativity, knowledge and understanding across boundaries and to offer a platform for the interrogation of the relationship between the arts and community

development. The conference aimed to establish a forum for serious debate and exchange of ideas to address single and multiple strands within and across the arts disciplines. It encouraged debates around the sociocultural development of the community, the development of products, entrepreneurship and the economy, the ability to brand and to determine niche markets, and the development of business plans. Several papers were presented during the conference and relevant ones have been selected through a peer review process, and these constitute the core of this book.

The concept of the creative industry (some refer to it as cultural industry) comprises all the enterprises and private or self-employed persons whose activities and livelihood revolve around production of cultural and artistic products. Over the last decades, the culture or creative industries have become a force to reckon with as they are a foreign exchange earner in their respective countries. At its 33rd Session, the General Conference of the United Nations Educational, Scientific and Cultural Organization (UNESCO) meeting in Paris in 2005 emphasised the need to incorporate culture as a strategic element in national and international development. In its Article 4, the Conference paid homage to the cultural industry, referring to it as "the producer and distributor of cultural goods and services." The creative industry is now a high growth economic sector. Many art advocates and some renowned economists have come to embrace the arts as engines of economic growth and development. Viewing the creative industry in the twenty-first century as the new basis for wealth and a dominant economic form, Howkins writes: "People with ideas–people who *own* ideas–have become more powerful than people who work machines and, in many cases, more powerful than the people who *own* machines" (2001, ix). In some of the chapters in this book, the creative industry has demonstrated statistically that it is an economic fulcrum in poverty alleviation and community development.

What is development? The contributors to this book view development as the gradual evolution of the growth process, ranging from the individual to the community. Though the concept of development is multifaceted, it ultimately connotes progress, transformation and advancement. In the contemporary world, a meaningful development is development that is sustainable. There are numerous conceptions and definitions of sustainable development. For our purpose, we subscribe to the Brundtland Commission's definition: "meeting the needs of the present without compromising the ability of future generations to meet their own needs" (WCED). Sustainable development acts as an ambassador of enduring quality of life that abhors selfishness and sacrificing the future on the altar

of the present. It should improve quality of life in such a way that individuals in the society make the best of their existence through the availability and accessibility of conditions that are conducive to the enjoyment of the benefits of life. Dr Sule Bello (1999), a cultural historian, sees development as involving two basic processes: the first touches on improving and refining that which is already in existence and adapting it to suit contemporary situations. The second involves finding solutions to new problems or new forms of solutions to old problems. Development is a vast area of human endeavour that is not limited to the narrow confines of economic growth and improvement of infrastructure in the urban areas. Development, viewed holistically, includes "The ability of the members of a community to relate creatively to themselves, their neighbors, their environment, and the world at large, so that each one might express his/[her] maximum potential. Such development, then, has a lot to do with the distribution of power and of resources–who gets what, how, and why? It is, basically, a process of empowerment" (Pradervand 1989, xvii).

Taking the above into consideration, some of the chapters in this book have navigated the developmental terrain and reflect on the role that the arts have played, or can play, in advancing the noble course of development. The book advocates using artistic methods to question, identify, and challenge major constraints on development and, thus, serves as an empowering weapon against ignorance, and as a safety harness in the war against poverty and apathy–especially in the developing world.

The book is divided into five parts: General, Performing Arts, Visual Arts, Fashion Design and Entrepreneurship, and Literature and Film. While some chapters interrogate theoretical notions and definitions, a number of chapters focus on the arts' capacity to help shape the present and future of contemporary societies. In Chapter One, "Repositioning the Arts for Sustainable Development," Angya examines the arts as critical to sustaining culture and society, as well as contributing to sustainable development. In Chapter Two, Baum considers the role of art as a means of transforming "the social body." In Chapter Three, Constance DeVereaux and Kristen Swanson, in "Empowerment, Entrepreneurship and Cultural Sustainability in the Development of Hopi Tourism Policy" consider the development of cultural tourism in an area of unemployment where political and social challenges include resistance to outside interventions, and they posit indigenous approaches to the development of entrepreneurship. In Chapter Four Balme interrogates the term "sustainable development" and argues for social justice and equitable distribution of resources while Mokong Simon Mapadimeng in Chapter Five examines the arts and their possible role in the promotion of inter-

racial dialogue as part of strategies towards non-racialism in post-apartheid South Africa.

Under the Performing Arts section, Kennedy Chinyowa's "Tackling Sexual Harassment Through Role-Play: Case Study of a Workshop Conducted at the University of the Witwatersrand" explores interactive drama as a means for university students to confront certain gendered experiences; and in a related chapter Uwah and Ebewo consider the capacity for theatre to use interventionist campaigns based on relevant communication theories in order to change sexual behaviour in Africa. In the field of music, Bridget Chinouriri explores Shona indigenous music and how it has both maintained its original creativity and yet changed because of foreign influence and technology. In Chapter Seven, Chatradari Devroop's "Pirates of the Curriculum" examines the current state of music education in South Africa in order to understand why it seems unable to meet national and global challenges in the music industry.

Some authors explore the development of policies and strategies to nurture education in the culture industries as well as presenting case studies of interventions in the visual arts. Burger and De Lange report on a study that established guidelines for the development of interactive toys which act as a sensory stimulus for children with learning problems; and Georina Westraadt considers the problems of retraining generalist educators as visual art educators for South Africa in "Well-trained Art Educators: a Dying Breed?" Pieter Swanepoel's "The Re-turn to Art Practice" interrogates the position of art practitioners within academic institutions, where theoretical researchers have traditionally been more highly regarded than practitioners, in spite of their symbiotic relationship. Pfunzo Sidogi reviews policies that hinder the growth of visual art education in South Africa by investigating Ithuteng Art, an art education organisation in Tshwane.

Some chapters under Visual Arts analyse visual art-making in various contexts. In Chapter Fifteen, Juan Terblanche uses Jungian theory to analyse works by an Australian "outsider" artist diagnosed with schizophrenia. Two authors analyse photography: Heidi Hattingh uses the framework of Hariman and Lucaites to explain the iconic image; and Runette Kruger applies Homi Bhabha's "cultural third space" to the work of three South African photographers in which dominant sociocultural tropes are negated and subjective experience negotiated.

A number of chapters in the fashion discipline consider both its social and entrepreneurial aspects. Naila Mollel and Anne Mason in "The Perceived Role of the Advertised Thin Fashion Model on Full-figured South African Women's Self-esteem and Dressing Style" show the

negative effects of this phenomenon and suggest that the fashion industry should design for all body sizes and shapes. In Chapter Twenty-Two Mason investigates the pollution footprint of these manufacturing processes and highlights the importance of consumer education in promoting more sustainable alternatives. Foli analyses the significance of the use of Victorian fashion in the sculptures of a young South African artist, Mary Sibanda in *Long Live the Dead Queen*. Three chapters investigate entrepreneurship in the fashion industry, focusing on small businesses and the empowerment, training and advancement of women in Africa: RoseMary Naidoo and Annette Marie van Aardt's "Profile of Personal Characteristics and Business Aspects of Entrepreneurs in the Fashion Industry in South Africa"; Isabella Wandaka's "Outcomes of Entrepreneurship Training among Fashion Design Women Entrepreneurs Operating Within the Informal Sector in Kenya" and Cathy McRoberts' "Factors Influencing the Sustainability of Textiles SMMEs in Namibia." Finally, Jesta Masuku and Nyembezi Pipi Dapira look at Zimbabwe's rich cultural heritage in the dress of selected ethnic groups and show the links between contemporary fashion trends and indigenous culture.

Focusing on literature and film, Lesibana Rafapa's "Empowering Artistic Innovation through Implementation of Cultural Symbols as a Strategy for Sustainable Development in Kgebetli Moele's *Room 207*" argues that this novel contributes to sustainable development by foregrounding indigenous African thinking and encouraging better relationships, including the environment. In Chapter Twenty-Four, Akwang and Inyang critically interrogate the wisdom behind maintaining traditional values through the invocation of taboos in Nigerian video films while in Chapter Twenty-Six Rosemary Nyaole-Kowuor discusses the different ways in which Kenyan film characters cope with social challenges in order for such films to have a positive effect on viewers. In Chapter Twenty-Five, Akpome analyses a novel and a film in order to problematise the ways in which art can both facilitate and inhibit sociocultural integration in the postcolonial world.

The chapters in the book consolidate the foundation that endows arts and culture a value-added status and mainstream that foundation as a positive force in the promotion of equitable and sustainable development.

PART I:

GENERAL

CHAPTER ONE

REPOSITIONING THE ARTS FOR SUSTAINABLE DEVELOPMENT

CHARITY ANGYA

Introduction

This chapter addresses the issue of sustainability, not just from the viewpoint of understanding the crisis of the human environment (Roobarb 2010) which began in the 1970s, but it takes us to the discussion on sustaining the arts as a drive towards maintaining culture and ensuring sustainability of the various interwoven sectors of the human society, especially as these issues relate to Africa. When we consider the work of art, the concern of sustainability theorists Maja and Reuben Fowkes, lies with exploring "the lessons of art's engagement with ecology". A global perspective was ushered in by the end of the cold war as the idea of sustainable development became crystallised at the Earth Summit in Rio de Janeiro in 1992 and "the crystallization of the debate between technocratic and radical approaches at the ill-fated Copenhagen Climate Summit in 2009" (Roobarb August 27, 2010). Roobarb (2010) contends that "sustainability has become a buzzword of politics and with its spread from the field of environmentalism into society there has been some dilution of its radical implications" (Roobarb April 23, 2010).

The chapter further raises issues related to arts and culture as critical to sustaining the society as well as needing sustenance in order to play the critical roles that characterise the place of the arts in the African society. When I refer to repositioning, the assumption is that the arts have not been positioned in a manner that would enhance sustainable development and, therefore, there is the need for a repositioning. That line of thinking may be misleading because I believe that the arts in Africa have been engaged in providing the leadership for development in both the socio-economic as well as political spheres of our lives. The arts have been part of the history

of various Nigerian cultures and indeed served as the face of the cultures of the various Nigerian ethnic groups.

The arts refer to various aspects of presentation such as sculpture, drawings, paintings, dances, literature, architecture, designs as well as various manifestations that communicate a pattern, a manner of expression of thought, as well as an embodiment of the spiritual essence of a person or group as reflected in the artistic enterprise.

But the emphasis here is on the changing reality of our landscape, the massive global happenings that have impacted humanity in various ways and caused us to begin to wonder at the issue of sustainability of the very essence of human existence. Birdwhistle (2000) discusses the shifts that have occurred in Western painting of art and states that:

> During the past hundred years or so shifts in evaluation have also brought recognition for art as categories which were earlier regarded as less than art: works from tribal cultures and folk arts, for example.

Reference in this chapter is to these arts earlier considered as categories inferior to Western art. Francis Schaeffer (2006) states:

> When I look at the pre-Columbian silver or African masks or ancient Chinese bronzes, not only do I see them as work of art but I see them as expression of the nature and character of humanity.

The emerging thinking that man is central to the massive destruction of the physical earth as well as responsible for choices that have rendered two thirds of the world in poverty, diseased as well as deprived the greater majority of access to resources has brought the question of sustainability into every discipline as well as put this issue on the front burner of national governments and the United Nations.

It is based on the urgency of providing a leading voice to the existence of humanity, but more importantly, also our own continent where artists as well as arts policymakers and well-meaning individuals need to examine the place of the arts in the whole debate on sustainability.

> Art must go beyond the making of mere objects meant for museums and/or to be sold as precious commodities in the art market. Only then can it enter the world of everyday life and the collective energy which is struggling not only to improve life itself but to save this planet from total destruction.
>
>   (Rasheed Araeen).

Issues of sustainability for me go beyond exploring ecological issues and social sculpture to actually engaging in ways in which art can address

the challenges of the twenty first century from a proactive as well as connective perspective, utilising strategies that are sustainable.

The chapter will, therefore, examine sustainability from the perspective of (1) preservation and conservation of culture as sustainable practice, (2) development and promotion of culture, (3) art presentation and cultural issues, (4) the establishment of appropriate administration status, (5) establishing linkages with various sectors of national and international development and (6) the funding of initiatives.

For the arts to grapple successfully with the changing phases of human existence, there is a need to examine the ways in which the arts which are the visual expression of culture as well as the face of culture interface with the various aspects that characterise major sectors of our societies. I will, therefore, begin by examining the preservation and conservation of culture as a sustainable practice.

Preservation and Promotion of Culture as a Sustainable Practice

As stated earlier, the arts present to us the visual depiction of various cultures even though expressed as individual or collective vision, ideologies or images of nature as seen through the eyes of the artist. Culture colours our understanding and reading of the codes that are expressed within the expositions either of a sculpture, a written material, or a visual rendition of a painting. Our colonial experiences have also left a heritage that is reflected in modernist/traditional forms as well as norms that can be seen in the various depictions that are expressed.

The onslaught on the traditional forms dates back to a period even before the colonial experience, the impact of this on a number of African cultures can be seen in the near extinction of a number of African cultures. In a number of societies, languages have been lost and this is a core aspect of culture that once lost affects the identity of a people. They become easily subsumed in the culture whose language dominates their expression. This has been the major problem confronting the arts in Africa. The search for a language of expression that may be more inclusive and further help project our cultures remains a problematic issue. While this may not be quite as evident in the visual arts, the contention here is at another level: that of modernist/traditional expressions of art. But our concern here is with literature, a major cultural tool, and it becomes the key factor to be examined here. The question of sustainability is no longer what the arts can do for the society, but whether in the near future African societies will remotely resemble in any shape what is seen today as African.

Modernisation of our societies is the major trend that has characterised the last and present century and this has been pursued with vigour and a single-mindedness that fails to take into account our peculiarities. What are our national icons? What is our heritage? The policy on preservation of culture which I believe can be found in most of our policies on the arts and culture must depict areas that reflect our collective history, experience and peculiarities. Literature has been a problematic area in the drive to ensure that our writing symbolises our pride in our Africanness while at the same time communicating our issues to an audience larger than our immediate society.

The question to be asked is: How can we promote our literature while at the same time preserving our language? Literature by its very nature is a communicative tool and must be garbed in a language. When the language addresses only a few, a larger portion of the audience may not be reached. But when a wider audience is the target, a narrower section may be alienated. The singular act of alienating the immediate culture renders invalid the literary experiences shared while at the same time fails to preserve the essence of the communication which is the intimate expression of an experience. This communication, if rendered in the language of that experience, may also help in preserving that language complete with its idioms, syntax as well as providing the needed codes for understanding the experiences presented.

Development of language through literary texts will help in the preservation of authentic experiences presented within diverse cultures and lessen the continued clash of cultures evidenced on the continent as diverse cultures compete for dominance. Writing in the original languages and translation for a wider audience is being advocated here as a key factor to sustainability of African languages. I will not go into the arguments about the value of translation, and the entire debate connected to this issue of language and translation or transliteration.

A number of African languages are becoming extinct and the lack of literature available in these dialects is a loss not only to the ethnic groups, but to the entire continent in our search to establish relevance among competing global interests. Resurgence of our pride in our national cultures as well as the various dialects within that culture is a right step in sustaining our identities as well as understanding the fabric that holds us together. Writing our literature in the language of a few and either translating or adapting these texts to a wider audience will address the issue of targeting an audience.

In creating awareness of our traditional values, we generate pride and respect for our individual and collective heritage. A number of Nigerian

writers have portrayed that sense of the immediate and the general in working on texts that address traditional values as opposed to modern Western values. Wole Soyinka presents in *Death and the King's Horseman* (premiered 1 March 1975) a classic case of the traditional and the emerging foreign values that threaten the stability of a community. The protagonist Elesin Oba is the horseman of the king. As horseman he is himself a shadow king entitled to all the rights of the king with the only proviso that once the king dies, he must commit suicide to accompany the dead king, leading the king's horse (which must also be killed) into the land of the great beyond. But the event we see in this drama unfolds at the beginning of a new epoch, a new power has emerged, the colonial power represented by Mr and Mrs Pilkings, who have a different set of values from the community that has been colonised. Adherence to the traditional order therefore stands challenged by this authority with its law enforcement officers led by Amusa. I see Amusa as representing the younger generation caught betwixt and between the old and new, but quite disdainful of the old ways they do not understand. They slavishly copy the new ways which they do not understand but nonetheless admire.

But in the middle of this drama is the horseman himself, who fully understands the old order and has benefited fully from it but is unwilling to make the supreme sacrifice, ready to use as an excuse, the interference of the new order. The paradoxes raised by the action of the character in this drama reinforce the question of the place of preservation of culture within the world of arts. What really is to be preserved? Can we really say that primordial interests should supersede national interests? These questions become relevant to us in Africa because of the spate of conflicts occasioned by positioning primordial interests above national interests and they are usually the selfish interests of a few who have privileges they do not intend to relinquish. Literature becomes the tool for X-raying and bringing to the fore these hidden nuances often cloaked as ethnic sentiments.

To preserve and sustain our culture, the values which represent the best of our societies should be promoted. An understanding of the tensions within the emerging values and traditional values can be a focal point for some of the literature that will explore the deep question of human existence. In Zulu Sofola's *Old Wines are Tasty* (1981), the clash of cultures is explored with tragic consequences for Okebuno, the young man who refuses to understand the traditional values. Ama Ata Aidoo explores the theme of West/African marriage in *The Dilemma of a Ghost* (1965), clearly depicting the divides between the West and Africa. To deny the pressure on the African value system by the continued onslaught of the

media and globalised living in addition to our colonial heritage is to negate the whole activity of breathing which is essential to existence.

But there is still the possibility of saving what is left of our past. In order for this to happen, deliberate choices have to be made. Policies are in place, but what is the level of implementation of these policies? Does the general populace even value their heritage? The battle for the soul of the African calls for sensitisation and a cultural renaissance that ensures a deliberate integration of cultural values into various sectors of our individual and collective existence. Looking at Ghana's cultural policy, it states as its intention that the policy "shall target the entire population and give scope for all individuals and segments of society to access and participate in cultural events" (The Cultural Policy of Ghana). This broad statement encapsulates the spirit of ensuring access and participation which is key to ensuring preservation of culture.

In going back to the earlier question of what is to be preserved, it is clear that the values which have been eroded will be critical to understanding our ways of life. It will also inform what is central to the existence of the various societies and what forms the essence of the existence of that society. What needs to be preserved is the vision of our fore-bearers, their relentless efforts that have been bequeathed to us. The African heritage, just as other cultures, is priceless and our traditional institutions are pivotal to sustaining and giving meaning to our culture. What should be discarded are the out-modelled traditions that seek to stifle rather than encourage growth, innovation and human development. Traditions that tend to frustrate human development or relate to people based on their gender or primordial affiliations need to be re-engaged to make way for more even development that embraces new insights while retaining what makes us distinctive as a people, a community or a society. In preserving our culture, we must explore several ways of continually exploring the ideas and ideals that nourish our culture through different artistic outputs such as the performance, literary or visual arts. This then leads us to the promotion and development of our culture.

Development and Promotion of Culture

In discussing the development and promotion of culture, a range of issues need to be explored. What is the place of the arts, culture, heritage and literature in the scheme of development of our various economies and polity? Have we seriously considered the arts as significant to national development, as relevant to our national indices of growth? How do the arts fare when placed side by side with science and technology? In the

budgeting process, how much is allocated to the arts as a core factor of development of our societies?

Development has been defined from various perspectives, but our concern is with the purposeful nature of development and the fact that it is a planned process which involves change and growth from the economy to the social development of an individual, a group, community or society. It involves social transformation, but, even more critically, an understanding of development from different perspectives. If we begin to see development from a perspective of development going beyond "physical capital formation, human capital formation and technical innovation" (each of these has gained primacy through succeeding years) to seeing it as a broad concept that embraces the aforementioned, the means will not be confused with the ends.

Of greater interest to this chapter is Seers' (quoted in Allen and Thomas, 2000:343) contribution on personal development. His definition which considers development from the perspective of creating conditions for "the realization of the potentials of human personality" best addresses my understanding of the crux of examining the sustainability of development as it relates to the arts and the creative industries. In developing human personality, one can begin to examine ways in which changes occur and how these changes can be influenced for the greater good. If we look at development as a vision, a historical process of social change or deliberate efforts made to improve various sectors by various agencies, the critical issue remains that the culture within which development takes place remains critical to the entire process. Within various cultures, creative industries exist and these industries offer services that are important to development of the communities and societies and also are important to the self-development of the artists. The issue of sustainable development encapsulates also the issue of the artistic development of the individuals who present the work.

Promotion of culture therefore is clearly evidenced in how much premium society places on the role of the artist and his or her work in a given community or society. The question I would like to ask is where the arts are presently on the agenda of African governments. Is it a mainstream issue or placed as the last item on the agenda? Our conception of where our culture is, the importance attached to the creative industries as well as the place for this industry in our twenty first century agenda may well inform some of the difficulties being experienced in understanding the problems that confront us and may suggest the way forward.

Promotion of our culture is a key factor in sustaining the continuing changes evidenced around us as well as fostering the growth of our

creative industries. We are continually confronted by the need to change due to global concerns as well as our engagements with other societies and our perception of where we are and where we would want to be.

Culture and development are key issues to be examined as Africa experiences the twenty first century and seeks to be a global force. Many of our African cultures have remained undemocratic issues and are only beginning to have a glimpse of what democracy is. The continued contention between what is borrowed and what belongs directly to the culture of the people cannot in a number of cases be clearly delineated. A number of these influences have led to cross pollination of ideas, words, customs, art forms, culinary and religious practices. This kind of interaction reflects the dynamic nature of culture and the cross influences that further enrich the various cultures. The question is whether the rich cultural and artistic embodiments have been well encouraged as well as promoted to attract the needed patronage as well as provide the economic, political and social gains that can be gotten from such an enterprise.

The work of composers, sculptors, singers, choristers, dancers, artists, photographers, musicians, writers and designers of African extraction have continued to prove that the abundance of talents that can be found on the continent deserve to be taken in as major issues in development. The creative industries, if well harnessed, may well prove to be the key factor in developing the African continent through the twin sectors of tourism and culture. The potentials of these sectors providing huge foreign exchange can be seen in a number of other countries that depend solely on tourism and culture for their continued existence. The picture that emerges can be seen in the diagram below:

Tourism

Culture   Sectors   Other main

Creative Industries
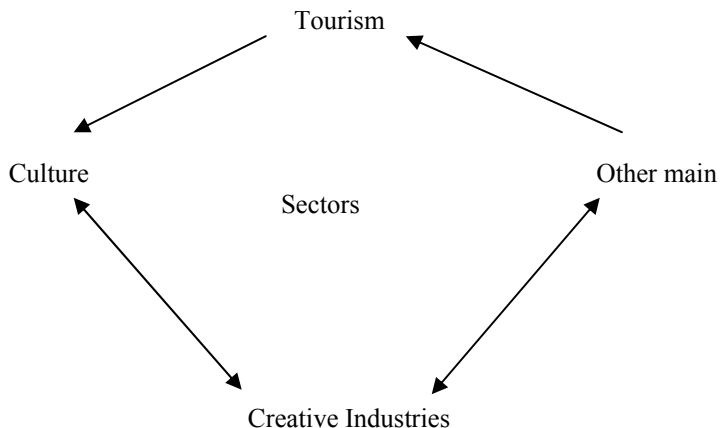
The close relationship between the creative industries and the other sectors cannot be overstressed. Arts and culture offer potential employment and opportunities to create wealth. Investment in arts and culture provides a stimulus for activity in the broader economy. A number of sectors thrive based on the interwoven nature of dynamics of everyday living. The use of transport and other public utilities, catering and support services all create medic value. So many other sectors are affected based on a large scale of interdependencies.

The information revolution has given us a whole new way of understanding art and culture. Furthermore, distinct divisions or categorisation are being merged as the lines of division become increasingly blurred through the power of technology and its use. In promoting culture and the arts towards sustainability of the society and environment, issues to be considered include:

(1) Commitment to conservation.
(2) Recognition of achievement and the ability to foster the development of shared standards of excellence.
(3) Encouragement of creativity, experimentation and renewal of artistic forms (innovation).
(4) Encouragement of interdisciplinary cooperation and resource sharing between different art forms and institutions.
(5) Encouragement of exchange and interaction between what is local and international.
(6) Protection of the rights of artists.
(7) Encouraging self-sufficiency, sustainability and viability in the arts and culture.

An appreciation of the role of the arts in providing the vision and understanding of the intricacies of the human condition and society will go a long way to unravelling the various issues contending with development of these societies in a more sustained manner.

Presentation of Culture and Arts Sustainability

The key issue to promoting the arts and culture is the presentation of the arts, culture and other creative industries. In presenting culture and the arts, the dynamic totality of distinctive spiritual, material, intellectual and emotional features which characterise a specific society are revealed. Different cultural forms, tradition of dance, drama, music, theatre, visual arts, crafts, design, written and oral literature, which all serve for individual and collective creativity and expression through performance,

execution, presentation, exhibition, transmission and study are critical to understanding what is to be performed.

Various criticisms have been undertaken aimed at encouraging arts and crafts for sustainable development. These initiatives include organising conferences, vocational training of artists and their international mobility, promoting the arts through competitions that offer monetary incentives and other institutional supports. UNESCO has supported a number of initiatives aimed at sustaining the contribution of arts to human development and social cohesion. In presenting culture and ensuring sustainable practices both for the arts and the society, the assistance given to the artists and their professional network becomes a key strategy in encouraging the sustainability of the arts. Creating avenues for intercultural exchanges as well as encouraging professionalism are key factors in strategising for the sustainability of the arts. Some other issues that relate to presenting the arts include the question of subsidy.

Direct as well as indirect assistance can aid artistic presentations as well as encourage the development of the artist. Direct assistance may be seen as assistance given to events, programmes or artistic creations to help with the production of these projects. Indirect assistance relates more closely to creating a conducive atmosphere wherein all the artistic industries can thrive. These could range from reduced tax regimes to regulations and policies that influence and encourage art's development and practice. These policies range from favourable budgetary provisions to ensuring that the arts and the sustainable development of society become mainstream issues.

Two key issues have been raised on sustainability and these include as part of the strategy for sustaining the arts, a world observatory on the status of the artist to work together with the International Labour Organization (ILO) to draw up an inventory which is based on qualitative and quantitative research on the issue of the status of the artist. The dissemination of the results of this research are expected to culminate in a world conference on art education which will conclude with an Action Plan which is expected to be the basis for framing art policies by member states.

The arts forge social cohesion and are relevant to the development of societies. It has increasingly become clear that crafts, design and the living arts present good sources of income and foreign exchange, thereby boosting economic growth and a corresponding poverty reduction strategy. Providing a database that further highlights and provides statistics which relate to the socio-economic impact of the work of these arts will be vital to decision-makers. Encouraging exchanges of workshops in order to

stimulate and promote creativity using new technologies is a key strategy for encouraging sustainability of the arts and society. In the age of technology, there is a need to encourage the use of the internet for exchanges as well as promotion of quality crafts and design creations.

The Theatre and Sustainable Development

A look at the performing arts shows a concern with an art form that seems to strangely resist globalisation. The issue has to do with the fact that theatre is a transient art and therefore not marketable and cannot conquer international markets as a ware. Theatre is bound to language. The nature of theatre itself–its rootedness in collectivism, ritual and critical reflection make it specific and general to its audience.

The arts have been part of the history of the various African cultures and indeed served as the face of the cultures of these various groups. The performing arts continue to reflect issues that communicate the embodiment of the spiritual essence of a person or groups (hence the ritual) and the physical action that clearly reflect an action and its consequences. This reflects the social cohesion and consequences of breaking from the norm. The theatre provided for the pre-colonial African societies, transmission of cultural heritage to the young by way of dances, masquerades, crafts and various kinds of designs. A number of art forms such as masquerades in some communities served to foster social order and as key functionaries of traditional systems of government.

In a number of African societies, the performing arts have served a critical role in presenting the ideology and struggle for a vision for these societies. The shared vision of an emerging nation state, the struggle to survive, the corruption and avarice emerging from the political class as well as its evidence at the time provided fodder for literature.

Two strands of writing could be clearly evidenced: the realistic portrayal that left no room for optimism, but gave what was perceived as a true state of affairs with no assurances of exchange and the prescriptive writing that showed a way forward, was optimistic and saw a future for emerging young nations. Between these two strands of writing exists a wide array of writing that presents different ideologies, viewpoints as well as styles.

And yet for the work of theatre to be sustained and for it to work through sustaining the society, there is need for normal cultural dialogue to move into development cooperation. By development cooperation, the desire to establish something and the willingness to accept support are

twin factors that drive the possibilities of international cooperation between the West and Africa.

The culture of respect for our cultures and our arts must drive the presentation of the arts. A clear understanding of the role that the arts play and a healthy appreciation for the various contributions of the arts to our educational and social processes will form the bedrock upon which issues relating to ways of presenting the arts and sustaining these forms are pursued. From this vantage point we can begin to talk about the institutional frameworks that will drive sustainability of different art forms as well as sustainable development.

Institutional Framework and Policies

In exploring institutional frameworks as these relate to the arts and culture, we can first examine UNESCO meetings, agreements drawn as well as various international meetings that have sought to put arts and art education in perspective as well as form the bedrock for policy development for different nations.

While the international agreements can be reviewed as a basis for ascertaining the level of concern that can be seen as critical to discussion on the arts and sustainable development, the corresponding frameworks for realising the various issues articulated need to be examined.

The critical issues taken under consideration include conservation and presentation of culture in arts, promotion of arts and culture, presentation of culture and the arts as a sustainable practice. A number of institutions are available both from government owned institutions to private holdings which could be quite large in the case of the visual arts. But the question to be asked is: are these institutions actually carrying out the mandate to preserve and conserve the artefacts as well as other cultural chapters? The government institutions are neglected in a number of situations and their budgetary provision are usually poor. Performance of these institutions is mired in bureaucracy and to a large extent the concern with ensuring that the provisions for preserving, promoting and presenting culture and the arts are not realised.

The issue of commitment is critical to institutional development of the framework for achieving the goals of ensuring sustainability of both the arts and society. Commitment is a term that embodies within the will, drive and focus to ensure that the potential of the arts in society is not only met, but recognised.

Private initiatives tend to be restricted to those who can afford to collect such artefacts or sponsor exhibitions or presentations (in the case of

the performing arts). While more interest in individual bequests as well as collections could be encouraged in Africa, government still needs to provide the needed atmosphere to ensure that institutions given the task of caring for our heritage and ensuring sustainability of our arts and culture are well funded and given enough leverage to operate and develop.

For us in Africa, our arts in the past had been seen as inferior to Western art as well as other forms. In order to ensure sustainability, there is a need for a recovery of our past, or encouragement of research to ensure that the past of the various African cultures are reconstructed and provided a clear understanding of the journey from the past to the present.

At the beginning of this chapter, we had mentioned "shifts in evaluation". These shifts occur not due to a lowering of standards, but, from Schaeffer's position (1973), our willingness to find quality outside of the official elite.

Collaboration and Linkages

The world stage is moving towards collaboration and linkages as a clear agenda of globalisation. But the question to be asked is: what manner of linkages do we envisage as necessary to sustaining the arts in the society and the arts and the society in order to make development sustainable?

The arts have contributed to development from political, socio-economic as well as religio-philosophical perspectives. The emphasis from art's perspective is on the development of the whole person. From ideology to economic gains, the arts have continued to provide the needed protection against being submerged completely by the winds of change and imperialism that has continued to erode our value system by giving us an entirely new and different set of values.

International forums provide the best arena for exchange of ideas and forging collaboration and linkages to ensure sustainable practices. But the collaborations need to be sustained by regional and national commitments and bodies that will ensure that these collaborations are kept alive and the ideas generated become workable and practicable.

Collaborations aid in our search for finding quality "outside the official elite" (Birdwhistle et al. 2000). Not only does meaningful collaboration engender respect for the "other", they provide the basis for growth in understanding, a healthy appreciation of another's point of view as well as challenges and even more interestingly innovative ways of achieving sustainable development. It encourages dynamism and innovation.

Conclusion

The arts are diverse in character and function and the issue of defining it within a "tight formula" may not explain all that is referred to as "art". Theories of art in themselves are "response in history" and should be examined based on the principle of relativity rather than absolutes (Birdwhistle et al. 2000).

Art forms affect us in different ways. Some forms of art have a greater impact than others, for instance, television and video have a great impact considering their mobility and the wide coverage of these two media.

For the arts to be repositioned to address sustainable development issues, government needs to provide an enabling environment for art's development and growth through innovative approaches that encourage the artist as well as creativity. Key to the above is the issue of subsidy.

Private sector participation in arts development needs to be encouraged through tax reliefs and other incentives that will attract investment from the private sector. Attitudinal change is central to ensuring that the arts are brought to the fore in considering development issues.

Government should review upwards budgetary provision for the arts and art institutions. Government policy on the arts and culture must in the final instance be well articulated and thoroughly implemented.

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