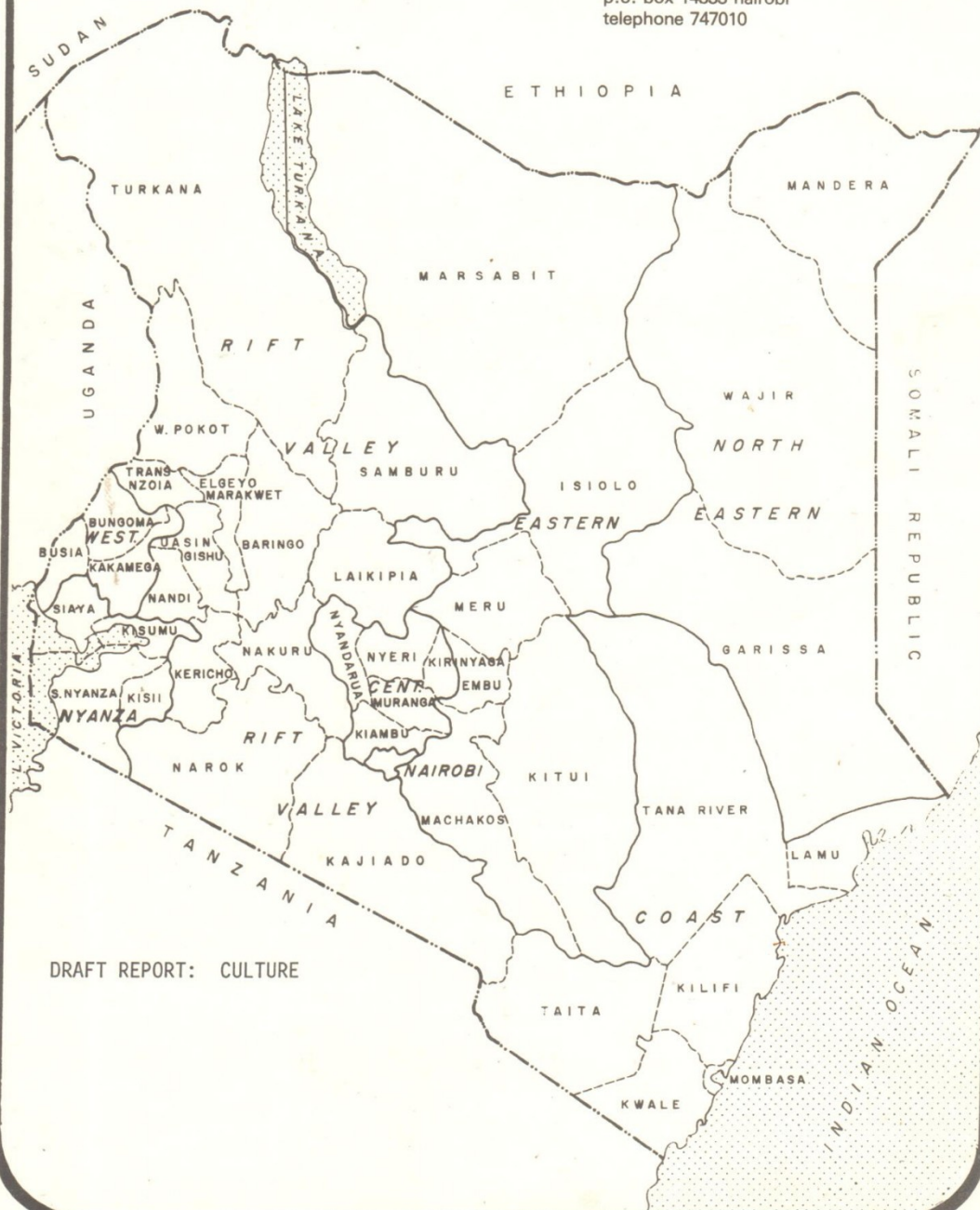


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29th June, 1984

Prof. Goran Hyden,
Ford Foundation,
Box 41081,
NAIROBI.

Dear Prof. Hyden,

RE: DRAFT REPORT - CULTURE.

We are happy to submit the DRAFT REPORT of the consultancy on culture.

In keeping with current local consulting practices, we will submit the FINAL REPORT and invoices after getting approval from you.

Yours sincerely,

G-C. M. Mutiso.

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CHAPTER ONE
INTRODUCTION

CHAPTER 1. INTRODUCTION.

This consultancy was given by the Nairobi office of the Ford Foundation, to help it "to assess, in the light of specific needs and opportunities in the cultural field in Kenya, as well as the Foundation's own objectives and program experience in this program,

What the Nairobi office may do in the future in terms of complementing local Kenyan efforts in the fields of :-

- cultural preservation and revitalization,
- development of indigenous artistic talent,
- use of cultural media in community development."

It was further specified that the consultant would look into the following areas :-

- potential demand for proposed activity,
- possible contribution to Kenya's development,
- probability of Foundation funds making a significant difference,
- potential sensitivity of Foundation involvement,
- the likelihood of future self-financing or access to other funding sources.

Consultation was to be with the Foundation, relevant Government institutions, the university, ^{the} mass media, cultural groups and associations, and donor agencies.

Appendix 21 shows the individuals interviewed and their associations. Only one affiliation is shown, but in many cases the same individual spoke for many organizations.

I am grateful to Prof. Goran Hyden, who supervised this consultancy with understanding. He brought to it a regional perspective, which sharpened some of the issues.

The consultancy work was done between February 6th 1984, and June 30th 1984.

The consultant initially talked to some of the individuals formally in charge of widely known public and private institutions. This facilitated the demarcation of possible interviews of other individuals in the cultural field.

After the initial interviews, extensive review of Ford Foundation documents was conducted. This led to the list of interviews being expanded. The Foundation documents were also useful in showing its area of concern.

The third stage was extensive discussions with the supervisor of the consultancy on the issues which had emerged up to that point. These discussions helped the consultant appreciate the Foundation's policies.

Final interviews were then conducted, and a report structure meeting with the supervisor of the consultancy was held before the preparation of the draft report.

I am grateful to many people who freely gave their time. Their contribution was invaluable in educating me in the nuances of culture.

CHAPTER TWO
THE CULTURAL SCENE IN KENYA

CHAPTER 2. THE CULTURAL SCENE IN KENYA.

Kenya does not have a formal cultural policy. This has led to conflict and confusion in cultural matters. It has also led to some individuals at different times arrogating to themselves the role of national guardians.

On attaining independence in 1963, Kenya did not move speedily to frame a cultural policy which would revitalise traditional cultures as Zimbabwe did. This lack of any policy statement or document covering culture made possible the continuation of the colonial cultural institutions in the mold they had assumed. They did not take on the role of preserving the cultural traditions of the many Kenyan peoples. Thus decades after independence musical bodies, theatre bodies and other artistic organizations still favour the foreign to the local and traditional.

Colonial Kenya had developed a fairly sophisticated network of cultural institutions, which on the whole catered to the tastes of the colonisers. By the fifties, many musical groups existed in Nairobi, Nakuru, Mombasa, Kisumu and other minor towns in the white highlands where the European settlers were concentrated. The Conservatoire of Music often travelled to the outlying towns to perform.

The coloniser's drama interests were taken care of by institutions like the Donovan-Maule in Nairobi and the Little Theatre in Mombasa. Amateur theatre groups existed in all the major towns. All the drama groups specialised in white theatre which more specifically was British. Support for these institutions was by the members who used the premises as community clubs, with stringent membership rules. It goes without saying that locals were not featured in these settings either as performers or, for that matter, as members who could enjoy the performances put up by others.

Very soon after independence, those whites who were able to support the theatrical and drama activities in the small towns began to concentrate in Nairobi and Mombasa, as most of their farms changed hands to Africans. This led to the demise of cultural groups in towns like Nyeri, Kericho, Kitale, Eldoret and Thika.

These cultural groups in the smaller towns were not replaced by others supported by the local communities, since most of the Africans moving into the farms surrounding those towns could not support the artistic life even if they were interested in perpetuating it in the colonial mold. Many were fairly poor relatively speaking. The rich farmers in the regions tended to live away from the farms.

One should further note that the educated Africans have been fairly mobile since independence, and it is not clear that their cultural focus has been on the towns which had cultural institutions, which they could have taken over. Nairobi is the only exception to this, since it is the capital and as we shall subsequently see, there has been prolonged attempts to take over its European cultural institutions.

By 1964, there was concern in political circles about the youth wingers, and the women's wings of the political parties, which had been very active in the nationalist movement.

Not all could get regular employment. Not all could get into the National Youth Service. Many politicians organised them into dancing groups, which became a permanent fixture in the political life of the country. These have stayed around so long that many now confuse them with traditional specialist performers. They are nothing of the sort. If anything, from their origins, it is not likely many of them knew of the pure traditional cultural forms. Most were recruited as youth wingers or women wingers since they were semi - urban. This accidental corruption of tradition has continued to the eighties.

Of course, the lot of traditional dancers has not always been supported by the state. From 1966, they were all required to register with the Community Development Department, since the government wanted to check some of the political uses they were put to. The fact that these groups which represented a 'corruption' of tradition got exposure meant that the traditional specialists did not get recognition since they did not fit into the new settings.

Most of the traditional culture institutions were related to rituals, which in the heady atmosphere of independence did not seem to have a place. Concern for them and their potential contribution to the synthesis of a national culture is a recent phenomena. Yet there is not one national institution which has identified them and come up with a method of using them in a national context.

There was a Museum at independence, then known as the Corydon Museum. It was not particularly well endowed. It was essentially a natural museum. This focus was to be replaced by concern with research on the origins of man by the seventies. By that time, the Museum was a first class research institution but not active on cultural revitalisation. The contrast to this is the Uganda Museum which has always been concerned with active cultural preservation. As a result, it has traditional dance/drama specialists who have been identified in all regions of Uganda and they continue the traditions which would have been lost. More significantly, the Uganda Museum teaches the traditions to young Ugandan performers and the teaching spills over to the Uganda National Theatre. The role of preserving traditional culture by daily performances by specialists has never been taken ^{up} by the National Museums of Kenya.

There was a minor office of government records at independence. This was to become the National Archives by an Act of Parliament in 1965. It is an important institution for cultural preservation, but for years, it has not defined its role clearly. It has sought to do research and supervise sites. This has led to conflict with the Museum and other institutions.

With respect to the Museum and the Archives, it is important to note that the model adopted by Zimbabwe where both functions are done by one body was not adopted here. The reasons were partly the focus of the Museum towards natural history and the fact that those setting up the Archives were in some respects thinking of a government reference library which ^{would} do archival work.

The independent Government did not create a department of culture at the outset. It was not until 1970 that President Kenyatta instructed the Head of the Civil Service to create one. One officer was detailed to set it up, but nine years were to pass before it got significant numbers of headquarters personnel. It is going to field officers to some districts in 1984. These cultural officers will be charged with the responsibilities of looking after the cultural life of the districts they will be posted to.

As other societal institutions came of age by the seventies, there developed pressures for the country to localise as far as culture was concerned. One of the significant thrusts was the use of oral literature, which came out of the University, where the Department of Literature and the Department of History pioneered its use. This led to pushing the oral tradition research materials which came out of studies into the school system by the beginning of the seventies. The idea of such materials in the school system was not acceptable to many in society, who found a ready ally in a senior cabinet minister, who did not subscribe to the idea of following that scholarship to its logical end. This would give traditional culture a central role in national affairs.

From 1968, the Department of Literature put pressure on Government to take over the Kenya Cultural Centre, which had been established by the colonial government to service all races but which in effect discriminated against Africans. It was a private body which also controlled the National Theatre. An African had been appointed to run the National Theatre in 1968, but his attempts to get African groups to perform there were blocked. By 1970, he was replaced by a European. The issue of the Kenya Cultural Centre being private is yet to be resolved.

At the Museum, which from 1968 has been led by Richard Leakey, who is a Kenyan European, conflict over culture which at times was masked by racism peaked over the Directorship of the International Louis Leakey Memorial Institute of African Pre-History between 1977 and 1979, leading significant numbers of the then-trained Africans in Museum oriented subjects migrating to the Department of Culture, where they are underutilised in research.

The Department of Literature was to suffer drastically when it sought to pioneer community theatre in 1977. Its drama teachers had joined the community at Kamirithu in Limuru to start a community theatre. This group performed NGAHIKA NDEENDA (I WILL MARRY WHEN I WANT) which was seen by Government as extremely critical of the local elite. The play was in Kikuyu. It was rehearsed and performed between June and November 1977. Ultimately, the play was banned. The Chairman of the Literature Department, Ngugi wa Thiong'o was detained. Two of his colleagues had to go toⁱⁿ exile in Zimbabwe, where they have used the Kamirithu model for local theatre.

In the Department of Culture, individuals who continued to agitate for the restructuring of the Kenya Cultural Centre, were contained by 1980.

When some individuals in the Department got the minister in charge to appoint what was seen by some as a radical committee to oversee the Cultural Centre, they were retired and others had to go to other jobs outside the civil service. Budgetary controls seeking to limit operations were imposed. A draft cultural policy paper was shelved on some tenuous grounds.

At the Archives, in 1981, the same kind of conflict between the conservative universalists and those who wanted much more nationalistic art shown, led to the abortion of the first ever planned national exhibition in the Archives gallery, which was supposed to be the start of a national gallery. Some of the individuals involved in this have been jobless for years.

This permanent conflict over the orientation of culture, some now believe is a thing of the past. Their reasons are among others the fact that the senior cabinet minister who seemed to be against traditional culture in all the struggles is no longer central in the political arena. The second reason seems to be the appointment of a Minister of Culture and Social Services who has considerable reputation for management and leadership. The third reason is simply that there are, after more than twenty years of independence, many more articulate consumers of culture who are not hostile to traditional culture.

Lastly, there is what borders on a golden past idea. The argument is made that many elites revert to tradition as a result of the culturally confused present. All these have some basis ^{but} we will not know to what degree until formal research on the issue is done.

What is clear to this consultant is the fact that the institutions which were perceived as hostile to traditional culture in the sixties are not now. This ranges all the way from the Conservatoire of Music to the Little Theatre in Mombasa. Many of the leaders of formal cultural institutions do agree that the future lies in some kind of fusion at two levels - across ethnic groups, and between the local and the international.

This type of thinking is reflected in some of the discussions going on among people in charge of aspects of culture. For example, the Department of Culture has been debating the language issue. It has also been lobbying for more funds and staff. It has sought visibility in organizing cultural festivals.

The formerly all white institutions have deliberately sought to broaden their leadership by including Africans committed to traditional culture. The Conservatoire's appointment of Dr. Omondi is important. In Mombasa, the Little Theatre has got local producers and is putting on African plays.

The political leadership has also taken a feather from the so-called radical position of the seventies. It is interesting to hear the Minister of Culture and Social Services decry the fact that Kenyan artists can only ^{exhibit} in Foreign Cultural Centres. This kind of talk was not tolerated before from members of the government.

Yet one is still faced with the issue of creating a national culture. Traditional culture is only a term used for convenience. All the different Kenya peoples, and there are between 50 and 77 different peoples depending on the specialist one wants to use, had their own culture. True, groups shared some aspects. The problem is what elements of the various traditions are to become the national culture? Furthermore, which level of culture is one to encourage the preservation and the revitalisation of? These questions cut into the heart of this consultancy, which is expected to address itself to culture and development.

Above, we have essentially discussed how some institutions which were significant enough to attract national interest did indulge in conflict over the content of the culture to be encouraged. This process did leave out the lives of the bulk of the people who did not take part in the national scene.

In the struggle for national institutions, the elites have neglected the folk cultural institutions. This has raised some questions among some funding organizations. The issue is whether there are tradeoffs between supporting formal western oriented institutions and folk culture. Folk institutions are looked at positively, since they do not on the surface appear to be coercive.

Folk cultural institutions are very hard to identify. But once identified, a specific message can be transmitted through them easily. However, the experience of the one agency which has attempted to use folk media in family planning, is not very encouraging. To begin with, it found that once program generated groups were taken out of the specific village setting, they lost their effectiveness. This was particularly so where the groups had been created to get one message across. In situations where they wanted to use groups already existing in society, the desired messages were not internalised by the groups. The messages had to be programmed and taught by consultants in communication, thereby making the whole exercise very expensive. There are conflicting ideas on the effectiveness of the messages so packaged, since they depend on the groups learning ability, internalisation and transmission.

A funding agency which does not run its programs on the ground would have serious costs in programming messages to be transmitted by folk media groups.

On the other hand, if folk media groups are to transmit the traditional cultural messages of their own experience, clearly there would not be any cost of packaging. There however, is no a priori test on whether these would help in building the community or not. Of course a funding agency could choose to support activity which by preserving and reviving a previously existing culture, with the normal borrowings which all living cultures do, would be considered as building that community.

There is an approach to folk culture which argues that to encourage it, particularly in countries like Kenya with so many different peoples, is to court disaster.

The burden of this argument is essentially that supporting folk institutions is solidifying ethnic groups, which in turn works against the creation of the larger nation state which is seen in positive terms. This hostile attitude towards folk culture is common in the intellectual life of this nation. Even where intellectuals have been involved in cultural festivals which are supportive of the folk institutions, they have insisted that these get formalised for performance sake. Thus circumcision songs are staged.

My own position is that there is need to first nurture the national institutions. This will enable them to consciously borrow from the tradition those things which are positive for the development of both the local and national communities. Funding priorities should be for those national cultural activities which, although in the formalistic western mode, are conscious of the need to borrow from the tradition. Funding should be consciously tailored to bringing the traditional specialist, equivalent national roles to their modern counterparts. Thus a national Conservatoire should give this nation the best of the local and the foreign.

In this process, I see some of the cultural forms of the many peoples becoming the building blocks of the national culture. For example, many of the children in school now do not even associate the sukuti dance with the Luhya. It has been nationalised in the same way the kayamba (Giriama reed rattle) has.

If the formal national cultural institutions do play their rightful role in intellectualising the cultural tradition without being dependent only on the western cultural institutions and values, I see room for synthesis.

In fact I see in the new push for Swahili in the schools a pointer to a future where culture is used for development more than in the past. The argument for using Swahili has come from intellectuals in the University, who argue its integrating role. It also comes from people in the public sector, who argue that to use Swahili is to get many more people into the national system, particularly for production purposes. It is also to break communication barriers. One of the dramatic evidences of utilising culture for development has come from the Ministry of Finance and Planning, which has created a whole division to look at how culture can be used for more effective development. They have started commissioning studies of all districts, to enable those charged with development to use the specific cultural setups in development work. This is new and healthy.

One should also note that the creation of the Presidential Commission on Music and Dance, as well as the beefing up of the Department of Culture, can be seen as evidence of the state's concern with culture for development. However, one should point out that the absence of public debate to date on a formal cultural policy has left many issues about attitudes of some of the national institutions unclear.

In summary, the absence of a national cultural policy has led to conflict among some of the national institutions about their role in the whole field.

There has also been conflict over the amount of traditional culture to be put in the national institutions. At times, this conflict has been masked by race issues.

The country has not emphasized folk media for local community development. This came about since most of the elites were convinced that such emphasis would slow the process of building the nation rather than aid in its creation. Preference has been given to the building of national institutions which are in recognized western forms. Recently though, there appears to be recognition of the fact that these national bodies should be informed by the African traditions.

CHAPTER 3. THE PRINCIPAL ACTORS IN THE CULTURAL SCENE.

This chapter will briefly discuss cultural institutions at the University, the state institutions with cultural responsibilities, private institutions from the colonial period, and finally, indigenous cultural groups.

3.1 UNIVERSITY BASED INSTITUTIONS.

3.1.1. DRAMA IN THE DEPARTMENT OF LITERATURE. UNIVERSITY OF NAIROBI.

The Department of Literature has housed the drama teaching unit, since there is not a Department of either Drama or Theatre Arts. It is envisaged that within the coming academic year, the University will start a Theatre Arts Department.

The Department of Literature has built up drama not just through teaching, but also through performing. It ^{has} created two institutions to extend drama from the classroom. These are the Free Travelling Theatre which is responsible for putting ^{free} performances all over the country. The Travelling Theatre Company was created to put up paying performances in Nairobi. Both were created in 1974.

The Department of Literature uses two lecture theatres in the Education Building for performances. It can also use the large Taifa Hall, but this hall is not really suitable for drama production. It has looked for funds for building a theatre complex, but these have not been successful.

The Free Travelling Theatre has had funding problems. From 1974 to 1977, it was not systematically funded.

From 1977 to 1980, the University budgeted Shs.145,000. for it annually, but cost escalation led to the number of plays and time on the road being cut. Since then, no funds have been budgeted. Whereas Shs.100,000. was able to keep forty dramatists on the road for a month in 1977, by 1979 it could keep them on the road only for 14 days, as is shown in Appendices 1 and 2.

The concept of free theatre is threatened by these costs. The Department of Literature may have to rethink their approach and charge some of the attendants.

3.1.2. DRAMA IN CREATIVE ARTS CENTRE. KENYATTA UNIVERSITY COLLEGE.

This Centre was started in 1976, to service all the artistic and Communication departments of the College. Since then the Centre has conducted multidisciplinary research on the cultures, dance dramas and oral literatures of Turkana, Mbere, Meru, Kisii, Nyeri, Tana-River, Kiambu, Machakos, Lamu and Samburu.

The Centre's performers have, during the field work, been trained in the pure traditions by the traditional experts. The dance/dramas have been performed in the College and in their Travelling Theatre.

The performers' experience is that the traditional dance dramas of one people are of great appeal to audiences composed of other ethnic groups.

The Centre is housed in an ordinary hall which has been converted to a theatre. This is not satisfactory setting for theatre. The Centre is seeking funds for building a proper theatre. It is also seeking funds to enable its performers to travel more. Other funds are needed for the project of documenting the cultures and dance dramas of the peoples not yet covered.

3.1.3. ORAL LITERATURE: DEPARTMENTS OF LITERATURE.

At the University of Nairobi and Kenyatta University College, the Departments of Literature have had extensive programs of research on the oral literatures of the different Kenya peoples. A lot of materials have been collected by individuals and students. Lecturers agree that there may be duplication going on, since each year very large classes go out and collect more oral literature as part and parcel of their work.

Lack of bibliographical research and publication money is given as the main reason this expensive duplication is taking place. The large departmental holdings stored haphazardly are not catalogued or published for general information and consumption by other societal institutions who could use the materials in their daily work. For example, broadcasters tell me they do not have access to these materials. Neither do the journalists or for that ordinary people interested in reading the oral literature.

3.1.4. CULTURE IN THE INSTITUTE OF AFRICAN STUDIES.

The Institute, which was established by the University when it did not have many Departments in the cultural field, has had researchers in anthropology, ethnomusicology and material culture. It has one of the most extensive collections of traditional material culture. It has shortages of specialists in preservation. Similarly, it has shortages in space, not just for offices, but more significantly for storage and exhibition of the material culture collection.

Its research on material culture has pioneered new methodologies for collecting and documentation worthy of support by the Foundation.

Lately, the Institute has contracted with the Ministry of Finance and Planning to produce cultural profiles, which will be used by planners and other administrators, in charge of development at the district level. This is a significant move by the Government to try and include cultural data in the planning of development.

3.1.5. DEPARTMENT OF MUSIC: KENYATTA UNIVERSITY COLLEGE.

This Department has not had the resources or the vision to deal with ethnomusicology, by bringing the specialists performers from the rural areas to teach. It has a very poor recruitment base, since not many people take music in Form Six. It produces about 10 students every year. This production does not even begin to cater to the school needs. The situation is made worse by the fact that the few trained ^{teachers} are interested, like the Department, in western music.

A proposal has been made by the Presidential Commission on Music and Dance, that the Department at Kenyatta should be used in the future for training teachers. Its recruitment base will change, since they will be accomplished performers trained at a yet to be started College of Music and Dance. The proposal is that the College will be started at the University of Nairobi.

3.1.6. DEPARTMENT OF FINE ARTS: KENYATTA UNIVERSITY COLLEGE.

This Department teaches painting, sculpture, ceramics, graphic design and textile design. It graduates 15 students every year.

The department claims that its recruitment base is very narrow, since few schools offer art in Form Six. The ones who do art in High School and are good, can find lucrative employment and do not go to college.

This Department has not involved itself in the teaching of traditional arts. They argue they cannot get the specialists.

They have not become a force in local exhibitions, since the most successful of their teachers can get individual shows mainly overseas. They do not have funds for shows outside campus.

The Department does not coexist well with the art teachers in the Teacher Training Colleges, who appear to be the more aggressive in the use of local traditions. These teachers accuse the Department of being in the mold of art for arts sake.

3.2. STATE CULTURAL INSTITUTIONS.

3.2.1. THE NATIONAL MUSEUMS OF KENYA.

The National Museums of Kenya is a parastatal body run by a Board of Trustees. This, according to the Director, gives the body financial flexibility for long term planning. It is a well endowed institution compared to other African Museums. It has 1 national, 5 regional and 9 field museums. Its history goes back to 1909.

The National Museums of Kenya is a body committed to research in pre-history, paleontology, osteology, primatology, ornithology, entomology, herpatology and of course extensive mammalian researches.

The Department of ethnography was started in 1972, but it does not measure up to the others in terms of budgetary support and personnel.

The Museum is not a CULTURAL MUSEUM, although the Director is aware of the need for one. He is not sure the National Museums of Kenya have the will and capacity to build and manage one.

The Museum has expertise in physical preservation which could be used by other institutions like the Archives, and Institute of African Studies, if some agreement can be reached.

Preservation of traditional material culture and its exhibition is a major national need. The Museum could aid in this.

3.2.2. THE NATIONAL ARCHIVES.

The National Archives was established in 1965 and since ^{then} has been under 9 different ministries. Between 1974 and 1980, the organization got into research on oral traditions, video production and other field activities, which were not strictly speaking archival work. This led to a bloating of the staff, who are not well fitted to the strictly archival needs.

There are 223 establishments for the Archives. They are broken down into 52 senior staff, 46 para-professionals and 125 subordinate staff. Of the Senior staff establishments, only 25 are filled now. Of these 25, 14 have post-graduate training in records management, library and information sciences, and oral traditions. Relevant staffing is clearly an issue.

There are too many subordinate staff and perhaps, too many establishments at the top. This has the consequence of limiting the numbers of the technical para-professionals.

There is demand for qualified para-professionals to handle music, tapes, videos, paintings, and sculptures. Technical preservation training is not available in the country.

Even though there is a paper preservation course in Nairobi Polytechnic, the Director argues that the training is only available in the developed world. However, one can get sophisticated physical preservation of paper training in India, the only third world country recognised for specialising in this.

Environmentally controlled storage and display space is still a problem in the Archives.

3.2.3. DEPARTMENT OF CULTURE: MINISTRY OF CULTURE AND SOCIAL SERVICES.

Although the Department of Culture is 14 years old, it has yet to make^{an} impact in terms of articulating a national cultural policy backed by programs.

It has not had strong and qualified individuals to supervise the other cultural institutions. Its staffing has been unsystematic, since significant numbers of its personnel were trained for functions in other institutions. It has not done any serious staff development training.

The fact that it does not have a clear policy has also meant that it gets into conflicts with other state institutions on some programs.

The Department has not had field staff, till this year when it got a total of 30 district cultural officers to be fielded before the end of the 1984/85 financial year. The following year, an extra 15 posts at the same level will be created.

For the future, the Department has indicated that it will organize drama-cum -music festivals as an important part of its work. It will also push for the expansion of the use of Swahili, both in the school system and in society in general. It is yet to be seen how this will be organized.

With respect to performing and the exhibited arts, the Department is seriously looking for funds to first recondition the National Theatre, and to possibly build a national complex for the performing arts. It has acquired small space to begin exhibiting. Its most recent annual budgets are found in Appendix 3.

3.2.4. THE VOICE OF KENYA.

The Voice of Kenya has broadcasting monopoly. It does not have a reputation for showing many traditional cultural programs. The Director, though, claims that this will change.

The Voice of Kenya pays only a maximum of only Shs.5,600. for a play. This is seen by many dramatists as the major cause of the poor drama programs. It does not go out of its way to negotiate transmission rights to drama put by groups in public theatres. This denies it some of the better productions. Conceivably, in the future, it could improve its cultural programs if it telecast the many cultural festivals planned by the Department of Culture, since these will have significant doses of traditional culture.

3.2.5. KENYA SCHOOLS DRAMA AND DANCE FESTIVAL.

If one is looking for the most vibrant traditional dance and drama in the country, it is found in the above festival. It takes place every year between March and April. The Festival has been going on since 1959, when it was an affair of a few colonial schools. It is organized by the Ministry of Education. The festival is important for the identification of talent in acting, playwriting and staging. Those in University drama usually attend to identify potential dramatists.

Part of the explanation of the success of the festival must be the fact that many of the schools draw on local experts in their catchment areas to teach the traditions. Since there is not a national program controlling what is to be offered, fantastic imagination is used by students and their teachers to create new performances.

The festival attracts significant audiences. During this year's national finals, Taifa Hall and the Museum Hall were full daily. It is only the Halls in Eastlands where the daily attendance was low. All those who came to see the performances paid Shs.20 daily, for a week.

In the past, the Foundation has funded a drama refresher upgrading workshop for schools. This was done by specialists from Nairobi. This was a good idea and it may be the most effective way of reaching the many rural schools and teachers who cannot travel to Nairobi to see national performances, with a view to upgrading theirs.

3.2.6. KENYA MUSIC FESTIVAL.

A European schools music festival funded by the British Council was started in 1927. An African schools festival began in the mid-forties. The two were merged in 1968, to create the Kenya Music Festival which is administered by the Ministry of Education. Competition is from the local to the national level, with national competitions being held in the late part of June and early July each year.

Whereas, the Schools Drama and Dance Festival has had tremendous support by those partial to traditional culture, the Music Festival is mainly supported by those with western music orientation.

Part of the problem is simply that most of the traditional music is not available for teaching, unless one uses traditional specialists, who have not featured in schools so far.

3.2.7. PRESIDENTIAL COMMISSION ON MUSIC AND DANCE.

This commission was established in November, 1982. It submitted its final report to government in December, 1983. A white paper is yet to come from government showing which of its recommendations were accepted. Appendix 4 and 5 show the members of the commission and the consultants.

This commission has now been made permanent, but it is not clear which ministry it will work under, although many suspect it will be the Ministry of Culture and Social Services, Department of Culture.

In its report, the commission makes a very strong case for the support of music and dance in general. It is particularly emphatic on the need to teach traditional music and to give it the same status as any other music.

Such music will be taught together with all other musics in a proposed College of Music, which would train performers basically. It is proposed that such a college be located at the University of Nairobi.

Kenyatta University College would then train for schools music teachers, who will already be accomplished performers from Nairobi University. This program is seen as the most important recommendation in the report by the commission, since it will essentially be training of trainers.

3.3. PRIVATE CULTURAL INSTITUTIONS FROM THE COLONIAL PERIOD.

3.3.1. THE CONSERVATOIRE OF MUSIC.

Up to 1983, the Conservatoire has only been interested in western music. However, the appointment of Phillip Munday as Director, and Dr. Washington Omondi as Artistic Consultant early in 1984, has dramatically changed the orientation of the Conservatoire. Both have researched and performed traditional music. They have got the Conservatoire to put on traditional music performances. Similarly, it has gone out of its way to encourage fusion of traditional and modern music, in composition and performance.

Already, there have been performances of traditional xylophone compositions, combined piano and traditional string instruments. The Director emphatically states that this is the way to the future.

Perhaps, the most important step taken by the Conservatoire is the clear attempt to get into the production of traditional music teaching materials for schools. The Conservatoire is at the moment looking for support funds for publishing a first textbook on traditional music for schools. It is also planning to get some of its staff and volunteers to go out and hold workshops on both western and traditional music in the schools. It is not appalled by the use of traditional specialists, either in its extension work or performance.

3.3.2. KENYA MUSIC TRUST.

This organization was founded only ten years ago. We include it here because of its relationship with the Conservatoire. It is essentially a training, fundraising and grant making arm of the Conservatoire. It is directed by the same individual.

Heretofore, it only concerned itself with making grants for training in western music. That is not the focus now as it will, like the Conservatoire, give much more attention to traditional music.

3.3. NAIROBI MUSIC SOCIETY.

For many years, this society only performed western classical music. Its atmosphere was clubby, ^{and even} ~~and even~~ ^{and even} Africans interested in that music were not well received. Recently, it polled its members on this score.

These attitudes seem to be changing since it is actively seeking African members. It is beginning to put on performances of traditional African music, and African church music. The society is currently led by Stuart Hirst, from the Department of Linguistics and African Languages, University of Nairobi.

3.3.4. DONOVAN MAULE THEATRE.

The Donovan Maule theatre was built in the fifties, and for many years was the house of professional white theatre. However, it fell into hard times as the social structure which supported it collapsed. It had been repeatedly attacked by many Africans through the decade of the seventies. A few years ago, the building was bought by the Bhakoo brothers. Barry Bhakoo is the financier, and Kuldip Bhakoo is the artistic oriented one. They teamed with the resident European professional theatre director, who later fell out with them over the plays to be performed. The former wanted inclusion of more Asian plays.

In terms of physical plant, it is the most sophisticated theatre stage in the country. It is located in a good area, and it has linkages with most of the African artists since many of them are members.

In 1983, it put up an Africanised Macbeth, under the direction of Osambo Were, who then was in the Ministry of Education.

This theatre is financially stable since it has a large membership, and the income from the other facilities supports it. It rents its stage for Shs.2,500. per night.

It may well be that it can become home for professional theatre groups from all communities.

Mr. Barry Bhakoo says that there are still a few legal problems to be settled between them and Phoenix Players, who are next door, before he can make talk business to other theatre groups. These, he claims, will be ironed out by July 1984.

3.3.5. PHOENIX PLAYERS.

This group, packaged by James Falkland, who was artistic director at the Donovan Maule up to a few years ago, is the only professional theatre group in the country. It does not have Africans in it.

There is animosity against it in all African theatre groups, since it is identified with the conservative control of African theatre and, indeed, the keeping of many African groups from the National Theatre when James Falkland was in charge of it.

Ironically, the Phoenix Players have been privately saying they would like to recruit some African actors. This has not been possible, since African actors are pressurised by their peers to stay away from them. This is simply the reaction to the historical symbol of white theatre.

Phoenix Players was considered by Ali Wadud for a project of establishing black professional theatre. Given the existing hostility and the fact that the bulk of support for Phoenix Players is still heavily European, I cannot see such a project succeeding.

The Phoenix Players take their productions to Little Theatre Club in Mombasa at times.

3.3.6. LITTLE THEATRE CLUB: MOMBASA.

This 34 years old members' theatre club has found the formula for transforming an all white club performing for Europeans to one which in recent years has performed drama from all communities. This is what the Donovan Maule failed to do and it was swept under.

To state that is not to suggest there are no problems in the Little Theatre. What is going on now is separate productions. To date there are not significant numbers of mixed cast plays. However, the African members have produced plays. They claim that they are not given quite the same treatment, since the club does not produce as many African plays. Some of the European members claim that the only theatre which is successful in Mombasa is sex, comedy and musicals. These are not of much interest to the African producers and actors.

African productions in the Little Theatre have led to some tension, particularly on issues of costs to the club. They are less well attended some argue, others claim African productions raise more advertising revenue than other plays.

The Little Theatre is commercially successful. It is claimed that it has a cash reserve of about a quarter million shillings overall. Out of a total turnover of 1.2 million shillings in 1983, Shs.80,000 were profits. Yet it is still amateur theatre!

According to the management, another bottleneck to producing more African dance and drama is the limited number of producers in Mombasa. Currently, they rely only on Wangui Kanyonyo, John Kagiri and Joseph Tele. The last has produced a highly successful dance/drama on the creation myth of the Giriama.

It seems to me that the model of the Little Theatre should be a useful guide to those concerned about deepening theatre. It should form a basis of organizing professional theatre nationally, which is not trapped into serving only one racial community.

3.4. PRIVATE INDIGENOUS CULTURAL INSTITUTIONS.

3.4.1. TRADITIONAL CULTURAL EXPERTS.

If the most vibrant of state organized cultural institutions is the Kenya Schools Drama and Dance Festival, then the political so-called traditional dancers are the most visible of the private institutions. They, unfortunately, are bastardized from the point of view of cultural authenticity, quality of performance and even preservation of and transmission of traditional culture. They essentially are praise singers for anybody who can pay them a few coins. They do some kind of dance and sing some songs usually in praise of the benefactor. There are very many of them in every location of the country. They are very visible in all public meetings.

No function takes place in the villages and all the way up to the national level, without some kind of group performing. Unfortunately, too many of them have been shown on VoK television, until many people have started confusing them with the classical traditional dancers, whose dances were function-specific and for which there is extremely rigorous training.

This exposure, particularly at the highest levels of the state, has led to confusion about the role of the dances and the dance drama. It has also prevented the real traditional classicists from getting exposure.

In fact the lot of the real specialists is so bad since the best of them would not stoop to the level of the political traditional dancers. Most are no more than beggars now. Most of the traditional institutions for which their dance and music were rooted no longer exist. As a result they are not anchored in a social process, which gives them the highly respected role of yester years.

The formal institutions of dance and drama in society have not yet found these specialists a role. The reasons are many, but we only point out that unlike in the West African situation, where the modern artist sought out the traditional artist to march hand ^{in hand} /in the creation of new forms out of symbiosis, the pattern in Kenya has been for those in formal modern drama and dance to argue that the traditional classicists are nothing more than throwbacks to history. It is only the politicians who in some ways have found a role for the hustler traditionalist.

The formal institutions at the Universities, teacher training colleges, high schools, where some of these classicists would have got a role, as in the West African case, have not utilised them to any great extent. The Uganda model where they are in the National Museum and the National Theatre is not open to them either. The Museum ethnographic department is marginal. The National Theatre is still contested if one does not just accept that it is mere space.

It was part of my terms of reference to come up with some ideas about how the real traditional classicists in music and drama can be identified and supported.

If the ethnomusicology project recommended later takes off, there really will not be a problem since the traditional experts will be identified on a national basis as part and parcel of the project. Out of the identified specialists, then selected specialists can be identified to teach missing skills or instruments.

As the Conservatoire program of music workshops in the countryside takes off, they ought to be able to accumulate ^{good} data on who is specialist in what music, even if the large ethnomusicology ^{project} does not. They can identify the schools with music programs worth appending ethnomusicology teaching.

In the long run, I believe, the Ministry of Education should be brought in on the thinking about training in traditional music in the schools' music curricula. This is matter for the Conservatoire and the music teachers to program.

3.4.2. MODERN DRAMA GROUPS.

The single most important fact about drama groups in the country is their fragmentation. No record exists anywhere about the number of drama groups in the country. The Ministry of Culture which has an Assistant Director in charge of performing arts, has not even got a list of groups outside Nairobi. In Appendix 6, we have a list of groups identified during the consultancy from interviews and the newspapers.

The problem of knowing who is who in drama stems from the point that too many groups just use a name and very rarely stay together beyond the time it takes to put up a play. The same individuals can turn around and call themselves something else, when they reconstitute for another performance.

I asked dramatists why there were no sociologically stable drama groups, and their explanation was consistently that the producers are the ones who perpetuate the instability of the groups, since they get money in the name of actors and groups and disband them, so that they do not have to carry them along. Thus, producers do not account for the moneys they make. It is thus easy for the producers to repackage groups as they need them. So said the actors.

The producers on their part argued that the personality clashes of the actors denied the formation of stable working groups. The argument is simply that too many actors do want to be group leaders, even when they are lousy actors, and all they have to show for themselves is one good performance, which per chance is praised by a reviewer. One actor told me that anybody who has been on stage once is an 'artiste'.

Since there is not any professional theatre in the country, there is the problem of standards for the producers and the actors. Nobody registers either. No professional body supervises their behavior or work. Professional ethics do not appear to be strong enough to contain the problems.

One of the peculiar things about drama and dance in the country is the fact that very few successful African professionals take part in amateur productions. This is in great contrast to the practice in West Africa, where all sorts of very successful professionals in the non - cultural fields get involved in culture. Other than expatriates, very few people above forty take part in drama and dance. Very few of them even attend performances.

It is true that some of the younger professionals are beginning to get actively involved in drama and dance. Those who started SAMFO fall into this category. They will lend stability to drama organizations, since some of them have the organizational skills needed, eg. accounting.

The lack of professional discipline among the cultural organizations has been a very serious problem among the groups. Since nobody challenges them, more often than not, producers arrogate to themselves the roles of producing, fundraising and financial management of all productions. I do look forward to groups where the business and legal sides will be taken care of by professionals.

In a dynamic sense, the movement of the young professionals into the cultural groups will be positive. This is the relieving of productions from incurring extra costs, which would be carried by individuals. I have been told by all producers that one of the major reasons they are not commercially viable is the fact that they must pay the actors, transport them to and from their homes, and the performing place most of time. They have also to feed the actors since most of them are either students or the poor semi-professionals who cannot even afford bus fares most of the time. Perhaps it is this poor state of the artists which in the main leads to the perennial charges and counter-charges about people getting money in the name of the artists and the later complaining about exploitation.

Yet in some basic sense, most of the drama/dance groups do need to begin to keep their accounts in a fashion which is not just understandable, but also explainable to everybody in the group. I have discussed this idea with most of those I talked to, and they agree it would help in dispelling all sorts of charges and counter-charges. Getting a person in the production to be in charge of the business side of activities would relieve producers of the drudgery of holding the groups together financially on a production and allow them to concentrate only on the artistic side. No doubt such an approach would greatly aid in improving production quality.

In my opinion, the major bottleneck limiting the creation of professional theatre in the country is the lack of effective management of finances. Nobody seems to have any costing ideas of productions in a detailed manner. Even Tamaduni, which is the most successful drama group, does not keep accounts professionally. But all the participants know at any given point what the group is doing. This in some ways, is one of the major explanations why it has been so successful and the turbulence found in the other groups has bypassed it.

3.4.3. TAMADUNI.

"Good theatre is commercially viable" So says Mrs. Mumbi wa Maina Kinyatti, the founder and one of the major spirits animating the most successful theatre groups in the country. The other spirit is Mrs. Janet Young - who works for Habitat.

For almost ten years, now this private theatre group has held together. They have privately trained from scratch a lot of actors, producers and others working in drama.

Their secret is simply that they self selected those individuals who in their opinion were very much committed to theatre. They have maintained the majority of the original people in the group, but have only expanded it when the new recruits fitted into the aims of the group. They are to propagate theatre and not just any theatre but committed theatre. Thus the group is clear that they only do those plays with a message. These have included among others adaptations of Song of Lawino and Song of Ocol, The Gods are not to Blame, Egoli, and a researched play on the parking boys. They have also performed Micere and Ngugi wa Thiongo's Kimathi.

Their productions are always successful from a commercial point of view. They do not pay their actors but they take care of all the costs which are direct to the actors, producers and anybody else connected with any production. They thus transport all their people home, buy them dinner and generally take care of them. Their training program is stringent. Every Saturday they meet and go through a training session. This is compulsory to all and sundry. There have been situations where even the most successful producers and actors in the group have been taken through a session by one of the participants who is a student.

Tamaduni is the success story in Kenya's private drama groups. Its secret is the leadership and the stringent administration of its affairs by the leadership. They do account for all the money. They deliberately refuse foreign sponsorship. They have tons of costumes they have accumulated in the last nine years. Infact this is now presenting a problem since they do not enjoy any favours from Kenyatta University College, where they have always functioned and they must store all their goods in people's private homes. The University has denied them access, as a private group, to some of the facilities which they had access to, as a reaction to the Kamirithu Drama Group's attempt to use the Lecture Theatre 2 on the main campus when they could not get into the National Theatre.

These tribulations have not killed the spirit of the group, although it is true some of the members are dispirited these days and they question whether there is a purpose to drama. The consequences for the ideological standpoint is that it will never have great impact on the wider public. Since it does not need the money, donor sponsorship is academic. Incidentally, Tamaduni allows its members to act, produce and mix with other groups. This way it extends its talent.

It should be noted that Mrs. Janet Young is from Sirrira Leone and Mrs. Mumbi wa Maina Kinyatti is originally from the United States although she, I believe, is a citizen of Kenya now. The fact that the two principal movers of the group are outsiders, means that the group did not get a chance of getting enmeshed in the ethnic rivalries as some of the other groups have. Although, technically they are among the best teachers and producers, local prejudice would not allow them to spearhead a major national drama effort. They however, would work with SAMFO., if a professionalisation project takes off.

The successful model of this group is worth not just noting, but aping by the other groups. It is based on a commitment to theatre which cuts across all sorts of ideological groups since not even the leaders are of the same political/ideological hue.

They have not just been interested in performing in Nairobi. They did for example take Kimathi to the rural areas of Central Province and it was a great success. financially, not to speak of the fact that it was the first time ordinary people, who knew Kimathi, were able to see him portrayed.

In terms of the Foundation's question what is the demand for theatre, the activities of the group show clearly the fact that a well organized group even without subsidies can become financially viable. It can also get into sensitive areas, and get away with it, inspite of the ~~gossip that the state~~ has made some subjects taboo and thus cut the viability of theatre. Infact, even over the last five years, when theatre has been under some attack by elements within the state after Kamirithu, this group has continued to offer all those who came to see it not just entertainment, but theatre with a message. Thus, it has shown clearly that the constraints are not that absolute.

Nothing is as sensitive as the issue of parking boys. Yet, as part and parcel of the training program of their actors, drama writers and producers, Tamaduni sent all sorts of people out to the streets of Nairobi to research the real lives of the parking boys. The play was jointly written and produced to general critic and public acclaim. Sure, it took courage and creativity, but, it is these attributes which are not sustained by many groups over a long period of time.

It is also important to note that the group has not to date accepted any external funds. They have argued that this is the essential weakness of most groups. They argue that when theatre gets supported by external funds, it disconnects itself from the people who are within it. This is an argument which they claim is backed by experience of some of the individuals who have gone to agencies in town, collected money for a production and then either used it for things the participants did not know about, or at least got charged of mis-using the money. They make it clear the reason they do not solicit funds is mainly to avoid the money generating suspicions and conflicts among themselves primarily, and secondly arousing suspicion among the public.

If they have to get money they argue it should be from the state.

This group argues that there is room for expanding its work by extending its training and also by getting costs of travel, lodging and accommodation outside Nairobi being paid for, so as to take some of their drama to some of the areas they have not been able to go. They have been prudent with travel in the sense that they have only gone out when they were sure they would break even.

One area the group has not got into is serializing plays. They are interested in doing this and getting their plays into radio and television. They have the talent and the capacity to work systematically to be able to do this. The group also should be able to get some supporting services from other cultural institutions like Creative Arts Centre at Kenyatta, since some of the individuals in the latter are also members.

Organizationally, this group has the potential of being transformed into professional theatre, but their ideology limits it. Ali Wadud had talked to some of the individuals in it and he, like me, found their spirits low.

I have dwelt on them a bit because they are the success story of local drama. Since they allow their members to participate with other groups, their talent pool should be tapped for other drama efforts.

3.4.4. STELLA AWINJA MUKA FOUNDATION. (SAMFO)

Stella Muka was a fine actress. She died after being hit by construction debris while waiting for a bus.

To pay tribute to her, the foundation was started. Its objectives are simply to keep drama going. The foundation has attracted some of the most creative performers in drama and music. Important actors, playwrights and aspiring artists have joined the foundation. The officeholders are found in Appendix 7.

For the first time in the history of organizing drama in the country, most of the very active members of the foundation are already successful professionals in their own fields. They are thus bringing to drama organizational talents which have not been ready for harnessing for private groups before. Accountants, lawyers and the like are very much active in this venture. As a result we have an organization which has the business side and the legal side of their activities being looked after properly.

I have had extensive discussion with some of the most active people in the group, and I am convinced that they will not only stay in drama, but will ensure that the memory of Stella lives by systematizing indigenous drama by their running the foundation affairs efficiently.

One of the key concerns of the foundation is to identify young artists and to raise funds for them for further training.

Heretofore, there has been a problem of spotting talent. Usually it was done by those individuals who were adjudicators in the Kenya National Schools Drama and Dance Festivals. Whether the young artists so identified got subsequent help, nobody seems to have been in a position to follow through. SAMFO is committed to raising funds not necessarily through just performances, but through Harambee and all other methods, to ensure that the persons so identified do indeed get formal training. Since their catchment is fairly extensive, it is possible they will be able to spot the really outstanding individuals and do something about their training.

In terms of nascent organizations and issues, this problem of identifying talent is serious, and the fact that this organization is set to do something about it is something to not only be appreciated but supported.

The foundation is young. It has the potential of becoming an important fixture in drama circles. I do believe that they can be helped to get drama professionalized. If their activities can be funded, and thus expanded, then they will be able to find full time work for some of the best actors and actresses who have no place to feel at home. Some of them have been in drama for more than twenty years, but since they are not professionals, they do not have alternative methods of earning incomes.

People like Ann Wajugu and Tyrus Gathwe fall into this category. Stella Muka Foundation is a legal entity, set up for purposes of extending drama. As a corporate non-profit body, it should qualify for getting funds. It is important to consider it as a channel for establishing a theatre professionalization project soon.

Although the foundation as constituted now is not in a position to take on the role of professional theatre, it is working on a proposal to enable it to do so. It has not decided ~~whom~~ to approach. The proposal at the moment is an idea, but they would like to float a company run by somebody trained in drama as the overall administrator.

Since they would like to branch into music, sculpture, painting and dance performance, there would be various people coming to direct these as the needs arise. The idea of branching into other artistic fields is good, since it would integrate all cultural activities in one body. Part of the reason SAMFO is thinking this way is the argument that in traditional cultural settings, all arts are integrated and consumed in the same setting. Although it does not advocate going back to pure form, such a setting would attract a wider following thereby generating support.

This approach would be in the interest of the Foundation, since it would at least build one institution which could deal with the problems of integrating all the cultural facets. SAMFO could become an important clearing house since its catchment is wider than any other local organization.

They do not have space, but, they are talking of getting space which was tied to the National Theatre Drama School, or the Kenya Cultural Centre. Since the Ministry of Culture may have alternative uses for this space, it may well turn out that they have to get space commercially, if their Presidential petition for a Government land grant does not materialise.

3.4.5. PUBLISHING.

Publishing is the most important institution in terms of preservation, since it can reach many people cheaply in a country like Kenya. Whether one is talking about publishing music, literature or for that matter, dancing, all must be written so that the record remains for subsequent performers and society. Recordings be they radio or video are not within the reach of the majority Kenyans.

Unfortunately, very little systematic thinking about publishing in respect to culture in Kenya has taken place. As a result, some infrastructure is missing. There are several reasons for this. To begin with, publishing for culture is complicated. Books on oral literature for all purposes and levels are about the simplest form of publishing in the content of this consultancy. These would be books which describe some kind of research on the oral literature.

Up to the mid seventies, even the concept of oral literature was not widely accepted in the educational system. Even at the University where many in literature and history were agitating for research funds in oral literature, they were having problems. However, it is to their credit that by the eighties, they have not only got the oral literature program accepted as a normal research and teaching activity at the University, but they also have got the Ministry of Education to accept it as a subject in the whole school system with the High School level being more developed.

The publishers who got into publishing some of the original materials were considered experimental. Some came out of the East African Publishing House, which at that point had international funds. Later, the Uzima Press, which is essentially a religious publisher, did do some of the books which borrowed on this tradition. After Uzima's initiatives, all sorts of multinational branch publishers did get in the act.

Currently, the main publisher of critiques of oral literature and textbooks in the field is Heinemann Educational Books. They are backed by their successful general African Literature books, and this is seen as a natural extension of their previous publishing. Longmans and Macmilan have some oral literature works in the pipeline.

There has not been a single publisher, multinational or national, who is able to get into the specialized area of publishing music other than Uzima. If traditional music is to be preserved, then there has to be somebody looking at the work of notating the music and publishing it for posterity. Nobody has systematically published analyses of traditional dance, sculpture, material culture and painting. Such materials are needed for the schools programs in music, dance, arts and material culture.

If it has been easy to get editorial staff in the various publishing houses to handle literature, nobody has bothered to build up editorial competence to handle music, material culture, dance and art.

The local branches of multinationals claim it to be beyond their capacity at the moment. Only Uzima has begun to publish music.

Another neglected area of publishing is local languages. Not much has been happening here again because of several reasons. To begin with the society has not yet made it clear at the level of policy what we are to do with the indigenous languages. Are they to be encouraged or are they to be allowed to die? In this situation, no publisher has been interested in generating local language materials since, they argue, naturally, they would not get a market. Such benign neglect has meant that the substantive cultural aspects trapped in the languages are ignored.

Lately, there appears to be a thrust for Swahili to become more important.

It is not quite clear what forces in society are pushing Swahili to the national centre stage. Some have argued it is the failure of English, the medium of instruction in schools mainly, to cater to all the society's needs. Those in extension have made strong arguments for emphasizing Swahili if agriculture, health, and, lately, functional education, are to lead to improved production. The argument is simply that those who control the means of production - more specifically land - can only be reached by Swahili.

There is also the ancilliary argument that it is a local language and it cuts across the ethnic boundaries. It is thus seen as a tool of integration. Others point out that there is a danger it can revert to its colonialist role and become oppressive as it was the language of the tax gatherer Bureaucrats who use it now, being essentially agents of the centre, can turn it to be an oppressive tool.

Those who argue this way prefer to push the ethnic languages since they see these as truly liberating, since they ground the speakers to a specific culture and deny the state, to some extent, its manipulative role. Ironically some of the most westernized writers - some now turned publishers, are the ones making this argument.

Recently, local publishers have formed the society of Kenya Publishers. It was registered on January 17th 1983, under Societies Rules 1968. Appendix 8 shows the members.

I see the group as a collection of individuals who came together only in terms of their specific objection to the policy preferences of the multinational publishers. The latter openly opposed Government initiatives for the High School Equipment Scheme. The local publishers argued that the multinationals were not only opposing national initiatives which they shared but, to make matters worse, they were only interested in educational materials which warped the publishing demands of the nation.

These were noble sentiments but, to some extent, they were based on the commercial failure of the local houses to compete with the multinationals for the educational market.

Be that as it may, the upshot of all this is that the Society was formed with about 12 publishers. Within them there are serious conflicts about future aims, objectives, and uses of the society.

A publisher like Maillu, of Comb Books, is purely and simply interested in generating and publishing what is called urban literature. He argues that this is the wave of the future. His model has been hijacked by multinational publishers.

Hillary Ngweno, of Stellascope, is essentially going to stay in magazines and branch out into television production.

Leonard Okolla, of Bookwise, is essentially a publisher who is more involved in typesetting than publishing.

John Nottingham, of Trans-Africa Distributors, who has just issued a book in conjunction with Simba Book Services, (S.George) does not seem to be too keen on cultural matters since the last few books he has published seem to be the topical type book. His latest is on export promotion.

Shugwaya Publishers, under Abdullahi Nassir, and Mowa under Mohammed Bwana, are essentially interested in the publication of Swahili materials. They may become major benefactors from the Swahili momentum building up.

Anyage Press, under Grace Ogot, is interested in going into the traditional languages and also in educational textbook publishing.

Evangel Press is essentially the narrowest of the Christian fundamentalist publishers.

Jomo Kenyatta Foundation and Kenya Literature Bureau are government publishers whose bureaucratic lethargy neutralises them as contenders for publishing leadership.

Uzima Press is the publishing arm of the Church of the Province of Kenya. It has, in the past, been commercially successful in its religious publishing. It has over a long time experimented with publishing matter which nobody will touch. It was the major publisher for the Adult Literacy materials used by government. It subsequently generated some work in the oral literature field. Lately it has even published a textbook in physics.

The intellectual leadership of Uzima is much more solid than in any other of the local publishers. It happens not to be dependent since church publishing is profitable. It has been innovative. It has launched into children's literature in a massive way where it has got related firms in Uganda, Nigeria and Ghana to collaborate on publishing so as to keep prices down. Its warehousing and distribution networks are solid enough for them to be offered to the small indigenous outfits.

Of the nascent activities going on, it is important to note that the University of Nairobi is just about to start a University Press with a donation/grant from British American Tobacco Company.

The former Chairman of the University Council, B.M. Gecaga, is the Chairman of B.A.T. This press ought to be able to take on the publication of the specialized pure research materials. There has not been an easy outlet to these materials locally.

At the same time one ought to note the emergence of Gideon Were Press. Prof. Were has a long association with publishing interests. He also has considerable experience in running all sorts of businesses and at the same time continuing his academic work. His press will no doubt become a factor in the local serious publishing.

In the region at the moment, there is major concern about local publishing. The argument is simply that local publishing is stifled by multinationals since they are only interested in selling what they produce overseas. The implication of this argument is that the creation of local indigenous publishing houses will lead to the publishing of materials which are of use to the local scene. Whereas this argument is basically true, no local formula for publishing seems to be on the scene now.

To begin with, if the Society of Kenya Publishers is to become a major spokesman for local publishing, it has to recruit more of the other publishers coming up. It has also to concentrate. There are too many people in it who truly speaking are not really publishers. Some are writers pure and simple. Others are just hustlers. Others are just typesetters.

More significantly other than Uzima, few of them have the intellectual depth, experience inhouse, editorial staff and all the other backup services to make them viable and meaningful publishers, offering the whole range of publications to this nation.

The point is simply that the small size of the extremely individualistic operations denies the potential creation of a major publishing outfit which would handle all manner of materials.

The Society of Kenya Publishers has recently submitted a funding request to the Foundation. In asking for assistance, it expects to start a revolving fund which would allow the members "to publish viable titles which financial constraints would otherwise prevent them doing." It also expects to improve the sales potential of members' publications by among other things having joint sales promotion. The third objective is training in book design, editorial and management. It argues that such manpower would make the publishers more efficient.

The idea of supporting the Society has been discussed informally within the Foundation for almost two years.

My own reaction to the proposal is that the administration of it will present some problems if the funds are to be administered by a committee of the Society. There are those who want the assistance, others who do not. I am not sure that their various publishing interests can be narrowed to agree on specific publishing

projects for the revolving fund.

On the other hand, joint sales promotion and training may produce some agreement. Many of the members do not have good business credit for operations by their own admission. If the Foundation could aid in this, I am sure they would use assistance funds to build whatever sectors of publishing they considered important each on their own.

I have talked to some bankers in depth about the issue. Unfortunately not many of the members are known by the banking community. Again many bankers, including the Kenya Commercial Bank, did see publishing as a highly risky sector. They did not appear to be enthused particularly when they found out that one was talking of the KSP which in their minds was a splinter from the real money makers in publishing - the multinationals.

However, the Pan African Bank, which is new and very aggressive, did declare that they would consider administering donor funds to the sector as long as it did not involve their guaranteeing foreign exchange repatriation.

These conversations did not commit the Foundation at all. In fact the identity of any potential donors was not revealed to them. However, if the Foundation wants to pursue this, they could get in touch with Mr. G.M. Limdi, Advisor. - Pan African Bank Headquarters (ICEA Building).

It seems to me that the only way to handle the society's proposal is to leave the funds to be competed for, on commercial basis by the members. The idea that the banks evaluate the proposals and administer the funds is desirable.

Of course such a method will tend to leave the getting of the funds to those publishers who have the business acumen to actually present their case to the bankers.

One society member argues that those publishing urban popular literature are more than likely to succeed with the banks since their balance sheets will be healthier. This might warp the publishing scene, if it is true.

I would like the Society to consider several fields of publishing which are important and need special treatment.

The publication of Swahili textbooks and the general readers in the same field will need attention. The Ministry of Culture and Social Services will be pushing for the production of Swahili materials. Incidentally in terms of regional publishing, it may be important that the Society initiates discussions with their Tanzanian counterparts, who are experienced in training editors in Swahili. This will be an important national bottleneck.

Uzima has the contacts and capacity as well as the distribution network to perhaps get into the specialised publishing of sheet music. It would fit into and support their other operations and pay for itself in no time.

They were in Baringo Festival in strength.

They have also been interested in getting allocated some band equipment which was bought by the Kenya Government from some of the foreign groups who performed in the 20th Anniversary celebrations last year. This equipment is controlled by the Department of Culture. Some of the musicians connected with the cooperative have performed this year as Utamaduni Jazz Band. These are Fadhili William, Fundi Konde, Daudi Kabaka etc.

What is important about this cooperative is the initiative it took to get a different organizational formula for challenging the normal musical establishments. To the extent that the group seems to be interested in resuscitating some of the already popular music, they might have the potential for becoming successful and thus breaking into the music industry. Since they have administrative and to some extent financial backup from the powerful KNFC, they have a fair chance of survival. They have not worked out detailed future plans to enable one to evaluate their support needs.

3.4.7. KENYA ORAL LITERATURE ASSOCIATION. (KOLA)

1984 saw the formation of the above association out of a conference organized by the Institute of African Studies of the University of Nairobi. This was the Young Writers and Illustrators Workshop. The conference brought together some publishers, some traditional story tellers, graphic artists, publishers, and significantly the heads of the Departments of Literature at Nairobi and Kenyatta.

Dramatists were represented by some of the most active members of the Creative Arts Centre of Kenyatta University College. Some of the better known national writers were there. The only sore point in the conference was the fact that some of the key researchers in oral literature were left out. This perhaps can be amended in the future when the association begins to function.

This nascent organization, which seeks to bring under one roof people with all sorts of skills needed in the research on oral literature, should make a contribution in the future by way of systematizing the research.

The fact that the key departments and the Institute were well represented should help in the task. I do however, feel they ought to find ways of including the historians in the affairs of the association.

Some historians, who are members of the Historical Association of Kenya have done a fair amount of research on oral traditions and they would be useful to the association.

We have to await the programming of this association before any judgement can be made about its effectiveness either as a coordinator of research or even publishing. They are too recent to have worked out their future orientations systematically.

3.4.8. NATIONAL HERITAGE TRUST COMPANY.

This organization was formed under the Ministry of Culture and Social Services - Department of Culture in 1982. Among its office holders were some Kenyans who were either very successful in their careers or were in charge of fairly significant national bodies. The Chairman was Reuben Mutiso, who was, and still is, the Chairman of the Architectural Association of Kenya. The Secretary was Kamau Karogi also an architect and active in the association. The Treasurer was Prof. Godfrey Muriuki, the Chairman of the Department of History at the University of Nairobi. The Vice Chairman was Dr. Osaga Odak who is a cultural officer in the Department of Culture.

Among the active committee members were Erica Mann, Richard Leakey, Dr. Ben Kipkorir, and Mr. Justus Siboe of the Ministry of Culture and Social Services. It always met with ministerial representatives also of Vice President's Office and Works.

This company was actively supported during the first year by Duncan Sandys, who then was the Chairman of the Commonwealth Heritage and Conservation Trust. It was actively sought out by UNESCO. Locally it was supported by the then ministers of Culture and Social Services - Oloitipiti; Constitutional and Home Affairs, Njonjo; and the Vice - President, Mr. Kibaki.

Since it was registered when the National Cultural Policy debate was afoot, it got in to the preservation controversy.

In January 1982 there was the problem of Nairobi House, which many in society wanted preserved as one of the national monuments since architecturally it represented a gone form. The owner convinced a senior minister that he needed to demolish the house to build a modern structure, in spite of the fact that it had been gazetted as a national monument on the recommendation of the Architectural Association. The minister wrote to the Architectural Associations denying the gazette's existence !

The second issue was, essentially, who was to be in charge of the physical preservation of Mombasa. This was a short competition between the Institute of African Studies and the National Museums of Kenya who won it.

Similar program for the handling of the physical preservation of Lamu was worked out by the Committee and the Institute. It was settled along the same lines.

According to some of the office holders, the committee has not met since March, 1983. Before this committee went into limbo, it had worked out one of the most rigorous programs for getting sculptures of national heroes erected in all sorts of places. When the fact that among the heroes were people like Kimathi and Lenana and Mumia was established, a minister suggested they should not meet.

I raise this curious body only to point out that the existing architectural body had shown concern with cultural monuments preservation.

It had done a lot of work identifying sites and heroes for depiction. All this came to naught in the cultural controversy of the recent past. The Architectural Association and the Department of Culture and the Museums of Kenya, through this body should be encouraged to restart their work since monuments are part and parcel of the synthesizing of the national psyche. As watchdogs to architectural forms, they should be more active in gazetting architectural monuments and preservation of some traditional urban order.

3.4.9. KENYA BOOK FOUNDATION.

This Foundation was registered towards the end of 1983. It is non-sectarian and non-profit and also non-political according to its directors.

Its express purpose is to give aid to the non-governmental schools of all types. Aid is in form of books. The Foundation has good contacts with book donors worldwide and especially Canada. It has though got a policy of ensuring that the managerial and distribution costs are met locally. This fact has, to date, limited the Foundation accepting many more books from outside since they have not set up the management and distribution process. Their first shipment of 45,000 books came early this year.

At the moment they want to concentrate on establishing a management system which will allow them and the schools to get books which are needed.

The Foundation is aware of the pitfalls of distributing foreign books and is considering what to do with local authors and local publishers. This is one of the major reasons they approached the Ford Foundation. They have already got a Ministry of Education Committee selecting and approving books. They claim to be rejecting one in four, based mainly on language and appropriateness.

The only specific comments one would like to make at the moment is that the Foundation ought to expand its representation.

At the moment it is under the patronage of the Attorney General, Hon. Justice Matthew Guy Muli. He also serves as one of the four Trustees. The others are Mr. Moody Awori, Mrs. Julia Ojiambo and Mr. F.B. Tuva. This is a very narrowly based group. So is the Board. It consists of Mr. Ian Campbell and Mrs. Campbell, Prof. Kivuto Ndeti and Mrs. Ndeti.

Such a narrowly based national organization would be extremely vulnerable to attack, especially since it does not have any people who are either in publishing or education formally. This is something I am sure the Directors will look into.

It is not possible to comment on their plans for distribution and management, since they are just working out details.

3.4.10. KENYA ARCHEOLOGICAL AND ETHNOGRAPHIC RESEARCH AGENCY.

On the whole, this body pulled together all the individuals trained in ethnography, archeology and anthropology, who could not find careers at the National Museums. A few others have joined from the University.

Since there is reason to doubt that the Ministry of Culture will get into serious ethnographic, archeological and anthropological studies in the future, it may well be that the people in the Ministry, who work in areas not of their specialization, will choose to make careers in this body. Nobody would speak on the record on this. However, they are at the moment looking for grants. If some of these come through, conceivably, some of them could go out and do research fulltime.

As is constituted at the moment, the body does not appear to be an important research institution, since all the office-holders who are also the researchers are fulltime employees in other institutions. One of them claims though that they have time to do the research from their present jobs. He further claims that their employer knows and accepts this. Appendix 20 shows their office-holders.

3.4.11. THE BOMAS OF KENYA.

The Bomas of Kenya is an organization which was created by the Ministry of Tourism and Wildlife to run a 'village' which would show tourists the traditional way of life. It holds 80 acres of land and a performance hall. In the grounds of the 'village', there are many traditional huts where architectural forms of the different Kenya peoples are depicted.

When it was established, the Bomas had serious dance and artistic directors who ensured that the fusion performances were related to the various traditions. One would say the shows were professional then. Traditional specialists came to the Bomas and taught the various dance/dramas before the employed producers put the shows.

In recent years the organization seems to have lost direction. In their supervising ministry, the dissolutionment about the Bomas stems from the fact that they have not been able to generate any revenues particularly for recurrent operations. This is so inspite of the original studies which showed that Bomas would be commercially viable.

The Ministry of Tourism has been trying to pass on the Bomas to the Department of Culture. The argument is simply that the functions of the Bomas are cultural. On its part the Munistry of Culture seems to be interested in the possibility of building a national culture complex on the grounds already owned by the Bomas.

The performing side of the Bomas has deteriorated very much. Some tour companies do not even book tourists there. Ironically, though many urban locals do attend shows at the Bomas, particularly low income families, on weekends.

This fact may mean that their fusion is seen in some positive light by urban African families who may not have pure traditional forms to hanker for. It may well be that the Bomas could find a role which would cater to locals and tourists. The equality of performance would have to be improved.

Several individuals were sent out for training by the Bomas. They are due back, but chances are that they will seek to work for the Department of Culture rather than go back to the Bomas.

Some of the performers in Bomas have found a niche for themselves in giving fusion performances with commercial bands, individually and lately drama groups and the Nairobi Music Society.

CHAPTER FOUR
MAIN FUNDING AGENCIES

CHAPTER 4. MAIN FUNDING AGENCIES.

4.1. FOREIGN CULTURAL CENTRES.

I have talked to all sorts of donors who are in Nairobi on the issue of supporting traditional culture and the dissemination of it. Most have not supported traditional culture in the past.

It is the large donors who have cultural centres. These are American Cultural Centre, the British Council, French Cultural Centre and Goethe Institute. Some of them over and beyond the cultural centres do have Cultural Officers as part of the missions.

The basic work of the cultural centres and cultural officers is to provide cultural materials on the country of origin. Usually there are good libraries. There are other facilities related to the library.

The Germans and the French do have fairly sophisticated plant where they can show films, stage plays and generally give the artistic community space for exhibitions. These two centres have actually become the main avenue for the ordinary artist to show his art, perform or even catch up with what is happening in the cultural community. This is so in spite of the attacks on these centres for not being Kenyan. Some of the artists refuse to exhibit, put plays, or even attend functions in these centres but they are a minority. Given that there is not a national gallery, they are forced to exist almost underground since the Ministry of Culture is not trusted by them.

In talking to the directors of the centres, there was positive response for joint work in the future. Some of them (French and German), are already in touch with the Foundation. The Foundation has some experience on joint projects. For example, I am told that the Turkana Women Exhibition which was put up by the American Cultural Centre did get some Foundation support.

So far, I do not think the Foundation has got into joint drama/dance production with the Goethe Institute or the French Cultural Centre.

The current directors of these centres are particularly interested in supporting traditional theatre and music. They have expressed interest in exploring areas of cooperation.

All cultural centres have complained that they identify artists to support essentially by word of mouth or newspapers. Of course they talk to some experts mainly at the Institute of African Studies and also at the University. There are few times when artists walk in and sell them an idea. This may all be artistically creative but it is highly random and not necessarily good for the development of support programs for traditional culture and preservation. The Foundation's leadership in identification would be highly welcomed by all centres particularly if, after it systematically establishes some areas needing support in terms of

exhibition space, acting space or the other kinds of support found in the cultural centres, it then draws all the centres together to get some agreement on priorities.

Let me also note that to some extent the centres are becoming a monopoly of some artists. For example E. Sukuro has been exhibited repeatedly at the French and Goethe centres. Wananchi have lately had more than fair drama time at the Goethe Centre. A perusal of Appendices 12 - 14 shows more artists from Western and Nyanza using the centres. These facts do not reflect on the centres usefulness. If anything I am impressed that they have been supporting some of the more creative artists, who otherwise would not get any exposure. One only notes the warp in access to the centres and maybe reliance on only limited sources of information.

It is important to point out that some centres do have some specific interests for their future programming. The Director of the Goethe Institute has specific interest in improving the centre's role in film and video production. The centre is also specifically interested in promoting traditional music. In fact it is planning to put on the traditional musics of Turkana, Kuria, Basubo Luo, Giriama, Kamba, Sukuye, Boran, Rendille, and a few more. These are the groups being studied by the Institute of African Studies for their District Profiles. I suppose they will identify the traditional artists who are to be presented as they have done in the past.

The Director of the Centre is also interested in ultimately producing directorates of Kenyan artists. He had experience in producing one on Indonesian artists and I do think the Foundation would benefit by using him as a resource person if they do get interested in similar projects. In his conception, which I think is good, there actually should be several directorates of say oral literature specialists with some of their work, one on painters, one on sculptors, and one on musicians.

The demand for these works would be the diplomats, tour industry and Kenyans interested in culture. His advice is that it should be a joint effort of some donors since he did not think his organization could take it all. He did though indicate they might be able to support a super photographer or printing. Of course all this is not formal commitment.

The Director of the French Cultural Centre is going to reduce exhibitions in the centre. He argues they have become the dominant work done in the centre at the expense of drama, poetry, dance and audio-visual shows. He is going to expand the training in theatre arts since he feels very strongly that this is an area where the centre is strong, strength which is not exploited fully.

In painting, the French Centre has a very innovative idea. It will exchange with French institutions of art training, the best work coming out of the Kenyan departments of art, be they university, teacher training college or high schools. The director argues that this will give the artist a chance of international exhibition and therefore marketability.

The French Centre is also going to get more active in the areas of poetry. They would like to get traditional reciters and some kind of traditional dance drama performances simultaneously. There will of course be simultaneous translation in the performances. I do feel that this side of their activities may lead to some innovations in the presentation of traditional materials and therefore should be worth studying for other programs by the Foundation. Centres like these can serve the Foundation well by identifying some of the programming bottlenecks and innovations before support for major activities is finalized. In this sense they act as a lightning rod for the stormy cultural scene.

The British Council does not have a theatre now. It is therefore concentrating on exhibitions. To some extent it is more biased against traditional art not necessarily by choice but because it has an extensive community here which demands the centre perhaps more than the others. It therefore tends to serve its own. It is ironic though that it does get some of the nationals who control some of the other private institutions identified in Chapter 3, demanding the space. This is how the Music Society has begun to put traditional music in their small auditorium as part of the Lunch Hour Music Program. It does not seem to have any contacts with the fine arts departments or for that matter any of the major emerging painters and sculptors. Central in its operations is the program on languages and linguistics.

It could become very useful in terms of the programs which are linguistic based. It claims to have a lot of specialists in languages and linguistics, so if there is a research or publishing in a coordinated program, these would be supplied !.

The U.S.IS. Centre - popularly called the American Centre, is limited in space so the director points out it does not handle drama and dance. Their space is used for exhibitions.

The USIS is interested in folklore, as Americans call oral tradition. In the past it has supported some exhibitions of Turkana handcrafts, which I gather was jointly funded by Ford. It held some painting exhibitions and a Gourd exhibition jointly funded by the Department of Culture.

Its major cultural program is in short term training. It sends 16 people to U.S. yearly. The Museum has utilized this for its technical personnel and regional curators for years. It has a 1 month international visitors program which has been used in the past to get a few artists into the US for brushing up.

The Hubert Humphrey Scholarships, tenable for a period of 1 year, are useful in allowing training in the arts. The Department of Culture has not actually requested these and the current director of the centre was of the opinion that many more requests could be entertained. Since she is moving to Washington to be in charge of the regional program, there is a good chance she can followup on the ideas she holds at the moment, if requests are made.

The USIS has placed specialists in existing institutions. At the moment they have a specialist folklorist in the Institute of African Studies setting up a studio. At Kenyatta University College they have a music teacher. The director has said that they could get American specialists to come out here and train in theatre management, drama and dance or whatever was demanded by the institutions here if these programs could be requested.

USIS feels that some expense can be spared by programming a specialist to come here and say train in drama or dance rather than the budget being used to only send one Kenyan to America. It may be there is a coordinating role for the Foundation in, say, pursuing the drama workshops for schools jointly with the USIS.

None of the other embassies have extensive interest or activities here which would lead them to become basic funders of programs in traditional culture. This however, does not mean the Foundation should take a static view for some of them might get into interesting cultural programs where the Foundation can usefully partner them. For example there is talk in the Ministry of Culture that they are appealing to the Austrians to finance a national cultural centre. If this comes about the Foundation might use it as a base for giving some support to "Stabilization" kinds of programs for artists or even funding of a proto-professional theatre.

I do think the foreign cultural centres are flexible enough to want to collaborate with the Foundation on whatever programs it generates on traditional culture. Above, I have given the detailed preferences of each of the current directors. The Americans, Germans, and French are clearly excited about getting ethnomusicology programs in research, performance, recording and dissemination going. In the circumstances the Foundation should use its funds to lever support for the activities it is interested in.

On exhibitions, there will be need to identify and show some of the artists from outside Nairobi. The Foundation could play a role in supporting the search program and tying it to exhibitions in the centres. I think this will be highly appreciated by the directors.

4.2. PRIVATE SECTOR.

There is very little coordinated fundraising in Nairobi and the country in general which is related to the support of the arts. It is a pity that the international companies who have a history of supporting the arts in their own countries do not bother to do it systematically here. Nobody seems to have sold the private sector the idea of supporting the arts. The private sector has funded sports and harambee extensively. This suggests to me they would be responsive to a coordinated effort.

The fault lies with the artists in part. They only approach those companies where there are personalized contacts. Given that there have been few locals at the levels where these companies decide on the public relation and advertising budgets, it has not been easy to get these personalized campaigns to lead to much basic support.

The second element in the failure of significant support is the orientation of the advertising and public relations firms. Too many of them are narrow on African Culture. The ones I talked to did not even see the possibility of using African arts for advertising.

Whereas this will change, as many more creative directors become locals, the process can be speeded up by some intrusion of traditional culture materials into the agencies by discussion and possibly some seminar or workshop support. African Heritage and Maridadi are two firms who have used the traditions for commercial purposes. Their personnel could be used as resource people on the selling of traditional culture to the advertising and public relations agencies, since they enjoy some respect.

Of course there is the problem of the fragmentation of the artistic institutions. Any private company seeking to fund such activities which are extensive and not just confined to one little artistic organization does not have that choice. Unfortunately I do not see a National Council of the Arts on the horizon.

The Foundation has extensive experience in North America in organizing joint funding programs with members of the private sector.

If it got involved in organizing discussions with some of the key institutions in the private sector, it would make a major contribution.

Towards that end, I have discussed with some companies the possibility of starting discussions on supporting some artistic activities. These discussions were held with an extensive number of them. There are others not covered by discussions who have been reported as being in general interested in initiating dialogue about supporting some aspects of cultural activities. Appendix 11 is a list of some companies who I think would be interested in dialogue on supporting culture.

At some point it may turn out to be important to think of selling the notion of supporting the arts to some of the advertising people. I have included in the appendix on business contacts two agencies. These are Kenya Advertising and Noni Publicity. The later has extremely good access to some of the key people in culture. The former is a fairly aggressive agency and will probably seize the opportunity of utilizing culture. They can be used as resource people for the marketing and public relations world.

CHAPTER FIVE
POSSIBLE FUNDING OPTIONS

CHAPTER 5. POSSIBLE FUNDING OPTIONS.

5:1. CHARACTERISTICS OF THE CULTURAL FIELD.

In my midpoint report I argued that the needs in the cultural field call for institution building rather than stabilization. This was based on several facts. To begin with the whole field of culture is fragmented institutionally and ideologically. This has to do with the historical evolution of some of the institutions, serious generation conflicts and the activities of some groups, seeking to force onto the nation the western and/or international cultural model.

There is an extremely statist approach to culture where many of those involved see only state institutions as the avenue for the preservation and dissemination of culture in general, and the development of indigenous artistic talent in particular. This view is not limited to any ideological group. It is peculiar, given that culture in the indigenous traditions was not a state matter.

Many of the programs afoot limit themselves to the urban areas, and it is doubtful whether that is where the living traditional cultures and their preservation and fusion is taking place, being appreciated, and or being used for community development. Although one may concede that the urban areas offer the best laboratories for synthesis, they still have to go out and draw from the roots.

There does not appear to be a tradition or an institutional framework for involving the private sector in funding cultural activities particularly traditional culture or its present day variants. This perhaps can be explained by the lack of 'national' cultural organizations which would make demands for support and the ancillary statist view of culture. Where the private sector has been approached, it has been particular individuals appealing to others who they know and not a coherent approach to funding.

The advertising and public relations tradition is essentially unsupportive to traditional culture since most of the practitioners are outsiders who either do not appreciate its uses or do not know it.

Extensive archives on traditional culture are in private collections, departments, of the university, /^{the}Creative Arts Centre, /^{the}Institute of African Studies, teacher training colleges, High schools and /^{the}Ministry of Education, - Examination Council. The transcription and publication of these for dissemination is an urgent matter.

5.2. FRAMEWORK FOR FUNDING.

A funding program must to some extent be used to overcome some of the institutional problems so far identified.

In this context the programs which help to draw/^{together}small competing organizations, which on the whole are working in the same field, should be encouraged. This is particularly true of the areas of oral literature and drama. The small units are not only inefficiently doing their work, but also doing similar things. This is costly.

The funding program must also begin by identifying already existing cultural materials, disseminating such and only later encouraging collections where clear gaps have been identified. Publishing, broadcasting, exhibiting and performing programs must be central in all dissemination thinking.

At all times funding programs which would take modern artists out of the rich urban circuit of galleries, foreign cultural centres, university theatres and exhibitions to poor urban areas and the rural areas where very little formal cultural performances/^{take}place should be given preference. This will reconnect the urban based groups to rural cultural activities. It will also inform rural cultural activities of the urban/national concerns. The process will set up fusion possibilities.

The converse of this, which is the identification of the living culture of the rural areas and/^{that}part of the urban areas which is traditional and which has not gotten national exposure, should be supported to bring it /^{into}the national urban scene. This may turn out to be expensive in terms of money and time for research and identification of the real traditional specialists and not the hustler traditional groups so favoured by the political process.

Whereas there are no clear and properly functioning national artistic associations which are strong enough to become channels for funding and innovations in the cultural field, there are already some registered bodies which can begin to give a national focus to some of their activities. Some of these like SAMFO and ARTCO are very new and they should, with some support, get to a point where they offer national frameworks for the professionals in their fields.

The Schools and Colleges Annual Drama and Dance Festival has for a long time been the only major source for identifying the latent artistic talent existing in the country. Given the paucity of institutions training in the artistic field nationally, it will still continue to be an important source of talent. It may be useful therefore to find ways of funding the improvement of dance and drama in the schools, by holding regional or subdistrict workshops for those who ultimately produce for this annual festival. Many of the modern specialist in formal institutions in Nairobi would work in such a program.

Whereas the same comments could be made about the Schools and Colleges Music Festival which is also held annually, I do not feel the same emphasis should be made now until one knows what the Permanent Presidential Commission on Music and Dance is going to do about re-organizing this festival which in their own words has become nothing more than a festival of choirs.

The Conservatoire of Music leadership has the interest and the will to draw most of the people interested in all music under its umbrella. Since it is an NGO, it can draw to itself significant numbers of volunteers who have some of the talents needed in improving music performance. Many have been working in isolation, but they have done very good work in ethnomusicology.

This can be used to mount research, training and extension work in upgrading ethnomusicology. Since its leadership is intertwined with the leadership of the Music Society and the Presidential Commission on Music and Dance, and it is extensively involved in the Music Festival, there should not be conflict of interest in such a role. Ironically significant numbers of specialized ethnomusicologists did not offer their services to the Conservatoire since its previous leadership was not interested in ethnomusicology.

I would like to conclude this section on the framework for funding by emphasizing that the Foundation should play the role of a broker. It should informally get some of the people active in the field of culture and potential supporters to get together and think through some of the possible funding ideas. I am not a specialist on the internal work methods of the Foundation, but I have been struck by the fact that many of the people I talked to held the view that the Foundation was in a strong position to give the coordinating role suggested above appropriate leadership. I believe there will be positive response from the state cultural institutions, the academics, the foreign donors, the private sector, missionaries, not to talk about the artists themselves.

For too long the field has lacked any serious intellectual input into coordination of cultural activities. Some of this will come from the Department of Culture hopefully, but chances are they will be more interested in programming visible activities and not the hard research and programming of cultural activities which contribute to the dignifying of traditional culture so that it can be considered by the national psyche in fusing a national culture.

5.3. POSSIBLE PROJECTS.

The following are the projects which this consultancy has identified as desirable in the field of supporting traditional culture and its revitalization pursuant to the structures of the terms of reference.

They are organized under cultural preservation, cultural revitalization, cultural dissemination, and culture and development. This is a descending order of importance in terms of priority and feasibility.

In each of the subcategories, the projects activities are ranked in the same manner.

5.3.1. CULTURAL PRESERVATION.

5.3.1.1. DOCUMENTATION OF ETHNOMUSICOLOGY PROJECT.

The objectives of this project would be to:-

1. Inventory the existing traditional music specialists.
2. Inventory existing collections of traditional music within the country and without.
3. Identify existing gaps in collection of traditional musics.
4. Set up a research system to record the music gaps identified.
5. Set up a subproject on the notation of the existing music and those to be collected.
6. Prepare and publish teaching materials in traditional music for primary, secondary and university level training and for general readers.
7. Evaluate traditional music teaching techniques, institutions and individuals and show how they can be related to the educational and national performance systems.
8. Organize certification of traditional music training and performance.
9. Establish a traditional music listening centre as well as making the legally required national deposits of all musics identified.

Supervising Institution.

The Conservatoire of Music.

Related Research Institutions.

1. Presidential Commission on Music and Dance.
2. Department of Music - Kenyatta.
3. The Voice of Kenya.
4. Mennonite Mission
5. Baptist Mission.
6. Institute of African Studies - Nairobi.

7. Departments of Literature (Nairobi and Kenyatta)
8. Nairobi Music Society.
9. Department of Culture.

Possible Funding Agencies.

1. French Cultural Centre.
2. Goethe Institute.
3. U.S.I.S.
4. Lily Foundation
5. British Council.
6. Mennonite Mission.
7. Baptist Mission.
8. Ministry of Education.
9. Ministry of Culture and Social Services.

Special Comments.

I consider the problem of notation the most serious in this project. Fortunately, some discussions during the consultancy have led to the identification of Dr. Mary Oyer as a specialist in the notation of African music. She is at Goshen College, Goshen, Indiana, U.S.A. The Mennonite Mission could get her out here to head a project such as this on request. She is also linked to the Lily Foundation and could get some funds.

Annetta Miller of the Mennonite Mission here is competent and could be made available by her organization. She has just finished a textbook for schools on traditional folk songs.

Nathan Corbitt of the Baptist Mission who has done a lot of collecting on Giriama music, would be useful since he can bring to the project some trained personnel from his mission. He is finishing a Ph.D. on the music of the Giriama.

Ruth Mulindi has just finished a Masters Degree at Belfast on Maragoli children's songs.

All the staff of the Department of Music at Kenyatta have done research on some aspects of the traditional musics and should be included. The Inspectorate of Music in the Ministry of Education could contribute some people. At the Conservatoire of Music, there are many individuals who could be drawn into the project.

5.3.1.2. DOCUMENTATION AND TRAINING IN MATERIAL CULTURE PROJECT.

The objectives of the project would be to:-

1. complete the collection of the traditional material culture by the Institute of African Studies.
2. publish a methodological guide on collecting material culture.
3. Support public exhibitions of the material culture.
4. Prepare and publish primary, secondary and university teaching materials on Kenyan material culture.
5. Publish a specialized text on the technical aspects of the material culture, including design parameters.
6. Support graduate training of material culture specialists.
7. Support material culture training in teacher training colleges.

Supervising Institution.

1. Institute of African Studies. University of Nairobi.

Related Research Institutions.

1. The Museums of Kenya.
2. The National Archives.

Possible Funding Agencies.

1. French Embassy
2. Goethe Institute
3. U.S.I.S.

Special Comments.

The most serious issue for the Institute's material culture collection is space to house them. If at some future date the Foundation is in a position to do something about this, it would be extremely useful if tied to a CULTURAL MUSEUM. I understand this is not within reach at the moment.

The researcher handling this collection has done some unique pioneering work. It is the only work of its kind in the nation. It is of such important national interest that it should be disseminated in the shortest possible time, so as to get into the intellectual mainstream of the nation.

A nation can not rely on one specialist, however good. Future specialists will need to be trained - initially abroad. This can be tied to the production of teachers for teacher training colleges.

5.3.1.3 TRAINING PHYSICAL PRESERVATION PARA-PROFESSIONALS PROJECT.

The objective of this project would be to:-

1. Train para-professionals in the technical preservation of paper, video, discs, tapes, and other materials used in modern informatics.
2. Train para-professionals in the physical preservation of paintings and sculptures.

Supervising Institutions.

1. The National Archives.
2. The Museums of Kenya.

Research Institutions.

Same.

Possible Funding Agencies.

1. British Council
2. U.S.I.S.
3. French Embassy

Special Comments.

The Director of the National Archives has identified the technical preservation area as of great shortage in his organization. He does not see any training potential locally. The Director of the National Museums has systematically trained ^{personnel} over the years in areas of physical preservation, some inhouse, and others abroad. Since there is some conflict on demand as well as on the numbers of available manpower and their distribution, / ^{the two institutions} should jointly work out the numbers and categories needing training.

There also is some controversy on whether such training is available in other Third World countries. They should jointly resolve this.

5.3.2. CULTURAL REVITALIZATION.

5.3.2.1. DOCUMENTATION AND PUBLICATION OF ORAL LITERATURE.

The objectives of this project would be to:-

1. Transcribe, catalogue and publish all the oral literature materials held by the Departments of Literature and History at Kenyatta University College and the University of Nairobi / ^{the} Creative Arts Centre, Kenyatta and ^{the} Institute of African Studies - Nairobi.
2. Transcribe, catalogue and publish materials held by the Ministry of Education-Examinations Council, High Schools and Teacher Training Colleges.
3. Transcribe, catalogue and publish special oral literature materials held by individuals like Mr. H.O. Anyumba of the Department of Literature - Nairobi.
4. Search for other unidentified collections which should be transcribed, catalogued and published.

Supervising Institution.

University based committee of the Research Institutions below.

Research Institutions.

1. Departments of Literature and History. Nairobi and Kenyatta.
2. Institute of African Studies. Nairobi.
3. Creative Arts Centre. Kenyatta.
4. Kenya Oral Literature Association.
5. Historical Association of Kenya.
6. Department of Linguistics and African Languages-Nairobi.
7. Ministry of Education.

Special Comments.

There are too many holdings of oral literature which have not been transcribed, catalogued and indexed and texts published. As a result, researchers and students continue duplicating collections already made.

The researchers claim that the bottleneck is simply a shortage of money for this work in the normal budgets. The collection duplication is a waste and should be eliminated by making all the collected materials known to all interested parties.

5.3.2.2. FUSION ORCHESTRA PROJECT.

The objectives of this project would be to:-

1. Identify groups who are involved in the composition and performance of fusion music defined as either music influenced by western, oriental and African traditional music or synthesis of the many African traditional musics.
2. Organize the performance and broadcast of such music.

Supervising Institutions.

1. Conservatoire of Music.

Related Research Institutions.

1. ARTCO
2. Bomas of Kenya
3. Nairobi Music Society.
4. Creative Arts Centre, Kenyatta.
5. Department of Music, Kenyatta.
6. African Heritage.

Possible Funding Agencies.

1. British Council
2. U.S.I.S.

Special Comments.

The purpose of this project is to get performances of already composed fusion music performed to wider audiences. Since the institutions identified already have some music, it will essentially be organizational and may require some extra funding for securing of traditional instruments which are in short supply.

5.3.2.4. INVESTIGATION INTO THE EFFECTIVENESS OF CULTURAL FESTIVALS PROJECT.

The objectives of this project would be:-

1. To research the content, organization, representation and other administrative aspects of the district cultural festivals which are seen by the Department of Culture as the main institutions for the preservation, revitalization, development, and dissemination of "national" culture. This would be by case study method.
2. To suggest effective ways of organizing extension of culture.

Supervising Institution.

Ministry of Culture - Department of Culture.

Participating Institution.

Ford Foundation.

Special Comments.

There has developed in the Ministry of Culture the notion that the most effective way to get some kind of "national" culture created is to organize district cultural festivals. The Festivals which have taken place to date are not district in focus, and it is debatable what the contribution of Nairobi based groups is.

Clearly the most successful Festival to date in terms of local support is Vihiga, which gets large technical inputs from specialists from the area. It should form a central case study. It has gone on for more years than the others. Ramogi has gone on without ministerial involvement. It should be studied for contrast. Baringo raised many issues about the role of outsider groups. It would also be a useful case study.

5.3.3. CULTURAL DISSEMINATION.

5.3.3.1. EXTENSION OF DRAMA PROJECT.

The objectives of this project would be to:-

1. Support University based drama groups to perform in the rural areas.
2. Support private drama groups based in the urban areas to perform in rural areas.
3. Support bona fide traditional drama dance groups to perform to national audiences in the large urban centres.
4. Support the broadcasting of such performances.

Supervising Institutions.

1. Representatives of Creative Arts, Kenyatta; Department of Literature, Nairobi; and SAMFO and VoK.

Participating Institutions.

1. Department of Literature, Nairobi.
2. Creative Arts Centre. Kenyatta
3. SAMFO.
4. Voice of Kenya.
5. Department of Culture.
6. Ministry of Education - Drama Inspectorate

Possible Funding Institutions.

1. UNESCO.
2. Swedish Embassy.
3. Goethe Institute
4. French Embassy.
5. USIS.
6. British Council.
7. Private Sector.
8. Department of Culture.
9. Ministry of Education - Drama Inspectorate.

Special Comments.

The purpose of this project would be to facilitate the travelling of urban based drama groups to give plays outside the urban areas. There are essentially two reasons this is important. The first is to show the rural schools some of the plays set for drama courses. Many of the schools cannot travel to see these in Nairobi, when they are performed.

By broadcasting these, VoK would also be making them reach a few more students and the general non-theatre going public.

The second reason is essentially a skill improvement role, where the Nairobi based groups will show some of the dramatists in the countryside modern drama techniques in live performances. This project would also identify specialists in rural areas in traditional dance/drama and perform with them. The rural groups should be funded to travel to Nairobi and other urban areas to give performances, which would be broadcast by VoK. They also have a role in teaching modern drama groups classical tradition performing.

This is essentially a project whose main funding concerns will be transport. Some of the concerned organizations have conceived of very expensive theatre buses. Perhaps, these are out of the cost reach of the Foundation. Yet ordinary busing of theatre groups is a cost whose initial investments can be funded and recovered if the groups do not give free performances.

As far as VoK is concerned they can get better drama if they use the already existing groups' performances. They may need straight budget support to duplicate the broadcast tapes for depositing. For them to undertake production of some of the plays would be too expensive.

It seems to me that this project lends itself to support by the private sector which could be organized to donate transport.

5.3.3.2. INDIGENOUS PROFESSIONAL THEATRE PROJECT.

The objective of this project would be to:-

1. Help SAMFO to plan the start of indigenous professional theatre. This will include inventory of existing talent, facilities, study of the potential audience and marketing strategies.
2. Produce and publish a detailed inventory of dramatists, qualifications and previous performances.

Supervising Institution.

1. SAMFO.

Participating Institutions.

1. Department of Literature - Nairobi..
2. Creative Arts Centre - Kenyatta.
3. Tamaduni.
4. Little Theatre - Mombasa.
5. Pheonix Players - Nairobi.
6. Donovan Maule - Nairobi.
7. Department of Culture.
8. Ministry of Education - Drama Inspectorate

Funding Institutions.

1. French Embassy.
2. Goethe Institute.
3. Department of Culture.

Special Comments.

SAMFO is exploring the possibility of starting a professional theatre company. There has not been any detailed study which would enable proper planning of this. As part of generating that data, the project should be useful in documenting the drama talent in the country. This should be published commercially for general information by dramatists and drama consumers.

5.3.3.3. LOCAL PUBLISHING SUPPORT PROJECT.

The objectives of this project would be to:-

1. Help local publishers build up their capacity.
2. Get cultural materials that have been identified in other sections of this report published locally.
3. Support the distribution of some of these materials to schools which cannot afford them.

Supervising Institutions.

1. Society of Kenya Publishers.
2. Kenya Book Foundation.

Participating Institutions.

1. Society of Kenya Publishers.
2. Kenya Book Foundation.
3. The Conservatoire of Music.
4. The Departments of Literature and History, Nairobi and Kenyatta.
5. Ministry of Education.
6. Department of Culture.
7. SAMFO.

Possible Funding Organizations.

1. French Embassy.
2. Goethe Institute.
3. Private Sector.
4. USIS.
5. Ministry of Education.
6. Department of Culture

Special Comments.

The Foundation has already had discussions with both the Society of Kenya Publishers and the Kenya Book Foundation.

The funding of projects which they have discussed should allow for the inclusion of traditional cultural materials which are in short supply as it is.

5.3.3.4. SCULPTURE AND PAINTING SUPPORT PROJECT.

The objectives of this project would be to:-

1. Inventory the Kenyan painters and sculptors particularly in teacher training colleges and high schools.
2. Prepare materials for teaching, painting and sculpture at primary, secondary, teacher training colleges and university levels.
3. Support the exhibition of the art from the teacher training colleges and the high schools in the large urban centres, particularly Nairobi.
4. Support the professional activities of the Kenya Artists and Designers Association.

Supervising Institution.

Kenya Artists and Designers Association.

Participating Institutions.

1. Department of Culture.
2. Department of Fine Art - Kenyatta.
3. Ministry of Education - Art Inspectorate.
4. Department of Culture - Visual Arts Division.

Possible Funding Institutions.

1. French Embassy.
2. Goethe Institute.
3. British Council.
4. USIS.

Special Comments.

The bulk of the painting and sculpture work is being done in the teacher training colleges and the high schools. Its documentation and inventory would enable the preparation of teaching materials for all school levels as well as materials for the general public on the best of Kenyan art. This should be documentation for preservation since some of the art leaves the country, never to be seen again.

Institutions like the French Cultural Centre are interested in showing this art, but they have not found a formula for identifying the range. This project should also be used to activate the Kenya Artists and Designers Association which never recovered from the controversies over the National Gallery in 1981.

5.3.4. CULTURE AND DEVELOPMENT.

The possible projects identified under cultural preservation, revitalization, and dissemination, address themselves primarily to culture and development at the national level, interacting with the rest of the nation. There is the issue of what to do in culture at the local level for the development of the local communities. The national and donor agencies do not know very much about this for several reasons. The delivery institutions of local culture - folk media - are hard to identify. It is also hard to program messages into them for dissemination. It is not easy to know what messages they generate on their own either.

The problems of handling folk media groups are further complicated in the Kenyan situation by the existence of the very powerful and politically oriented traditional groups, who are the building blocks of the local political leadership. In this context, I can only recommend to the Foundation a study. I would not recommend that they fund any of the existing so called traditional dancers - generally assumed to be folk media groups.

5.3.4.1. FOLK MEDIA STUDY PROJECT.

The objective of this project would be to:-

1. Study whether folk media groups in fact exist in the rural areas as distinct from the harambee traditional groups, whose cultural activities are tied to the local political process.

Participating Institution.

1. Department of Sociology - Nairobi.
2. Institute of African Studies.
3. Department of Literature - Nairobi.
4. Creative Arts Centre - Kenyatta.

APPENDICES

Appendix 1.

ITINERARY FOR 1979 UNIVERSITY OF NAIROBI
FREE TRAVELLING THEATRE

DATE	TOWN	MORNING	AFTERNOON	EVENING
Sept. 4th	Naivasha	Naivasha H. Sch. 11 a.m.		
	Narok			Narok Sec. Sch. 5 p.m. (open air)
5th	Bomet	Bomet Tech. Sch. 11 a.m.		
	Kilgo- ris			Kilgoris Sec. Sch. 8 p.m.
6th		Cardinal Otunga H. Sch. 11 a.m.	Kisii H. Sch. 4 p.m.	Kisii T.T.C. 8 p.m.
	Kisii			
7th		Nyabururu Girls H. Sch. 11 a.m.		
7th	Homa		Asumbi Girls H. Sch. 3 p.m.	Asumbi T.T.C. 8 p.m.
8th		Ogande Girls H. Sch. 10 a.m.	Mbita Sec. Sch. 4 p.m.	
9th	Bay	Homa Bay H. Sch. 10 a.m.		
	Kendu Bay		Gendia Sec. Sch. 3 p.m.	
	Oyugis			Agoro Sare H. Sch. 8 p.m.
10th		Nyakach Girls Sec. Sch. 11 a.m.	Ahero Girls H. Sch. 4.30 p.m.	Kisumu Tech. Sch. 8 p.m.
	Kisumu			
11th		R e s t	d a y	Nyang'ori Boys 8 p.m.
12th	Maseno	Bunyore Girls H. Sch. 10.30 a.m.	Maseno Govt. 5 p.m.	Siriba T.T.C. 8 p.m.
13th	Siaya	Lwak Girls Sch. 11 a.m.	Ng'iya Girls H. Sch. 3 p.m.	St. Mary's Yala 8 p.m.
14th	Mumias	Mumias Boys Sec 10 a.m.	Mumias Sch. For the Deaf 2 p.m.	Butere Girls H. Sch. 8 p.m.
15th	Kakamega	Musingu Iirhembe 10 a.m.	Kakamega H. 3.30 p.m.	Eregi T.T.C. 8 p.m.

DATE	TOWN	MORNING	AFTERNOON	EVENING
16th	Kakamega	Chavakali Sec. 11 a.m.	Kaimosi Girls Sec. Sch. 3 p.m.	Kaimosi T.T.C. 8 p.m.
17th	Webuye	Lugulu Girls H. Sch. 11 a.m.	Chesamisi Sec. 3 p.m.	
18th	Kape- nguria		Nasokol Sec. Sch. 2 p.m.	Chewoyet 5 p.m.
19th	Kitale	Kitale Day Sec. Sch 11 a.m.		Little theatre 8 p.m.
20th	Eldoret	Turbo Girls Sec. Sch. 11 a.m.	Outside Mayor's Parlour	Moi Girls Sec. (highlands) 8 p.m.
21st	Nakuru		Afraha Sec. Sch. 2 p.m. Menengai H. Sch. 4.30 p.m.	Social Hall 8 p.m.
22nd	R e s t	d a y		Egerton College 8 p.m.
23rd	Nyahururu		Nyahururu Sec. Sch. 3.30 p.m.	County Council Hall 8 p.m.
24th	Nyeri		Kamwenja T.T.C. 2 p.m. Nyeri Tech Sch. 4 p.m.	Nyeri Cathedral (Municipal Hall) 8 p.m.
25th	Karatina	Kagumo H. Sch. 10 a.m.	Panafrica 2 p.m.	
	Kerugoya			Kerugoya Girls Sec. Sch. 8 p.m.
26th	Embu		St. Mark's T.T.C. 3 p.m.	Kyeni Girls 8 p.m.
27th	Kitui		St. Angela's Sec. Sch 2 p.m. Mulango Girls 5 p.m.	Kitui Sec. Sch. 8 p.m.
28th	Mutomo		Harambee Sec. 2 p.m.	Ikutha Sec. Sch. 4.30 p.m.

DATE	TOWN	MORNING	AFTERNOON	EVENING
29th	Mombasa		Shanzu T.T.C. 5 p.m.	Little theatre 8 p.m.
30th	"	Kwale Sec. Sch. 10.30 a.m.	Aga Khan Sec. 2.30 p.m.	Matuga Girls 8 p.m.
Oct. 1st	"	Star of the Sea 11 a.m.		Govt. Training Inst. 8 p.m.
2nd		R e s t	d a y	
3rd	Mwatate		Wundanyi (open air) 3 p.m.	Kenyatta H. Sch. 8 p.m.
4th	"	Dr. Aggrey H. Sch. 10 a.m.		
4th	Voi		Voi Sec. Sch. 3 p.m.	
5th	Kajiado	Olkejuado Sec. Sch. 10 a.m.		
"	Machakos		Machakos Boys Sec. Sch. 3 p.m.	Mumbuni H. Sch. 8 p.m.
6th	Kangundo	Misyani Girls 10 a.m.	Kangundo H. Sch. 3 p.m.	Tala Secretarial 8 p.m.
7th	R e t u r n	t o	c a m p u s	

Appendix 2. ESTIMATES FOR THE 1979 UNIVERSITY OF
NAIROBI FREE TRAVELLING THEATRE

(Revised on 14 days)

1. TRANSPORT:	
a) Hiring the University Bus at Shs.2.50 per Km for about 4,000 Km	10,000.00
b) Driver's allowance at 50/= per day for 14 days	700.00
c) Fuel for the Bus	7,000.00
d) Repairs	4,500.00
2. ACCOMODATION AND FOOD:	
a) On Campus for rehearsals from 8th July to 3rd September 1979 for 18 actors at Shs. 1,200/= per head	21,600.00
b) (i) Accomodation allowance on route for 18 actors at 35/= per head for 14 days	8,820.00
(ii) Food for 18 artists on route for 14 days at the following rates: Breakfast @ 10/=	
Lunch @ 20/=	12,600.00
Super @ 20/=	
3. ARTISTS FEES:	
i) 18 artists at Shs. 20/= per day per head for 58 days (July 8th to September 3rd)	20,880.00
ii) 18 artists at Shs. 20/= per day per head for 14 days on trip	5,040.00
4. PROPERTIES:	
a) 3 Padlocks and a chain	250.00
b) Properties for Plays	5,000.00
5. COSTUMES:	
a) Costumes for 8 Plays	2,750.00
b) Travelling Theatre shirts including dyeing, blocking and printing of Travelling Theatre emblem plus stitching for 19 artists (18 artists plus 1 Director) at 200/= each shirt	3,800.00
6. PUBLICITY:	
a) (i) Photographs	2,000.00
(ii) Program Pamphlets 1,000 copies @ 5/=	5,000.00
b) (i) Poster Designer's Fees	500.00
(ii) Posters	4,000.00
(iii) Cartographer's Fee	100.00
7. EMERGENCY FUNDS	3,500.00
8. MISCELLANEOUS:	3,000.00
TOTAL	118,520.00

Appendix 3. DEPARTMENT OF CULTURE BUDGETS.

HEAD	D E T A I L S	SUMMARY OF RECURRENT EXPENDITURE 1982/83				BALANCE K. SHS.	EXPENDITURE K. SHS.	EXPENDITURE K. SHS.	BALANCE K. SHS.
		1981/82 ALLOCATION K. SHS.	EXPENDITURE K. SHS.	BALANCE K. SHS.	ALLOCATION K. SHS.				
916	Headquarters Administrative	1,382,000.	1,332,358.40	49,641.60	1,006,040.00		1,692,189.70		-686,149.70
918	Division of Oral Traditions	769,000.	347,381.35	421,681.65	165,540.00		151,642.70		13,897.30
917	Division of Cultural Heritage	378,000.	256,327.90	121,672.10	112,400.00		113,053.10		- 653.10
920	Division of Performing Arts	532,000.	457,207.75	74,792.25	172,000.00		115,143.30		56,856.70
666	Division of Visual Arts	366,000.	367,241.35	- 1,241.35	190,800.00		162,545.35		28,254.65
	TOTAL	3,427,000.	2,760,516.75	666,483.25	1,646,780.00		2,234,574.15		- 587,794.15

HEAD	D E T A I L S	1981/82 SUMMARY OF DEVELOPMENT EXPENDITURE.				1982/83	
		ALLOCATION	EXPENDITURE	BALANCE	ALLOCATION	EXPENDITURE	BALANCE
		K.SHS.	K.SHS.	K.SHS.	K.SHS.	K.SHS.	K.SHS.
918	Division of Oral Traditions	380,000.00	50.00	379,950.00	140,000.00	40,882.65	99,117.35
919	Division of Cultural Heritage	500,000.00	166,535.70	333,464.30	500,000.00	265,182.80	236,817.20
920	Division of Performing Arts	260,000.00	200,000.00	60,000.00	160,000.00	50,000.00	110,000.00
921	Division of Visual Arts	455,200.00	126,939.45	328,260.55	500,000.00	188,912.75	311,087.25
	TOTAL	1,595,200.00	493,525.15	1,101,674.85	1,300,000.00	542,978.20	757,021.80

SUMMARY OF RECURRENT EXPENDITURE, 1983/84

HEAD	D E T A I L S	ALLOCATION	EXPENDITURE	COMMITMENTS	BALANCE
916	Headquarters-Administrative Services	844,000.00	859,469.25	N I L	- 15,469.25
918	Division of Oral Traditions	76,000.00	52,746.35	N I L	23,253.65
920	Division of Performing Arts	82,000.00	69,425.40	700.00	11,874.60
921	Division of Visual Arts	114,000.00	107,061.95	N I L	6,938.05
	TOTAL	1,116,000.00	1,088,702.95	700.00	26,597.05

DEVELOPMENT EXPENDITURE, 1983/84

NO FUNDS ALLOCATED.

Appendix 4.

PRESIDENTIAL NATIONAL MUSIC COMMISSION MEMBERS.

Dr. Washington A. Omondi	-	Chairman
Boniface Mganga	-	Secretary
Senoga - Zake	-	Member
Peter Kibukosya	-	Member
Gerishom M. Manani	-	Member
George Kakoma	-	Member

Appendix 5.

PRESIDENTIAL NATIONAL MUSIC COMMISSION CONSULTANTS.

P.M. Munene - Deputy Secretary OP

Prof. P.M. Mbithi - Deputy VC. UoN.

H.O. Anyumba - Senior Lecturer Dept. of Literature UoN.

Dr. Ben Kipkorir - Director Institute of African Studies UoN.

Dr. A.Darkwa-Research Fellow - Institute of African Studies UoN.

Appendix 6.

INDIGENOUS CULTURAL GROUPS.

1. Mbaviki Entertainers
2. Kenya Schools Drama Association - Committee 1984 - Mr. Ichaura Ndagu.
3. Creative Arts Centre -
4. Dramatic Associates - Tirus Gathwe
5. Darubini Players
6. Kenya Youth Association
7. SAMFO
8. Blowing Horns Drama Club - (Mathira Nyeri) Chairman, Anthony Mwangi Kabatu, Secretary, Ephantus Mwangi Miano.
9. Jericho Dancers
10. Sounds of Africa
11. Wananchi Arts/Wananchi Theatre Group
12. The Free Travelling Theatre
13. Nairobi University Players
14. National Theatre Company
15. Tamaduni Players - Mrs. Janet Young/Mrs. Mumbi Kinyatti
16. Kamiriithu Theatre
17. Literature Students Association of Nairobi University
18. Performing Arts Student Group of Kenyatta University College
19. Kibera Sukuti Dancers, Wasi Wasi Club, Kibera, Nairobi.
20. Nairobi Sukuti Dancers - Donald Alukwe
21. Sukuti Traditional Groups - James Akena
22. Makadara Sukuti - John Godia
23. Juja Sukuti - Adriano Amwanyi
24. Kilimani Sukuti - Lawrence Isiaho
25. Leopards Sukuti Escort - Adriano Mitalo
26. Horizon Players -
27. Theatre Arts Kilungu - Seremba Bwanika
28. Elimu Players
29. Theatre Arts Students -
30. Musician Copyright Society of Kenya Ltd. - Mr. Simpson, Mr. S. N. Ndemange.
31. Musician Performing Rights Society of Kenya - Juma Toto
32. Performing Rights Society of Kenya
33. Kenya Anglican Youth Organization
34. Roots
35. Wazalendo Jazz Band/Utamaduni - Daudi Kabaka
36. Post Office Cultural Group
37. Kenya Breweries Drama Company

38. Kisumu Drama Conservatory - Marcia Arunga
39. Ramogi Writers and Drama Society
40. Usuli Foundation Players (Nakuru)
41. Railway Players - Kottia Tsotsi
42. Sehemu ya Utungaji of the University Library -
43. Basement Players (?)
44. Arts 83
45. Kolpings Family Drama Group - Kibacia Gatu
46. Hodari Boys Club
47. Drama in Education
48. Inter African Theatre Group
49. Travelling Theatre Group Company
50. Audio Visual Media Practitioners Association
51. UTU - Onyulo Sidede
52. African Heritage
53. Tumaini Theatre Group
54. Shagari Players
55. Sukutua (Mombasa)
56. Monano Cultural Troupe (Kaloleni, Kilifi)

Appendix 7.

SAMFO OFFICE HOLDERS.

Wakanyote Njuguna - Chairman
Lillian Wanjiru (Lawyer) - Secretary
Gerry Okungu (Treasurer)
Kavetsa Adagala (Asst. Treasurer)

COMMITTEE MEMBERS.

Francis Imbuga
Odingo Hawi
Charity Ngugi
Wanjiku Mwotia
Onyango Ogutu

Appendix 8.

SOCIETY OF KENYA PUBLISHERS.

Member Firms.

1. Uzima Press - Rev. Horace Etemesi
2. Trans-africa Book Distributors - John Nottingham
3. Jomo Kenyatta Foundation - J. Sang.
4. Stellascope - Hillary Ngwe'no
5. Kenya Literature Bureau - Sammy Lang'at
6. Bookwise - Leonard Okolla
7. Mowa - Mohammed Bwana.
8. Shungwaya Publishers Ltd. - Abdullahi Nassir
9. Evangel Publishing House - Robert J. Skinner
10. Comb Books - David Maillu
11. Mid - Teki - Ngotho wa Kariuki
12. Simba Publicity and Book Services - S. George
13. Seven Lakes Publications - James Ndungu
14. Anyange Press - Grace Ogot

Appendix 9.

ART - CO. ORIGINAL COMMITTEE. OCTOBER - DECEMBER, 1983

J.D. Chege	-	Chairman
J. Rogoiyo	-	Secretary
Waigwa Wacira	-	Treasurer
Okech Owiti	-	Member
George G. Beuttah	-	Vice Chairman
Timothy Gathirimu	-	Member

Appendix 10.

ART - CO. OFFICE HOLDERS JANUARY 1984

David Amunga	-	Chairman
Waigwa Wacira	-	Vice Chairman
S.M. Beuttah	-	Secretary
Fundi Konde	-	Treasurer
Aggrey Jessa Maywaya	-	Member
Mike Sande	-	Member
Livingstone Amaumu	-	"
Stephen Irungu	-	"
Wariara Kariuki	-	"

Appendix 11. PRIVATE SECTOR COMPANIES

1. Mr. B.M. Gecaga,
Chairman,
B.A.T. Kenya Ltd.,
Box 30000,
NAIROBI.
Tel. 555555
2. Mr. Raphael Waita,
General Manager - Administration,
Caltex Oil (Kenya) Ltd.,
Box 30061,
NAIROBI.
Tel. 332200
3. Dr. Ben Kipkorir,
Chairman,
Kenya Commercial Bank,
Box 48400,
NAIROBI.
Tel. 336681
4. Mr. P. Singh,
Managing Director,
Coca-Cola Bottling Co. of Nairobi,
Box 18034,
NAIROBI.
Tel. 555277
5. Mr. A.A. Ekirapa,
Chairman,
Nation Printers & Publishers Ltd.,
Box 49010,
NAIROBI.
Tel. 27651
6. Mr. B.H. Hobson,
Chairman,
Kenya Breweries Ltd.,
Box 30161,
NAIROBI.
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Appendix 12.

FRENCH CULTURAL CENTRE, DEC. 1982 - MARCH 1984 - DRAMA PERFORMANCES.

March 1984

1. Twelfth Night
2. The Turns - P.N. Karuana

November 1983.

1. Sizwe Banzi is Dead - Konga Mbadu Group

October 1983.

1. Ad-Hoc Group - The Gods are not to Blame
Kottia Tsotsi.
2. Creative Art Performing
Troupe - The players by Kibitsu Kabatesi
3. Dramatic Association Introduction of E.A. Poetry
by Kitonga and Kariara.

July 1983.

1. John Ruganda
Master Harold and the Boys
2. Ad Hoc Group
The Gods are Not to Blame
3. Drama in Education - Wasambo Were.Makabeti

June 1983.

John Ruganda
Master Harold and the Boys

April 1983

1. Odingo Hawi, Man of Kafira by Imbuga

March 1983.

1. Railway Training School
Theatre Group - Richard Kottia Tsotsi - Married
Bachelor by Imbuga.

February 1983.

1. John Ruganda
The Marriage of Anan Sewa.

Dec. 1982.

Inter African Theatre. - Group - Kasoma Kabwe - Lobengula.

Appendix 13.

FRENCH CULTURAL CENTRE EXHIBITIONS DEC. 1982 MARCH 1984.

March 1984

Exhibitions.

1. Passport
2. Jacaranda

February 1984.

1. Fred Oduya
2. J.G. Mistry
3. Joseph Yiga Matovu

December, 1983.

1. Kibacia Batu, B.M. Chege
Henry Mundia, Patrick C. Kahari.

October, 1983.

1. Nadia Murage
2. John S. Mayiega
3. J. Katarikawe, N. Murange
E. Mwembe, A. Soi, T. Musoke

June, 1983.

1. Paintings - Soi
Munga

December, 1982.

1. Katarikawe.

Appendix 14.

GOETHE INSTITUTE ACTIVITIES 1982 - 83

A. Plays.

1. Caucasian Chalk Circle
Wanachi Theatre Group
Oct. 1 - 3 1982.
2. Ramogi Writers and Drama
Society. Simbi Nyaima
Play Adaptation - A. Bole Odaga
Dec. 8 - 9, 1982
June 24 - 25 1983
3. Wananchi Theatre Group
Government Inspector
July 8, 9, 11 - 12, 1983.
4. The Reign of Wangu wa Makeri
Henry Kahari and Patrick Kahari
January 26, 1984
5. Lighting Darkness
Drama Club of Oshwal Jain
Secondary School.
March 6 - 8, 1984
6. Dont Lump It
Wananchi Arts Group
March 13 - 15, 1984
7. Apartheid
Wananchi Arts Group
March 30 - 31, 1984

B. Exhibitions.

1. "We and my People"
Fred Oduya.
Dec. 7, Dec. 17, 1982
2. Stories in Batik Paintings. Nuwak.
Wamala - Nnyanzi
Jan. 18 - 28, 1983
3. Meet my Friends
Ezekiel Charles Sekano
April 12 - 22, 1983
4. People, Animal and Birds of Kenya
Wanjiru Gikonyo
May 3, 1983
5. People Creatures and Figures of Fable
Hezbon Edward Owiti.
June 28 - July and 1983
6. Samburu People and Their Neighbours.
E.P.E. Sukuro
July 19 - 22, 1983
(6th Exhibition)
7. Aspects of Kenyan Wildlife
Kamau Wango
Oct. 25 - 29 1983

C. Music.

1. Compositions on
Contemporary African Jazz
Ezekiel Charles Sekano
October 5, 1982
2. Same Nov. 23, 1982
3. The Litungu Player
Sifuna Wa Fwoti
May 14th 1983.

Appendix 15.

KENYA SCHOOL DRAMA ASSOCIATION

Chairman. Mr. Job Oshiako - Eastleigh Secondary School

Secretary Mr. Gerry Okungu

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or

Box 76607, Nairobi

Phone. 520582

Ministry Contact.

Mrs. Muchira - Inspectorate, Marshall's House.

Appendix 16.

VOK PRODUCTION COSTING.

26 MAJITU EPISODES

1. Research and Scripting	36,800
2. Raw Materials	986,600
3. Construction of Traditional Village	150,000
4. Shooting and Artist Fees	728,000
5. Processing and Printing	1,472,080
6. Technical Crew Fees	110,000
7. Miscellaneous	100,000
Total	<u>3,583,480</u>

MUTICON AMENDED COSTINGS

These assume research & scripting by existing drama group and VoK Staff to be used normal hours and shooting in natural setting.

Thus would drop items 1,3,4,6, and 7. The last one is meaningless

1. Raw materials	986,600
2. Processing & Printing	1,472,080
Total	<u>1,458,680</u>

Note: 1. The point is that by using existing talent and the like one can cut the production cost by more than 60%.

2. Furthermore, the costs on film and processing can, I am told be reduced by about 30 - 50%, if some donors are approached and they are not done commercially at LONDON.

Appendix 17.

VOK PRODUCTION COSTING

LETTERS TO UNCLE

1. Script	500.00
2. Narrator	500.00
3. Production Studies	500.00
Total	<u>1,500.00</u>

Appendix 18.

MISCELLANEOUS CULTURAL GROUPS.

1. Nairobi City Players
2. Mombasa Little Theatre Club
3. Nakuru Players
4. Takhto Arts
5. Theatre Group
6. Lavington Players
7. Conservatoire of Music
8. Nairobi Music Society
9. Phoenix Players

Appendix 19.

PAINTERS/SCULPTORS.

1. Daniel Njoroge
2. Elkana O. Ongesa
3. E. Sukuro
4. John Dianga
5. Fred Oduya
6. Kangaara muuru wa Njambi
7. Benson Apollo (Nyabondo)
8. Kabebai Kuria Kago - (Gaturi - Muranga)
9. Kibacia Gatu
10. J. Kariru
11. M.A. Mambo
12. C.N.K. Gombe
13. L. Mwaniki
14. G.P. Maloba
15. Wamalwa Nnyanzi
16. Wanjiru Gikonyo
17. H.E. Owiti
18. Kamau Wango
19. Joseph Yiga Matovu
20. B.M. Chege
21. Henry Mundia
22. Noni Gecaga
23. Patrick C. Kahari
24. Nadia Murage
25. John S. Mayiega
26. J. Katarikawe
27. E. Mwembe
28. A. Soi.
29. T. Musoke

Appendix 20.

KENYA ARCHEOLOGICAL AND ETHNOGRAPHIC RESEARCH AGENCY.

J.C. Onyango - Abuje - Director of Archeology

A.B.C. Ocholla - Ayayo - Treasurer and Director of Social Anthropology

Osaga Odak - Director of Ethnographic - Archeological Research

M. Seba - Director Cultural Anthropology

P.A. Nyong'o Director Political Anthropology.

Joel A. Onyango - Abuje - Director of Biological Anthropological Research
Division.

29. Eddah Gachukiah - Dept. of Literature. Nairobi
30. Ben Kipkorin - Kenya Commercial Bank
31. Robin Kimotho " " "
32. Kibacia Gatui - Kilimambogo Teachers College
33. Sukuro E.P. Etale - Strathmore College.
34. John Nkinyangi - IDRC
35. Jane Awinja Nandwa - Dept. of Literature. Kenyatta
36. A.M. Nderi - Min. of Culture and Social Services
37. Dan Gachiengo - Dept. of Culture
38. Mr. D. Marami - Dept. of Broadcasting
39. G.J. Siboe - Dept of Culture
40. Wanjiku Mwotia - SAMFO
41. Lucia Omondi - Dept. of Linguistics
42. Kavetsa Adagala - Dept. of Literature
43. W.A. Omondi - Presidential Commission on Music and Dance
44. S. Somjee - Institute of African Studies.
45. Seth Adagala - B.A.T
46. Muthoni Likimani - Noni's Publicity
47. Elimu Njau - Paa ya Paa
48. H.M. Kaibi - UNESCO. Kenya
49. G.W. Mahinda - Dept. of Culture
50. A. Gachoya " "
51. F. Mudida " "
52. W. Wahome - Dept. of Social Services
53. Ricky Gitahi - Dept. of Culture
54. Osaga Odak " "
55. Martin Wilkens - Swedish Embassy
56. J.C. Loerke - DANIDA
57. Kangaara muuru wa Njambi - Pangani Secondary
58. B. Ogot - Dept. of History. Kenyatta
59. G. Muriuki " " Nairobi.
60. A. Darkwa - Institute of African Studies.

61. S. Beuttah - ARTCO
62. F. Konde "
63. A.J. Maywaya "
64. Juma Toto "
65. Richard Leakey - National Museums
66. Timona Wanjala- Grad. Student. Kenyatta
67. John Dianga Obaso - Kagumo Teachers College
68. Katana Ngala - Ministry of Culture & Social Services
69. J.K. Ndoto " " "
70. M. Seba - Dept. of Culture
71. Reuben Mutiso - Architectural Association of Kenya
72. Kamau Karogi " " "
73. L. Kariru - Dept. of Fine Arts
74. C.N.K. Gombe " " "
75. M. Musembi - National Archives
76. K.C.A. Tallam - Dept. of Culture
77. Wahome Mutahi - Standard Group
78. A. Gichukie - Dept. of Culture
79. William Ochieng - Dept. of History. Kenyatta
80. H.S.K. Mwaniki " " "
81. P.N. Kavyu - Dept. of Music
82. G.G.M. Kamau - Dept. of Culture
83. Francis Imbuga - Dept. of Educational Communication Technology.
Kenyatta.
84. Ulrich Rothgangel - Goethe Institute
85. Jean Daniel Neveu - French Cultural Centre
86. Raphael Waita - Caltex
87. Kitili Mwendwa - Kenya Advertising Corporation
88. Greta Morris - USIS
89. Patrick J. Mackay - British Council.
90. D.H. Kiiru - Dept. of Literature
91. David Rubadiri " "
92. S. Waigwa " "

93. H.O. Anyumba - Dept. of Literature
94. Wanjiku Mukabi Kabira - " "
95. Mulwa - Creative Arts
96. G.M. Limdi - Pan African Bank
97. Sammy Lang'at - Kenya Literature Bureau
98. Kuldip Bhakoo - Donovan Maule
99. George Senoga - Zake - Dept. of Music - Kenyatta.
100. O.K. Mutungi - College of Arts and Humanities
101. J.M. Njiiri - National Bank
102. Ichaura Maigua Ndagu - St. Theresa
103. C.D. Carpenter - Jimba Credit.
104. Boniface Mganga - Presidential Commission on Music and Dance
105. Nanak Body Builders
106. Bachu Engineering
107. Barry Bhakoo - Donovan Maule Theatre.
108. Odingo Hawi - SAMFO
109. Gerry Okungu - Schools Drama Association
110. Mohammed Amin - Camerapix
111. Mohinder Dhillon - Africapix
112. Millicent Odera - Family Planning. Private Sector Programme.
113. John Kagiri - Little Theatre Club
114. John Oyer " " "
115. Peter Doernhoff " "
116. Joseph Tele - Monano
117. Mrs. Priscila Echaria - E.P.A.I.A.
118. Njeri Luseno - Little Theatre Club
119. Hon. Grace Ogot

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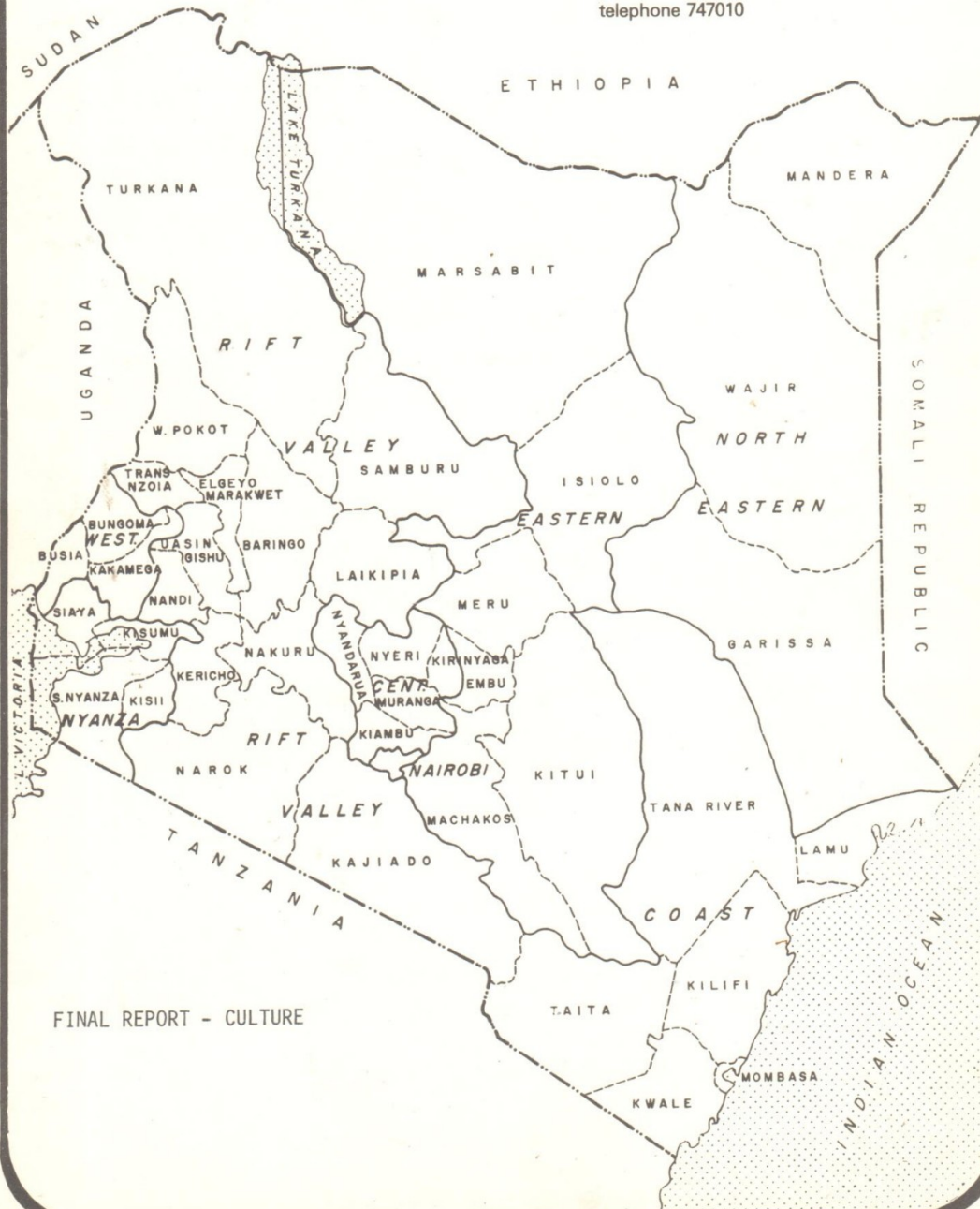


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CHAPTER ONE
INTRODUCTION

CHAPTER 1. INTRODUCTION.

This consultancy was given by the Nairobi office of the Ford Foundation, to help it "to assess, in the light of specific needs and opportunities in the cultural field in Kenya, as well as the Foundation's own objectives, and program experience in this program,

what the Nairobi office may do in the future in terms of complementing local Kenyan efforts in the fields of :-

- cultural preservation and revitalization,
- development of indigenous artistic talent,
- use of cultural media in community development."

It was further specified that the consultant would look into the following areas :-

- potential demand for proposed activity,
- possible contribution to Kenya's development,
- probability of Foundation funds making a significant difference,
- potential sensitivity of Foundation involvement,
- the likelihood of future self-financing or access to other funding sources.

Consultation was to be with the Foundation, relevant Government institutions, the university, / ^{the} mass media, cultural groups and associations, and donor agencies.

Appendix 21 shows the individuals interviewed and their associations. Only one affiliation is shown, but in many cases the same individual spoke for many organizations.

I am grateful to Prof. Goran Hyden, who supervised this consultancy with understanding. He brought to it a regional perspective, which sharpened some of the issues.

The consultancy work was done between February 6th 1984, and June 30th 1984.

The consultant initially talked to some of the individuals formally in charge of widely known public and private institutions. This facilitated the demarcation of possible interviews of other individuals in the cultural field.

After the initial interviews, extensive review of Ford Foundation documents was conducted. This led to the list of interviews being expanded. The Foundation documents were also useful in showing its area of concern.

The third stage was extensive discussions with the supervisor of the consultancy on the issues which had emerged up to that point. These discussions helped the consultant appreciate the Foundation's policies.

Final interviews were then conducted, and a report structure meeting with the supervisor of the consultancy was held before the preparation of the draft report.

I am grateful to many people who freely gave their time. Their contribution was invaluable in educating me in the nuances of culture.

CHAPTER TWO
THE CULTURAL SCENE IN KENYA

CHAPTER 2. THE CULTURAL SCENE IN KENYA.

Kenya does not have a formal cultural policy. This has led to conflict and confusion in cultural matters. It has also led to some individuals at different times arrogating to themselves the role of national guardians.

On attaining independence in 1963, Kenya did not move speedily to frame a cultural policy which would revitalise traditional cultures as Zimbabwe did. This lack of any policy statement or document covering culture made possible the continuation of the colonial cultural institutions in the mold they had assumed. They did not take on the role of preserving the cultural traditions of the many Kenyan peoples. Thus decades after independence musical bodies, theatre bodies and other artistic organizations still favour the foreign to the local and traditional.

Colonial Kenya had developed a fairly sophisticated network of cultural institutions, which on the whole catered to the tastes of the colonisers. By the fifties, many musical groups existed in Nairobi, Nakuru, Mombasa, Kisumu and other minor towns in the white highlands where the European settlers were concentrated. The Conservatoire of Music often travelled to the outlying towns to perform.

The coloniser's drama interests were taken care of by institutions like the Donovan-Maule in Nairobi and the Little Theatre in Mombasa. Amateur theatre groups existed in all the major towns. All the drama groups specialised in white theatre which more specifically was British. Support for these institutions was by the members who used the premises as community clubs, with stringent membership rules. It goes without saying that locals were not featured in these settings either as performers or, for that matter, as members who could enjoy the performances put up by others.

Very soon after independence, those whites who were able to support the theatrical and drama activities in the small towns began to concentrate in Nairobi and Mombasa, as most of their farms changed hands to Africans. This led to the demise of cultural groups in towns like Nyeri, Kericho, Kitale, Eldoret and Thika.

These cultural groups in the smaller towns were not replaced by others supported by the local communities, since most of the Africans moving into the farms surrounding those towns could not support the artistic life even if they were interested in perpetuating it in the colonial mold. Many were fairly poor relatively speaking. The rich farmers in the regions tended to live away from the farms.

One should further note that the educated Africans have been fairly mobile since independence, and it is not clear that their cultural focus has been on the towns which had cultural institutions, which they could have taken over. Nairobi is the only exception to this, since it is the capital and as we shall subsequently see, there has been prolonged attempts to take over its European cultural institutions.

By 1964, there was concern in political circles about the youth wingers, and the women's wings of the political parties, which had been very active in the nationalist movement.

Not all could get regular employment. Not all could get into the National Youth Service. Many politicians organized them into dancing groups, which became a permanent fixture in the political life of the country. These have stayed around so long that many now confuse them with traditional specialist performers. They are nothing of the sort. If anything, from their origins, it is not likely many of them knew of the pure traditional cultural forms. Most were recruited as youth wingers or women wingers since they were semi - urban. This accidental corruption of tradition has continued to the eighties.

Of course, the lot of traditional dancers has not always been supported by the state. From 1966, they were all required to register with the Community Development Department, since the government wanted to check some of the political uses they were put to. The fact that these groups which represented a 'corruption' of tradition got exposure meant that the traditional specialists did not get recognition since they did not fit into the new settings.

Most of the traditional culture institutions were related to rituals, which in the heady atmosphere of independence did not seem to have a place. Concern for them and their potential contribution to the synthesis of a national culture is a recent phenomena. Yet there is not one national institution which has identified them and come up with a method of using them in a national context.

There was a Museum at independence, then known as the Corydon Museum. It was not particularly well endowed. It was essentially a natural museum. This focus was to be replaced by concern with research on the origins of man by the seventies. By that time, the Museum was a first class research institution but not active on cultural revitalisation. The contrast to this is the Uganda Museum which has always been concerned with active cultural preservation. As a result, it has traditional dance/drama specialists who have been identified in all regions of Uganda and they continue the traditions which would have been lost. More significantly, the Uganda Museum teaches the traditions to young Ugandan performers and the teaching spills over to the Uganda National Theatre. The role of preserving traditional culture by daily performances by specialists has never been taken up by the National Museums of Kenya.

There was a minor office of government records at independence. This was to become the National Archives by an Act of Parliament in 1965. It is an important institution for cultural preservation, but for years, it has not defined its role clearly. It has sought to do research and supervise sites. This has led to conflict with the Museum and other institutions.

With respect to the Museum and the Archives, it is important to note that the model adopted by Zimbabwe where both functions are done by one body was not adopted here. The reasons were partly the focus of the Museum towards natural history and the fact that those setting up the Archives were in some respects thinking of a government reference library which would also do archival work.

The independent Government did not create a department of culture at the outset. It was not until 1970 that President Kenyatta instructed the Head of the Civil Service to create one. One officer was detailed to set it up, but nine years were to pass before it got significant numbers of headquarters personnel. It is going to field officers to some districts in 1984. These cultural officers will be charged with the responsibilities of looking after the cultural life of the districts they will be posted to.

As other societal institutions came of age by the seventies, there developed pressures for the country to localise as far as culture was concerned. One of the significant thrusts was the use of oral literature, which came out of the University, where the Department of Literature and the Department of History pioneered its use. This led to pushing the oral tradition research materials which came out of studies into the school system by the beginning of the seventies. The idea of such materials in the school system was not acceptable to many in society, who found a ready ally in a senior cabinet minister, who did not subscribe to the idea of following that scholarship to its logical end. This would give traditional culture a central role in national affairs.

From 1968, the Department of Literature put pressure on Government to take over the Kenya Cultural Centre, which had been established by the colonial government to service all races but which in effect discriminated against Africans. It was a private body which also controlled the National Theatre. An African had been appointed to run the National Theatre in 1968, but his attempts to get African groups to perform there were blocked. By 1970, he was replaced by a European. The issue of the Kenya Cultural Centre being private is yet to be resolved.

At the Museum, which from 1968 has been led by Richard Leakey - who is a Kenyan European - conflict over culture which at times was masked by racism peaked over the Directorship of the International Louis Leakey Memorial Institute of African Pre-History between 1977 and 1979, leading significant numbers of the then-trained Africans in Museum oriented subjects migrating to the Department of Culture, where they are underutilised in research.

The Department of Literature was to suffer drastically when it sought to pioneer community theatre in 1977. Its drama teachers had joined the community at Kamirithu in Limuru to start a community theatre. This group performed NGAHIKA NDEENDA (I WILL MARRY WHEN I WANT) which was seen by Government as extremely critical of the local elite. The play was in Kikuyu. It was rehearsed and performed between June and November 1977. Ultimately, the play was banned. The Chairman of the Literature Department, Ngugi wa Thiong'o was detained. Two of his colleagues had to go into exile in Zimbabwe, where they have used the Kamirithu model for local theatre.

In the Department of Culture, individuals who continued to agitate for the restructuring of the Kenya Cultural Centre, were contained by 1980.

When some individuals in the Department got the minister in charge to appoint what was seen by some as a radical committee to oversee the Cultural Centre, they were retired and others had to go to other jobs outside the civil service. Budgetary controls seeking to limit operations were imposed. A draft cultural policy paper was shelved on some tenuous grounds.

At the Archives, in 1981, the same kind of conflict between the conservative universalists and those who wanted much more nationalistic art shown, led to the abortion of the first ever planned national exhibition in the Archives gallery, which was supposed to be the start of a national gallery. Some of the individuals involved in this have been jobless for years.

This permanent conflict over the orientation of culture, some now believe is a thing of the past. Their reasons are among others the fact that the senior cabinet minister who seemed to be against traditional culture in all the struggles is no longer central in the political arena. The second reason seems to be the appointment of a Minister of Culture and Social Services who has considerable reputation for management and leadership. The third reason is simply that there are, after more than twenty years of independence, many more articulate consumers of culture who are not hostile to traditional culture.

Lastly, there is what borders on a golden past idea. The argument is made that many elites revert to tradition as a result of the culturally confused present. All these have some basis but we will not know to what degree until formal research on the issue is done.

What is clear to this consultant is the fact that the institutions which were perceived as hostile to traditional culture in the sixties are not now. This ranges all the way from the Conservatoire of Music to the Little Theatre in Mombasa. Many of the leaders of formal cultural institutions do agree that the future lies in some kind of fusion at two levels - across ethnic groups, and between the local and the international.

This type of thinking is reflected in some of the discussions going on among people in charge of aspects of culture. For example, the Department of Culture has been debating the language issue. It has also been lobbying for more funds and staff. It has sought visibility in organizing cultural festivals.

The formerly all white institutions have deliberately sought to broaden their leadership by including Africans committed to traditional culture. The Conservatoire's appointment of Dr. Omondi is important. In Mombasa, the Little Theatre has got local producers and is putting on African plays.

The political leadership has also taken a feather from the so-called radical position of the seventies. It is interesting to hear the Minister of Culture and Social Services decry the fact that Kenyan artists can only exhibit in Foreign Cultural Centres. This kind of talk was not tolerated before from members of the government.

Yet one is still faced with the issue of creating a national culture. Traditional culture is only a term used for convenience. All the different Kenya peoples, and there are between 50 and 77 different peoples depending on the specialist one wants to use, had their own culture. True, groups shared some aspects. The problem is what elements of the various traditions are to become the national culture? Furthermore, which level of culture is one to encourage the preservation and the revitalisation of? These questions cut into the heart of this consultancy, which is expected to address itself to culture and development.

Above, we have essentially discussed how some institutions which were significant enough to attract national interest did indulge in conflict over the content of the culture to be encouraged. This process did leave out the lives of the bulk of the people who did not take part in the national scene.

In the struggle for national institutions, the elites have neglected the folk cultural institutions. This has raised some questions among some funding organizations. The issue is whether there are tradeoffs between supporting formal western oriented institutions and folk culture. Folk institutions are looked at positively, since they do not on the surface appear to be coercive.

Folk cultural institutions are very hard to identify. But once identified, a specific message can be transmitted through them easily. However, the experience of the one agency which has attempted to use folk media in family planning, is not very encouraging. To begin with, it found that once program generated groups were taken out of the specific village setting, they lost their effectiveness. This was particularly so where the groups had been created to get one message across. In situations where they wanted to use groups already existing in society, the desired messages were not internalised by the groups. The messages had to be programmed and taught by consultants in communication, thereby making the whole exercise very expensive. There are conflicting ideas on the effectiveness of the messages so packaged, since they depend on the groups learning ability, internalisation and transmission.

A funding agency which does not run its programs on the ground would have serious costs in programming messages to be transmitted by folk media groups.

On the other hand, if folk media groups are to transmit the traditional cultural messages of their own experience, clearly there would not be any cost of packaging. There however, is no a priori test on whether these would help in building the community or not. Of course a funding agency could choose to support activity which by preserving and reviving a previously existing culture, with the normal borrowings which all living cultures do, would be considered as building that community.

There is an approach to folk culture which argues that to encourage it, particularly in countries like Kenya with so many different peoples, is to court disaster.

The burden of this argument is essentially that supporting folk institutions is solidifying ethnic groups, which in turn works against the creation of the larger nation state which is seen in positive terms. This hostile attitude towards folk culture is common in the intellectual life of this nation. Even where intellectuals have been involved in cultural festivals which are supportive of the folk institutions, they have insisted that these get formalised for performance sake. Thus circumcision songs are staged.

My own position is that there is need to first nurture the national institutions. This will enable them to consciously borrow from the tradition those things which are positive for the development of both the local and national communities. Funding priorities should be for those national cultural activities which, although in the formalistic western mode, are conscious of the need to borrow from the tradition. Funding should be consciously tailored to bringing the traditional specialist, equivalent national roles to their modern counterparts. Thus a national Conservatoire should give this nation the best of the local and the foreign.

In this process, I see some of the cultural forms of the many peoples becoming the building blocks of the national culture. For example, many of the children in school now do not even associate the sukuti dance with the Luhya. It has been nationalised in the same way the kayamba (Giriama reed rattle) has.

If the formal national cultural institutions do play their rightful role in intellectualising the cultural tradition without being dependent only on the western cultural institutions and values, I see room for synthesis.

In fact I see in the new push for Swahili in the schools a pointer to a future where culture is used for development more than in the past. The argument for using Swahili has come from intellectuals in the University, who argue its integrating role. It also comes from people in the public sector, who argue that to use Swahili is to get many more people into the national system, particularly for production purposes. It is also to break communication barriers. One of the dramatic evidences of utilising culture for development has come from the Ministry of Finance and Planning, which has created a whole division to look at how culture can be used for more effective development. They have started commissioning studies of all districts, to enable those charged with development to use the specific cultural setups in development work. This is new and healthy.

One should also note that the creation of the Presidential Commission on Music and Dance, as well as the beefing up of the Department of Culture, can be seen as evidence of the state's concern with culture for development. However, one should point out that the absence of public debate to date on a formal cultural policy has left many issues about attitudes of some of the national institutions unclear.

In summary, the absence of a national cultural policy has led to conflict among some of the national institutions about their role in the whole field.

There has also been conflict over the amount of traditional culture to be put in the national institutions. At times, this conflict has been masked by race issues.

The country has not emphasized folk media for local community development. This came about since most of the elites were convinced that such emphasis would slow the process of building the nation rather than aid in its creation. Preference has been given to the building of national institutions which are in recognized western forms. Recently though, there appears to be recognition of the fact that these national bodies should be informed by the African traditions.

CHAPTER THREE
THE PRINCIPAL ACTORS IN THE CULTURAL SCENE

CHAPTER 3. THE PRINCIPAL ACTORS IN THE CULTURAL SCENE.

This chapter will briefly discuss cultural institutions at the University, the state institutions with cultural responsibilities, private institutions from the colonial period, and finally, indigenous cultural groups.

3.1. UNIVERSITY BASED INSTITUTIONS.

3.1.1. DRAMA IN THE DEPARTMENT OF LITERATURE. UNIVERSITY OF NAITOBI.

The Department of Literature has housed the drama teaching unit, since there is not a Department of either Drama or Theatre Arts. It is envisaged that within the coming academic year, the University will start a Theatre Arts Department.

The Department of Literature has built up drama not just through teaching, but also through performing. It has created two institutions to extend drama from the classroom. These are the Free Travelling Theatre which is responsible for putting free performances all over the country. The Travelling Theatre Company was created to put up paying performances in Nairobi. Both were created in 1974.

The Department of Literature uses two lecture theatres in the Education Building for performances. It can also use the large Taifa Hall, but this hall is not really suitable for drama production. It has looked for funds for building a theatre complex, but these efforts have not been successful.

The Free Travelling Theatre has had funding problems. From 1974 to 1977, it was not systematically funded.

From 1977 to 1980, the University budgeted Shs.145,000. for it annually, but cost escalation led to the number of plays and time on the road being cut. Since then, no funds have been budgeted. Whereas Shs.100,000. was able to keep forty dramatists on the road for a month in 1977, by 1979 it could keep them on the road only for 14 days, as is shown in Appendices 1 and 2.

The concept of free theatre is threatened by these costs. The Department of Literature may have to rethink their approach and charge some of the attendants.

3.1.2. DRAMA IN CREATIVE ARTS CENTRE. KENYATTA UNIVERSITY COLLEGE.

This Centre was started in 1976, to service all the artistic and communication departments of the College. Since then the Centre has conducted multidisciplinary research on the cultures, dance dramas and oral literatures of Turkana, Mbere, Meru, Kisii, Nyeri, Tana-River, Kiambu, Machakos, Lamu and Samburu.

The Centre's performers have, during the field work, been trained in the pure traditions by the traditional experts. The dance/dramas have been performed in the College and in their Travelling Theatre.

The performers' experience is that the traditional dance dramas of one people are or great appeal to audiences composed of other ethnic groups.

The Centre is housed in an ordinary hall which has been converted to a theatre. This is not satisfactory setting for theatre. The Centre is seeking funds for building a proper theatre. It is also seeking funds to enable its performers to travel more. Other funds are needed for the project of documenting the cultures and dance dramas of the peoples not yet covered.

3.1.3. ORAL LITERATURE: DEPARTMENTS OF LITERATURE.

At the University of Nairobi and Kenyatta University College, the Departments of Literature have had extensive programs of research on the oral literatures of the different Kenya peoples. A lot of materials have been collected by individuals and students. Lecturers agree that there may be duplication going on, since each year very large classes go out and collect more oral literature as part and parcel of their work.

Lack of bibliographical research and publication money is given as the main reason this expensive duplication is taking place. The large departmental holdings stored haphazardly are not catalogued or published for general information and consumption by other societal institutions who could use the materials in their daily work. For example, broadcasters tell me they do not have access to these materials. Neither do the journalists or for that ordinary people interested in reading the oral literature.

3.1.4. CULTURE IN THE INSTITUTE OF AFRICAN STUDIES.

The Institute, which was established by the University when it did not have many Departments in the cultural field, has had researchers in anthropology, ethnomusicology and material culture. It has one of the most extensive collections of traditional material culture. It has shortages in specialists in preservation. Similarly, it has shortages in space, not just for offices, but more significantly for storage and exhibition of the material culture collection.

Its research on material culture has pioneered new methodologies for collecting and documentation worthy of support by the Foundation.

Lately, the Institute has contracted with the Ministry of Finance and Planning to produce cultural profiles, which will be used by planners and other administrators, in charge of development at the district level. This is a significant move by the Government to try and include cultural data in the planning of development.

3.1.5. DEPARTMENT OF MUSIC: KENYATTA UNIVERSITY COLLEGE.

This Department has not had the resources or the vision to deal with ethnomusicology, by bringing the specialists performers from the rural areas to teach. It has a very poor recruitment base, since not many people take music in Form Six. It produces about 10 students every year. This production does not even begin to cater to the school needs. The situation is made worse by the fact that the few trained teachers are interested, like the Department, in western music.

A proposal has been made by the Presidential Commission on Music and Dance, that the Department at Kenyatta should be used in the future for training teachers. Its recruitment base will change, since they will be accomplished performers trained at a yet to be started College of Music and Dance. The proposal is that the College will be started at the University of Nairobi.

3.1.6. DEPARTMENT OF FINE ARTS: KENYATTA UNIVERSITY COLLEGE.

This Department teaches painting, sculpture, ceramics, graphic design and textile design. It graduates 15 students every year.

The department claims that its recruitment base is very narrow, since few schools offer art in Form Six. The ones who do art in High School and are good, can find lucrative employment and do not go to college.

This Department has not involved itself in the teaching of traditional arts. They argue they cannot get the specialists.

They have not become a force in local exhibitions, since the most successful of their teachers can get individual shows mainly overseas. They do not have funds for shows outside campus.

The Department does not coexist well with the art teachers in the Teacher Training Colleges, who appear to be the more aggressive in the use of local traditions. These teachers accuse the Department of being in the mold of art for arts sake.

3.2. STATE CULTURAL INSTITUTIONS.

3.2.1. THE NATIONAL MUSEUMS OF KENYA.

The National Museums of Kenya is a parastatal body run by a Board of Trustees. This, according to the Director, gives the body financial flexibility for long term planning. It is a well endowed institution compared to other African Museums. It has 1 national, 5 regional and 9 field museums. Its history goes back to 1909.

The National Museums of Kenya is a body committed to research in pre-history, paleontology, osteology, primatology, ornithology, entomology, herpatology and of course extensive mammalian researches.

The Department of ethnography was started in 1972, but it does not measure up to the others in terms of budgetary support and personnel.

The Museum is not a CULTURAL MUSEUM, although the Director is aware of the need for one. He is not sure the National Museums of Kenya have the will and capacity to build and manage one.

The Museum has expertise in physical preservation which could be used by other institutions like the Archives, and Institute of African Studies, if some agreement can be reached.

Preservation of traditional material culture and its exhibition is a major national need. The Museum could aid in this.

3.2.2. THE NATIONAL ARCHIVES.

The National Archives was established in 1965 and since then has been under 9 different ministries. Between 1974 and 1980, the organization got into research on oral traditions, video production and other field activities, which were not strictly speaking archival work. This led to a bloating of the staff, who are not well fitted to the strictly archival needs.

There are 223 establishments for the Archives. They are broken down into 52 senior staff, 46 para-professionals and 125 subordinate staff. Of the Senior staff establishments, only 25 are filled now. Of these 25, 14 have post-graduate training in records management, library and information sciences, and oral traditions. Relevant staffing is clearly an issue.

There are too many subordinate staff and perhaps, too many establishments at the top. This has the consequence of limiting the numbers of the technical para-professionals.

There is demand for qualified para-professionals to handle music, tapes, videos, paintings, and sculptures. Technical preservation training is not available in the country.

Even though there is a paper preservation course in Nairobi Polytechnic, the Director argues that the training is only available in the developed world. However, one can get sophisticated physical preservation of paper training in India, the only third world country recognised for specialising in this.

Environmentally controlled storage and display space is still a problem in the Archives.

3.2.3. DEPARTMENT OF CULTURE: MINISTRY OF CULTURE AND SOCIAL SERVICES.

Although the Department of Culture is 14 years old, it has yet to make an impact in terms of articulating a national cultural policy backed by programs.

It has not had strong and qualified individuals to supervise the other cultural institutions. Its staffing has been unsystematic, since significant numbers of its personnel were trained for functions in other institutions. It has not done any serious staff development training.

The fact that it does not have a clear policy has also meant that it gets into conflicts with other state institutions on some programs.

The Department has not had field staff, till this year when it got a total of 30 district cultural officers to be fielded before the end of the 1984/85 financial year. The following year, an extra 15 posts at the same level will be created.

For the future, the Department has indicated that it will organize drama-cum - music festivals as an important part of its work. It will also push for the expansion of the use of Swahili, both in the school system and in society in general. It is yet to be seen how this will be organized.

With respect to performing and the exhibited arts, the Department is seriously looking for funds to first recondition the National Theatre, and to possibly build a national complex for the performing arts. It has acquired small space to begin exhibiting. Its most recent annual budgets are found in Appendix 3.

3.2.4. THE VOICE OF KENYA.

The Voice of Kenya has broadcasting monopoly. It does not have a reputation for showing many traditional cultural programs. The Director, though, claims that this will change.

The Voice of Kenya pays only a maximum of only Shs.5,600. for a play. This is seen by many dramatists as the major cause of the poor drama programs. It does not go out of its way to negotiate transmission rights to drama put by groups in public theatres. This denies it some of the better productions. Conceivably, in the future, it could improve its cultural programs if it telecast the many cultural festivals planned by the Department of Culture, since these will have significant doses of traditional culture.

3.2.5. KENYA SCHOOLS DRAMA AND DANCE FESTIVAL.

If one is looking for the most vibrant traditional dance and drama in the country, it is found in the above festival. It takes place every year between March and April. The Festival has been going on since 1959, when it was an affair of a few colonial schools. It is organized by the Ministry of Education. The festival is important for the identification of talent in acting, playwriting and staging. Those in University drama usually attend to identify potential dramatists.

Part of the explanation of the success of the festival must be the fact that many of the schools draw on local experts in their catchment areas to teach the traditions. Since there is not a national program controlling what is to be offered, fantastic imagination is used by students and their teachers to create new performances.

The festival attracts significant audiences. During this year's national finals, Taifa Hall and the Museum Hall were full daily. It is only the Halls in Eastlands where the daily attendance was low. All those who came to see the performances paid Shs.20 daily, for a week.

In the past, the Foundation has funded a drama refresher upgrading workshop for schools. This was done by specialists from Nairobi. This was a good idea and it may be the most effective way of reaching the many rural schools and teachers who cannot travel to Nairobi to see national performances, with a view to upgrading theirs.

3.2.6. KENYA MUSIC FESTIVAL.

A European schools music festival funded by the British Council was started in 1927. An African schools festival began in the mid-forties. The two were merged in 1968, to create the Kenya Music Festival which is administered by the Ministry of Education. Competition is from the local to the national level, with national competitions being held in the late part of June and early July each year.

Whereas, the Schools Drama and Dance Festivals has had tremendous support by those partial to traditional culture, the Music Festival is mainly supported by those with western music orientation.

Part of the problem is simply that most of the traditional music is not available for teaching, unless one uses traditional specialists, who have not featured in schools so far.

3.2.7. PRESIDENTIAL COMMISSION ON MUSIC AND DANCE.

This commission was established in November, 1982. It submitted its final report to government in December, 1983. A white paper is yet to come from government showing which of its recommendations were accepted. Appendix 4 and 5 show the members of the commission and the consultants.

This commission has now been made permanent, but it is not clear which ministry it will work under, although many suspect it will be the Ministry of Culture and Social Services, Department of Culture.

In its report, the commission makes a very strong case for the support of music and dance in general. It is particularly emphatic on the need to teach traditional music and to give it the same status as any other music.

Such music will be taught together with all other musics in a proposed College of Music, which would train performers basically. It is proposed that such a college be located at the University of Nairobi.

Kenyatta University College would then train for schools music teachers, who will already be accomplished performers from Nairobi University. This program is seen as the most important recommendation in the report by the commission, since it will essentially be training of trainers.

3.3. PRIVATE CULTURAL INSTITUTIONS FROM THE COLONIAL PERIOD.

3.3.1. THE CONSERVATOIRE OF MUSIC.

Up to 1983, the Conservatoire has only been interested in western music. However, the appointment of Phillip Munday as Director, and Dr. Washington Omondi as Artistic Consultant early in 1984, has dramatically changed the orientation of the Conservatoire. Both have researched and performed traditional music. They have got the Conservatoire to put on traditional music performances. Similarly, it has gone out of its way to encourage fusion of traditional and modern music, in composition and performance.

Already, there have been performances of traditional xylophone compositions, combined piano and traditional string instruments. The Director emphatically states that this is the way to the future.

Perhaps, the most important step taken by the Conservatoire is the clear attempt to get into the production of traditional music teaching materials for schools. The Conservatoire is at the moment looking for support funds for publishing a first textbook on traditional music for schools. It is also planning to get some of its staff and volunteers to go out and hold workshops on both western and traditional music in the schools. It is not appalled by the use of traditional specialists, either in its extension work or performance.

3.3.2. KENYA MUSIC TRUST.

This organization was founded only ten years ago. We include it here because of its relationship with the Conservatoire. It is essentially a training, fundraising and grant making arm of the Conservatoire. It is directed by the same individual.

Heretofore, it only concerned itself with making grants for training in western music. That is not the focus now as it will, like the Conservatoire, give much more attention to traditional music.

3.3. NAIROBI MUSIC SOCIETY.

For many years, this society only performed western classical music. Its atmosphere was clubby, and event. Africans interested in that music were not well received. Recently, it polled its members on this score.

These attitudes seem to be changing since it is actively seeking African members. It is beginning to put on performances of traditional African music, and African church music. The society is currently led by Stuart Hirst, from the Department of Linguistics and African Languages, University of Nairobi.

3.3.4. DONOVAN MAULE THEATRE.

The Donovan Maule theatre was built in the fifties, and for many years was the house of professional white theatre. However, it fell into hard times as the social structure which supported it collapsed. It had been repeatedly attacked by many Africans through the decade of the seventies. A few years ago, the building was bought by the Bhakoo brothers. Barry Bhakoo is the financier, and Kuldip Bhakoo is the artistic oriented one. They teamed with the resident European professional theatre director, who later fell out with them over the plays to be performed. The former wanted inclusion of more Asian plays.

In terms of physical plant, it is the most sophisticated theatre stage in the country. It is located in a good area, and it has linkages with most of the African artists since many of them are members.

In 1983, it put up an Africanised Macbeth, under the direction of Osambo Were, who then was in the Ministry of Education.

This theatre is financially stable since it has a large membership, and the income from the other facilities supports it. It rents its stage for Shs.2,500. per night.

It may well be that it can become home for professional theatre groups from all communities.

Mr. Barry Bhakoo says that there are still a few legal problems to be settled between them and Phoenix Players, who are next door, before he can make talk business to other theatre groups. These, he claims, will be ironed out by July 1984.

3.3.5. PHOENIX PLAYERS.

This group, packaged by James Falkland, who was artistic director at the Donovan Maule up to a few years ago, is the only professional theatre group in the country. It does not have Africans in it.

There is animosity against it in all African theatre groups, since it is identified with the conservative control of African theatre and, indeed, the keeping of many African groups from the National Theatre when James Falkland was in charge of it.

Ironically, the Phoenix Players have been privately saying they would like to recruit some African actors. This has not been possible, since African actors are pressurised by their peers to stay away from them. This is simply the reaction to the historical symbol of white theatre.

Phoenix Players was considered by Ali Wadud for a project of establishing black professional theatre. Given the existing hostility and the fact that the bulk of support for Phoenix Players is still heavily European, I cannot see such a project succeeding.

The Phoenix Players take their productions to Little Theatre Club in Mombasa at times.

3.3.6. LITTLE THEATRE CLUB: MOMBASA.

This 34 years old members theatre club has found the formula for transforming an all white club performing for Europeans to one which in recent years has performed drama from all communities. This is what the Donovan Maule failed to do and it was swept under.

To state that is not to suggest there are no problems in the Little Theatre. What is going on now is separate productions. To date there are not significant numbers of mixed cast plays. However, the African members have produced plays. They claim that they are not given quite the same treatment, since the club does not produce as many African plays. Some of the European members claim that the only theatre which is successful in Mombasa is sex, comedy and musicals. These are not of much interest to the African producers and actors.

African productions in the Little Theatre have led to some tension, particularly on issues of costs to the club. They are less well attended some argue, others claim African productions raise more advertising revenue than other plays.

The Little Theatre is commercially successful. It is claimed that it has a cash reserve of about a quarter million shillings overall. Out of a total turnover of 1.2 million shillings in 1983, Shs.80,000 were profits. Yet it is still amateur theatre!

According to the management, another bottleneck to producing more African dance and drama is the limited number of producers in Mombasa. Currently, they rely only on Wangui Kanyonyo, John Kagiri and Joseph Tele. The last has produced a highly successful dance/drama on the creation myth of the Giriama.

It seems to me that the model of the Little Theatre should be a useful guide to those concerned about deepening theatre. It should form a basis of organizing professional theatre nationally, which is not trapped into serving only one racial community.

3.4. PRIVATE INDIGENOUS CULTURAL INSTITUTIONS.

3.4.1. TRADITIONAL CULTURAL EXPERTS.

If the most vibrant of state organized cultural institutions is the Kenya Schools Drama and Dance Festival, then the political so-called traditional dancers are the most visible of the private institutions. They, unfortunately, are bastardized from the point of view of cultural authenticity, quality of performance and even preservation of and transmission of traditional culture. They essentially are praise singers for anybody who can pay them a few coins. They do some kind of dance and sing some songs usually in praise of the benefactor. There are very many of them in every location of the country. They are very visible in all public meetings.

No function takes place in the villages and all the way up to the national level, without some kind of group performing. Unfortunately, too many of them have been shown on VoK television, until many people have started confusing them with the classical traditional dancers, whose dances were function-specific and for which there is extremely rigorous training.

This exposure, particularly at the highest levels of the state, has led to confusion about the role of the dances and the dance drama. It has also prevented the real traditional classicists from getting exposure.

In fact the lot of the real specialists is so bad since the best of them would not stoop to the level of the political traditional dancers. Most are no more than beggars now. Most of the traditional institutions for which their dance and music were rooted no longer exist. As a result they are not anchored in a social process, which gives them the highly respected role of yester years.

The formal institutions of dance and drama in society have not yet found these specialists a role. The reasons are many, but we only point out that unlike in the West African situation, where the modern artist sought out the traditional artist to march hand in hand in the creation of new forms out of symbiosis, the pattern in Kenya has been for those in formal modern drama and dance to argue that the traditional classicists are nothing more than throwbacks to history. It is only the politicians who in some ways have found a role for the hustler traditionalist.

The formal institutions at the universities, teacher training colleges, high schools, where some of these classicists would have got a role, as in the West African case, have not utilised them to any great extent. The Uganda model where they are in the National Museum and the National Theatre is not open to them either. The Museum ethnographic department is marginal. The National Theatre is still contested if one does not just accept that it is mere space.

It was part of my terms of reference to come up with some ideas about how the real traditional classicists in music and drama can be identified and supported.

Let me say clearly that that is an impossible task until the Foundation, Department of Culture or somebody else funds a systematic study of the real classicists.

I suppose the methodology of it would be that the researcher would have to travel to all the districts to consult informed locals about the people considered the best performers on the different cultural aspects for all the ethnic groups. The high schools and teacher training colleges who are in the regions and Department of Culture field staff can be used to at least start partial lists for all ethnic groups.

I have not come across any record anywhere - including the Ministry of Culture and Social Services. Perhaps the joint project of the French Embassy, Institute of African Studies, Ford Foundation and the Presidential Commission of Music and Dance can begin this large exercise.

I have tried to compile a list from the dramatists and musicians I have talked to about this consultancy. Unfortunately they only know those from within their home areas, or areas they have done research in.

This is how the TONGONG MAKELEL AND SIFUNA BIFWOTI were identified by the Institute of African Studies researchers. The fact that these artists have national exposure, ultimately is really explained by the commitment of those researchers who identified them. Perhaps they have competitors in the regions they come from. We shall not know until proper inventory is done.

There is for the Foundation the issue of what to do with traditional artists who are identified accidentally and who then come up for support.

Some of the individuals who have come to Ford for support include MZEE LUTIBULA SONGOI MAGUTO. He has good Kamba (string instrument) playing technique, according to those who have experience with the instrument, both in ARTCO and the Institute of African Studies and the Conservatoire. I am also informed that he actually holds classes for youngsters at Luvusi. This is unlike most of the other classicists who want to pass the skills only to their sons or whoever the tradition specifies.

The handling of artists who come for funding to the Foundation should include the requirement that they actually prove that they are teaching their skills to young people who want to learn the skills and not just what traditional taboos prescribe. Preferably, this should be in formal schools - as either part of music classes, or as club activity. If some want to establish schools to only teach it, they should have to be registered by the Ministry of Education.

The Foundation should check with the few professional national bodies which have experts in the field, to establish that the individuals are actual specialist performers and teachers, and not just some hucksters. Ideally, the various units of the Department of Culture should be on top of this kind of information, but often they are not. The Conservatoire of Music and ARTCO should evaluate the musicians since they have the specialised personnel.

If the ethnomusicology project recommended later takes off, there really will not be a problem since the traditional experts will be identified on a national basis as part and parcel of the project. Out of the identified specialists, then selected specialists can be identified to teach missing skills or instruments.

As the Conservatoire program of music workshops in the countryside takes off, they ought to be able to accumulate good data on who is specialist in what music, even if the large ethnomusicology project does not. They can identify the schools with music programs worth appending ethnomusicology teaching.

In the long run, I believe, the Ministry of Education should be brought in on the thinking about training in traditional music in the schools music curricula. This is matter for the Conservatoire and the music teachers to program.

3.4.2. MODERN DRAMA GROUPS.

The single most important fact about drama groups in the country is their fragmentation. No record exists anywhere about the number of drama groups in the country. The Ministry of Culture which has an Assistant Director in charge of performing arts, has not even got a list of groups outside Nairobi. In Appendix 6, we have a list of groups identified during the consultancy from interviews and the newspapers.

The problem of knowing who is who in drama stems from the point that too many groups just use a name and very rarely stay together beyond the time it takes to put up a play. The same individuals can turn around and call themselves something else, when they reconstitute for another performance.

I asked dramatists why there were no sociologically stable drama groups, and their explanation was consistently that the producers are the ones who perpetuate the instability of the groups, since they get money in the name of actors and groups and disband them, so that they do not have to carry them along. Thus, producers do not account for the moneys they make. It is thus easy for the producers to repackage groups as they need them. So said the actors.

The producers on their part argued that the personality clashes of the actors denied the formation of stable working groups. The argument is simply that too many actors do want to be group leaders, even when they are lousy actors, and all they have to show for themselves is one good performance, which, per chance is praised by a reviewer. One actor told me that anybody who has been on stage once is an 'artiste'.

Since there is not any professional theatre in the country, there is the problem of standards for the producers and the actors. Nobody registers either. No professional body supervises their behavior or work. Professional ethics do not appear to be strong enough to contain the problems.

One of the peculiar things about drama and dance in the country is the fact that very few successful African professionals take part in amateur productions. This is in great contrast to the practice in West Africa, where all sorts of very successful professionals in the non - cultural fields get involved in culture. Other than expatriates, very few people above forty take part in drama and dance. Very few of them even attend performances.

It is true that some of the younger professionals are beginning to get actively involved in drama and dance. Those who started SAMFO fall into this category. They will lend stability to drama organizations, since some of them have the organizational skills needed, eg. accounting.

The lack of professional discipline among the cultural organizations has been a very serious problem among the groups. Since nobody challenges them, more often than not, producers arrogate to themselves the roles of producing, fundraising and financial management of all productions. I do look forward to groups where the business and legal sides will be taken care of by professionals.

In a dynamic sense, the movement of the young professionals into the cultural groups will be positive. This is the relieving of productions from incurring extra costs, which would be carried by individuals. I have been told by all producers that one of the major reasons they are not commercially viable is the fact that they must pay the actors, transport them to and from their homes, and the performing place most of time. They have also to feed the actors since most of them are either students or the poor semi-professionals who cannot even afford bus fares most of the time. Perhaps it is this poor state of the artists which in the main leads to the perennial charges and counter charges about people getting money in the name of the artists and the later complaining about exploitation.

Yet in some basic sense, most of the drama/dance groups do need to begin to keep their accounts in a fashion which is not just understandable, but also explainable to everybody in the group. I have discussed this idea with most of those I talked to, and they agree it would help in dispelling all sorts of charges and counter-charges. Getting a person in the production to be in charge of the business side of activities would relieve producers of the drudgery of holding the groups together financially on a production and allow them to concentrate only on the artistic side. No doubt such an approach would greatly aid in improving production quality.

In my opinion, the major bottleneck limiting the creation of professional theatre in the country is the lack of effective management of finances. Nobody seems to have any costing ideas of productions in a detailed manner. Even Tamaduni, which is the most successful drama group, does not keep accounts professionally. But all the participants know at any given point what the group is doing. This in some ways, is one of the major explanations why it has been so successful and the turbulence found in the other groups has bypassed it.

3.4.3. TAMADUNI.

"Good theatre is commercially viable" So says Mrs. Mumbi wa Maina Kinyatti, the founder and one of the major spirits animating the most successful theatre groups in the country. The other spirit is Mrs. Janet Young - who works for Habitat.

For almost ten years, now this private theatre group has held together. They have privately trained from scratch a lot of actors, producers and others working in drama.

Their secret is simply that they self selected those individuals who in their opinion were very much committed to theatre. They have maintained the majority of the original people in the group, but have only expanded it when the new recruits fitted into the aims of the group. They are to propagate theatre and not just any theatre but committed theatre. Thus the group is clear that they only do those plays with a message. These have included among others adaptations of Song of Lawino and Song of Ocol, The Gods are not to Blame, Egoli, and a researched play on the parking boys. They have also performed Micere and Ngugi wa Thiongo's Kimathi.

Their productions are always successful from a commercial point of view. They do not pay their actors but they take care of all the costs which are direct to the actors, producers and anybody else connected with any production. They thus transport all their people home, buy them dinner and generally take care of them. Their training program is stringent. Every Saturday they meet and go through a training session. This is compulsory to all and sundry. There have been situations where even the most successful producers and actors in the group have been taken through a session by one of the participants who is a student.

Tamaduni is the success story in Kenya's private drama groups. Its secret is the leadership and the stringent administration of its affairs by the leadership. They do account for all the money. They deliberately refuse foreign sponsorship. They have tons of costumes they have accumulated in the last nine years. Infact this is now presenting a problem since they do not enjoy any favours from Kenyatta University College, where they have always functioned and they must store all their goods in people's private homes. The University has denied them access, as a private group, to some of the facilities which they had access to, as a reaction to the Kamirithu Drama Group's attempt to use the Lecture Theatre 2 on the main campus when they could not get into the National Theatre.

These tribulations have not killed the spirit of the group, although it is true some of the members are dispirited these days and they question whether there is a purpose to drama. The consequences for the ideological standpoint is that it will never have great impact on the wider public. Since it does not need the money, donor sponsorship is academic. Incidentally, Tamaduni allows its members to act, produce and mix with other groups. This way it extends its talent.

It should be noted that Mrs. Janet Young is from Sierra Leone, and Mrs. Mumbi wa Maina Kinyatti is originally from the United States although she, I believe, is a citizen of Kenya now. The fact that the two principal movers of the group are outsiders, means that the group did not get a chance of getting enmeshed in the ethnic rivalries as some of the other groups have. Although, technically they are among the best teachers and producers, local prejudice would not allow them to spearhead a major national drama effort. They however, would work with SAMFO., if a professionalisation project takes off.

The successful model of this group is worth not just noting, but aping by the other groups. It is based on a commitment to theatre which cuts across all sorts of ideological groups since not even the leaders are of the same political/ideological hue.

They have not just been interested in performing in Nairobi. They did for example take Kimathi to the rural areas of Central Province and it was a great success, financially, not to speak of the fact that it was the first time ordinary people, who knew Kimathi, were able to see him portrayed.

In terms of the Foundation's question what is the demand for theatre, the activities of the group show clearly the fact that a well organized group even without subsidies can become financially viable. It can also get into sensitive areas, and get away with it, in spite of the gossip that the state has made some subjects taboo and thus cut the viability of theatre. Infact, even over the last five years, when theatre has been under some attack by elements within the state after Kamirithu, this group has continued to offer all those who came to see it not just entertainment, but theatre with a message. Thus, it has shown clearly that the constraints are not that absolute.

Nothing is as sensitive as the issue of parking boys. Yet, as part and parcel of the training program of their actors, drama writers and producers, Tamaduni sent all sorts of people out to the streets of Nairobi to research the real lives of the parking boys. The play was jointly written and produced to general critic and public acclaim. Sure, it took courage and creativity, but, it is these attributes which are not sustained by many groups over a long period of time.

It is also important to note that the group has not to date accepted any external funds. They have argued that this is the essential weakness of most groups. They argue that when theatre gets supported by external funds, it disconnects itself from the people who are within it. This is an argument which they claim is backed by experience of some of the individuals who have gone to agencies in town, collected money for a production and then either used it for things the participants did not know about, or at least got charged of mis-using the money. They make it clear the reason they do not solicit funds is mainly to avoid the money generating suspicions and conflicts among themselves primarily, and secondly arousing suspicion among the public.

If they have to get money they argue it should be from the state.

This group argues that there is room for expanding its work by extending its training and also by getting costs of travel, lodging and accommodation outside Nairobi being paid for, so as to take some of their drama to some of the areas they have not been able to go. They have been prudent with travel in the sense that they have only gone out when they were sure they would break even.

One area the group has not got into is serializing plays. They are interested in doing this and getting their plays into radio and television. They have the talent and the capacity to work systematically to be able to do this. The group also should be able to get some supporting services from other cultural institutions like Creative Arts Centre at Kenyatta, since some of the individuals in the latter are also members.

Organizationaly, this group has the potential of being transformed into professional theatre, but their ideology limits it. Ali Wadud had talked to some of the individuals in it and he, like me, found their spirits low.

I have dwelt on them a bit because they are the success story of local drama. Since they allow their members to participate with other groups, their talent pool should be tapped for other drama efforts.

3.4.4. STELLA AWINJA MUKA FOUNDATION. (SAMFO)

Stella Muka was a fine actress. She died after being hit by construction debris while waiting for a bus.

To pay tribute to her, the foundation was started. Its objectives are simply to keep drama going. The foundation has attracted some of the most creative performers in drama and music. Important actors, playwrights and aspiring artists have joined the foundation. The officeholders are found in Appendix 7.

For the first time in the history of organizing drama in the country, most of the very active members of the foundation are already successful professionals in their own fields. They are thus bringing to drama organizational talents which have not been ready for harnessing for private groups before. Accountants, lawyers and the like are very much active in this venture. As a result we have an organization which has the business side and the legal side of their activities being looked after properly.

I have had extensive discussion with some of the most active people in the group, and I am convinced that they will not only stay in drama, but will ensure that the memory of Stella lives by systematizing indigenous drama by their running the foundation affairs efficiently.

One of the key concerns of the foundation is to identify young artists and to raise funds for them for further training.

Heretofore, there has been a problem of spotting talent. Usually it was done by those individuals who were adjudicators in the Kenya National Schools Drama and Dance Festivals. Whether the young artists so identified got subsequent help, nobody seems to have been in a position to follow through. SAMFO is committed to raising funds not necessarily through just performances, but through Harambee and all other methods, to ensure that the persons so identified do indeed get formal training. Since their catchment is fairly extensive, it is possible they will be able to spot the really outstanding individuals and do something about their training.

In terms of nascent organizations and issues, this problem of identifying talent is serious, and the fact that this organization is set to do something about it is something to not only be appreciated but supported.

The foundation is young. It has the potential of becoming an important fixture in drama circles. I do believe that they can be helped to get drama professionalized. If their activities can be funded, and thus expanded, then they will be able to find full time work for some of the best actors and actresses who have no place to feel at home. Some of them have been in drama for more than twenty years, but since they are not professionals, they do not have alternative methods of earning incomes.

People like Ann Wajugu and Tyrus Gathwe fall into this category. Stella Muka Foundation is a legal entity, set up for purposes of extending drama. As a corporate non-profit body, it should qualify for getting funds. It is important to consider it as a channel for establishing a theatre professionalization project soon.

Although the foundation as constituted now is not in a position to take on the role of professional theatre, it is working on a proposal to enable it to do so. It has not decided ~~whom~~ to approach. The proposal at the moment is an idea, but they would like to float a company run by somebody trained in drama as the overall administrator.

Since they would like to branch into music, sculpture, painting and dance performance, there would be various people coming to direct these as the needs arise. The idea of branching into other artistic fields is good, since it would integrate all cultural activities in one body. Part of the reason SAMFO is thinking this way is the argument that in traditional cultural settings, all arts are integrated and consumed in the same setting. Although it does not advocate going back to pure form, such a setting would attract a wider following thereby generating support.

This approach would be in the interest of the Foundation, since it would at least build one institution which could deal with the problems of integrating all the cultural facets. SAMFO could become an important clearing house since its catchment is wider than any other local organization.

They do not have space, but, they are talking of getting space which was tied to the National Theatre Drama School, or the Kenya Cultural Centre. Since the Ministry of Culture may have alternative uses for this space, it may well turn out that they have to get space commercially, if their Presidential petition for a Government land grant does not materialise.

3.4.5. PUBLISHING.

Publishing is the most important institution in terms of preservation, since it can reach many people cheaply in a country like Kenya. Whether one is talking about publishing music, literature or for that matter, dancing, all must be written so that the record remains for subsequent performers and society. Recordings be they radio or video are not within the reach of the majority Kenyans.

Unfortunately, very little systematic thinking about publishing in respect to culture in Kenya has taken place. As a result, some infrastructure is missing. There are several reasons for this. To begin with, publishing for culture is complicated. Books on oral literature for all purposes and levels are about the simplest form of publishing in the content of this consultancy. These would be books which describe some kind of research on the oral literature.

Up to the mid seventies, even the concept of oral literature was not widely accepted in the educational system. Even at the University where many in literature and history were agitating for research funds in oral literature, they were having problems. However, it is to their credit that by the eighties, they have not only got the oral literature program accepted as a normal research and teaching activity at the University, but they also have got the Ministry of Education to accept it as a subject in the whole school system with the High School level being more developed.

The publishers who got into publishing some of the original materials were considered experimental. Some came out of the East African Publishing House, which at that point had international funds. Later, the Uzima Press, which is essentially a religious publisher, did do some of the books which borrowed on this tradition. After Uzima's initiatives, all sorts of multinational branch publishers did get in the act.

Currently, the main publisher of critiques of oral literature and textbooks in the field is Heinemann Educational Books. They are backed by their successful general African Literature books, and this is seen as a natural extension of their previous publishing. Longmans and Macmilan have some oral literature works in the pipeline.

There has not been a single publisher, multinational or national, who is able to get into the specialized area of publishing music other than Uzima. If traditional music is to be preserved, then there has to be somebody looking at the work of notating the music and publishing it for posterity. Nobody has systematically published analyses of traditional dance, sculpture, material culture and painting. Such materials are needed for the schools programs in music, dance, arts and material culture.

If it has been easy to get editorial staff in the various publishing houses to handle literature, nobody has bothered to build up editorially competence to handle music, material culture, dance and art.

The local branches of multinationals claim it to be beyond their capacity at the moment. Only Uzima has begun to publish music.

Another neglected area of publishing is local languages. Not much has been happening here again because of several reasons. To begin with the society has not yet made it clear at the level of policy what we are to do with the indigenous languages. Are they to be encouraged or are they to be allowed to die? In this situation, no publisher has been interested in generating local language materials since, they argue, naturally, they would not get a market. Such benign neglect has meant that the substantive cultural aspects trapped in the languages are ignored.

Lately, there appears to be a thrust for Swahili to become more important.

It is not quite clear what forces in society are pushing Swahili to the national centre stage. Some have argued it is the failure of English, the medium of instruction in schools mainly, to cater to all the society's needs. Those in extension have made strong arguments for emphasizing Swahili if agriculture, health, and, lately, functional education, are to lead to improved production. The argument is simply that those who control the means of production - more specifically land - can only be reached by Swahili.

There is also the ancillary argument that it is a local language and it cuts across the ethnic boundaries. It is thus seen as a tool of integration. Others point out that there is a danger it can revert to its colonialist role and become oppressive as it was the language of the tax gatherer Bureaucrats who use it now, being essentially agents of the centre, can turn it to be an oppressive tool.

Those who argue this way prefer to push the ethnic languages since they see these as truly liberating, since they ground the speakers to a specific culture and deny the state, to some extent, its manipulative role. Ironically some of the most westernized writers - some now turned publishers, are the ones making this argument.

Recently, local publishers have formed the society of Kenya Publishers. It was registered on January 17th 1983, under Societies Rules 1968. Appendix 8 shows the members.

I see the group as a collection of individuals who came together only in terms of their specific objection to the policy preferences of the multinational publishers. The latter openly opposed Government initiatives for the High School Equipment Scheme. The local publishers argued that the multinationals were not only opposing national initiatives which they shared but, to make matters worse, they were only interested in educational materials which warped the publishing demands of the nation.

These were noble sentiments but, to some extent, they were based on the commercial failure of the local houses to compete with the multinationals for the educational market.

Be that as it may, the upshot of all this is that the Society was formed with about 12 publishers. Within them there are serious conflicts about future aims, objectives, and uses of the society.

A publisher like Maillu, of Comb Books, is purely and simply interested in generating and publishing what is called urban literature. He argues that this is the wave of the future. His model has been hijacked by multinational publishers.

Hillary Ngweni, of Stellascope, is essentially going to stay in magazines and branch out into television production.

Leonard Okolla, of Bookwise, is essentially a publisher who is more involved in typesetting than publishing.

John Nottingham, of Trans-Africa Distributors, who has just issued a book in conjunction with Simba Book Services, (S.George) does not seem to be too keen on cultural matters since the last few books he has published seem to be the topical type book. His latest is on export promotion.

Shugwaya Publishers, under Abdullahi Nassir, and Mowa under Mohammed Bwana, are essentially interested in the publication of Swahili materials. They may become major benefactors from the Swahili momentum building up.

Anyage Press, under Grace Ogot, is interested in going into the traditional languages and also in educational textbook publishing.

Evangel Press is essentially the narrowest of the Christian fundamentalist publishers.

Jomo Kenyatta Foundation and Kenya Literature Bureau are government publishers whose bureaucratic lethargy neutralises them as contenders for publishing leadership.

Uzima Press is the publishing arm of the Church of the Province of Kenya. It has, in the past, been commercially successful in its religious publishing. It has over a long time experimented with publishing matter which nobody will touch. It was the major publisher for the Adult Literacy materials used by government. It subsequently generated some work in the oral literature field. Lately it has even published a textbook in physics.

The intellectual leadership of Uzima is much more solid than in any other of the local publishers. It happens not to be dependent since church publishing is profitable. It has been innovative. It has launched into children's literature in a massive way where it has got related firms in Uganda, Nigeria and Ghana to collaborate on publishing so as to keep prices down. Its warehousing and distribution networks are solid enough for them to be offered to the small indigenous outfits.

Of the nascent activities going on, it is important to note that the University of Nairobi is just about to start a University Press with a donation/grant from British American Tobacco Company.

The former Chairman of the University Council, B.M. Gecaga, is the Chairman of B.A.T. This press ought to be able to take on the publication of the specialized pure research materials. There has not been an easy outlet to these materials locally.

At the same time one ought to note the emergence of Gideon Were Press. Prof. Were has a long association with publishing interests. He also has considerable experience in running all sorts of businesses and at the same time continuing his academic work. His press will no doubt become a factor in the local serious publishing.

In the region at the moment, there is major concern about local publishing. The argument is simply that local publishing is stifled by multinationals since they are only interested in selling what they produce overseas. The implication of this argument is that the creation of local indigenous publishing houses will lead to the publishing of materials which are of use to the local scene. Whereas this argument is basically true, no local formula for publishing seems to be on the scene now.

To begin with, if the Society of Kenya Publishers is to become a major spokesman for local publishing, it has to recruit more of the other publishers coming up. It has also to concentrate. There are too many people in it who truly speaking are not really publishers. Some are writers pure and simple. Others are just hustlers. Others are just typesetters.

More significantly other than Uzima, few of them have the intellectual depth, experience inhouse, editorial staff and all the other backup services to make them viable and meaningful publishers, offering the whole range of publications to this nation.

The point is simply that the small size of the extremely individualistic operations denies the potential creation of a major publishing outfit which would handle all manner of materials.

The Society of Kenya Publishers has recently submitted a funding request to the Foundation. In asking for assistance, it expects to start a revolving fund which would allow the members "to publish viable titles which financial constraints would otherwise prevent them doing." It also expects to improve the sales potential of members' publications by among other things having joint sales promotion. The third objective is training in book design, editorial and management. It argues that such manpower would make the publishers more efficient.

The idea of supporting the Society has been discussed informally within the Foundation for almost two years.

My own reaction to the proposal is that the administration of it will present some problems if the funds are to be administered by a committee of the Society. There are those who want the assistance, others who do not. I am not sure that their various publishing interests can be narrowed to agree on specific publishing

projects for the revolving fund.

On the other hand, joint sales promotion and training may produce some agreement. Many of the members do not have good business credit for operations by their own admission. If the Foundation could aid in this, I am sure they would use assistance funds to build whatever sectors of publishing they considered important each on their own.

I have talked to some bankers in depth about the issue. Unfortunately not many of the members are known by the banking community. Again many bankers, including the Kenya Commercial Bank, did see publishing as a highly risky sector. They did not appear to be enthused particularly when they found out that one was talking of the KSP which in their minds was a splinter from the real money makers in publishing - the multinationals.

However, the Pan African Bank, which is new and very aggressive, did declare that they would consider administering donor funds to the sector as long as it did not involve their guaranteeing foreign exchange repatriation.

These conversations did not commit the Foundation at all. In fact the identity of any potential donors was not revealed to them. However, if the Foundation wants to pursue this, they could get in touch with Mr. G.M. Limdi, Advisor. - Pan African Bank Headquarters (ICEA Building).

It seems to me that the only way to handle the society's proposal is to leave the funds to be competed for, on commercial basis by the members. The idea that the banks evaluate the proposals and administer the funds is desirable.

Of course such a method will tend to leave the getting of the funds to those publishers who have the business acumen to actually present their case to the bankers.

One society member argues that those publishing urban popular literature are more than likely to succeed with the banks since their balance sheets will be healthier. This might warp the publishing scene, if it is true.

I would like the Society to consider several fields of publishing which are important and need special treatment.

The publication of Swahili textbooks and the general readers in the same field will need attention. The Ministry of Culture and Social Services will be pushing for the production of Swahili materials. Incidentally in terms of regional publishing, it may be important that the Society initiates discussions with their Tanzanian counterparts, who are experienced in training editors in Swahili. This will be an important national bottleneck.

Uzima has the contacts and capacity as well as the distribution network to perhaps get into the specialised publishing of sheet music. It would fit into and support their other operations and pay for itself in no time.

If the Foundation or others may support such aspects of culture, it may indeed be a more substantive contribution than supporting general publishing.

Support could be in terms of paying for training of music layout artists. Currently nobody else has the capacity to publish sheet music. The little that is done, essentially in Uzima children books and a forthcoming textbook, is drawn manually by specialized artists. There are not enough of them around. They are also expensive. If music layout artist capacity is built up, it could be used regionally.

The other area needing extensive publishing is Oral Literature texts collections at the University, in the High Schools and Ministry of Education.

The publication of dance/drama scripts, particularly synthesis performances, needs attention.

I have no doubts that the so called urban literature will continue to be commercially successful. I cannot see it needing support.

3.4.6. KENYA ARTISTS COOPERATIVE SOCIETY LIMITED. (ART-CO.)

This is an artists cooperative registered under the cooperatives Act. However, it is a limited liability company which allows them to indulge in business as any normal cooperative would not. This cooperative has been around now for just about 8 months. It has operated under the aegis of the Kenya National Federation of Cooperatives (KNFC) which has given it office space and telephones.

The artists who are most active in it are the musicians. They do however, plan to recruit all types of artists. But from the leadership which has been active so far, it is clear that the organization will always be dominated by musicians. Appendices 9 and 10 shows original committee and the current committee.

Since January 1984, the society has only registered about 150 members who are mainly in Nairobi but there are a few in Western and Nyanza Provinces. Interestingly, as the new committee was being formed, some of the most respected Kenyan musicians were recruited to the committee. These are artists who have very significant national following since they were the first national African musicians to be played in the Kenya Broadcasting Service - the antecedent of the VoK during the fifties.

The society plans to raise funds by getting active in the music recording and distribution business. To raise capital, other than appealing to members to subscribe, they are appealing for donations of records. Sales of these should go into the capitalizing of the company. Already the current Chairman and Secretary have donated one record each which are synthesis of traditional and modern music. They are committed to fusion.

This cooperative has been making many presentations to the Department of Culture in its short period of existence. To begin with they are interested in participating in all the Cultural Festivals.

They were in Baringo Festival in strength.

They have also been interested in getting allocated some band equipment which was bought by the Kenya Government from some of the foreign groups who performed in the 20th Anniversary celebrations last year. This equipment is controlled by the Department of Culture. Some of the musicians connected with the cooperative have performed this year as Utamaduni Jazz Band. These are Fadhili William, Fundi Konde, Daudi Kabaka etc.

What is important about this cooperative is the initiative it took to get a different organizational formula for challenging the normal musical establishments. To the extent that the group seems to be interested in resuscitating some of the already popular music, they might have the potential for becoming successful and thus breaking into the music industry. Since they have administrative and to some extent financial backup from the powerful KNFC, they have a fair chance of survival. They have not worked out detailed future plans to enable one to evaluate their support needs.

3.4.7. KENYA ORAL LITERATURE ASSOCIATION. (KOLA)

1984 saw the formation of the above association out of a conference organized by the Institute of African Studies of the University of Nairobi. This was the Young Writers and Illustrators Workshop. The conference brought together some publishers, some traditional story tellers, graphic artists, publishers, and significantly the heads of the Departments of Literature at Nairobi and Kenyatta.

Dramatists were represented by some of the most active members of the Creative Arts Centre of Kenyatta University College. Some of the better known national writers were there. The only sore point in the conference was the fact that some of the key researchers in oral literature were left out. This perhaps can be amended in the future when the association begins to function.

This nascent organization, which seeks to bring under one roof people with all sorts of skills needed in the research on oral literature, should make a contribution in the future by way of systematizing the research.

The fact that the key departments and the Institute were well represented should help in the task. I do however, feel they ought to find ways of including the historians in the affairs of the association.

Some historians, who are members of the Historical Association of Kenya have done a fair amount of research on oral traditions and they would be useful to the association.

We have to await the programming of this association before any judgement can be made about its effectiveness either as a coordinator of research or even publishing. They are too recent to have worked out their future orientations systematically.

3.4.8. NATIONAL HERITAGE TRUST COMPANY.

This organization was formed under the Ministry of Culture and Social Services - Department of Culture in 1982. Among its office holders were some Kenyans who were either very successful in their careers or were in charge of fairly significant national bodies. The Chairman was Reuben Mutiso, who was, and still is, the Chairman of the Architectural Association of Kenya. The Secretary was Kamau Karogi also an architect and active in the association. The Treasurer was Prof. Godfrey Muriuki, the Chairman of the Department of History at the University of Nairobi. The Vice Chairman was Dr. Osaga Odak who is a cultural officer in the Department of Culture.

Among the active committee members were Erica Mann, Richard Leakey, Dr. Ben Kipkorir, and Mr. Justus Siboe of the Ministry of Culture and Social Services. It always met with ministerial representatives also of Vice President's Office and Works.

This company was actively supported during the first year by Duncan Sandys, who then was the Chairman of the Commonwealth Heritage and Conservation Trust. It was actively sought out by UNESCO. Locally it was supported by the then ministers of Culture and Social Services - Oloitipiti; Constitutional and Home Affairs, Njonjo; and the Vice - President, Mr. Kibaki.

Since it was registered when the National Cultural Policy debate was afoot, it got in to the preservation controversy.

In January 1982 there was the problem of Nairobi House, which many in society wanted preserved as one of the national monuments since architecturally it represented a gone form. The owner convinced a senior minister that he needed to demolish the house to build a modern structure, in spite of the fact that it had been gazetted as a national monument on the recommendation of the Architectural Association. The minister wrote to the Architectural Associations denying the gazette's existence !

The second issue was, essentially, who was to be in charge of the physical preservation of Mombasa. This was a short competition between the Institute of African Studies and the National Museums of Kenya who won it.

Similar program for the handling of the physical preservation of Lamu was worked out by the Committee and the Institute. It was settled along the same lines.

According to some of the office holders, the committee has not met since March, 1983. Before this committee went into limbo, it had worked out one of the most rigorous programs for getting sculptures of national heroes erected in all sorts of places. When the fact that among the heroes were people like Kimathi and Lenana and Mumia was established, a minister suggested they should not meet.

I raise this curious body only to point out that the existing architectural body had shown concern with cultural monuments preservation.

It had done a lot of work identifying sites and heroes for depiction. All this came to naught in the cultural controversy of the recent past. The Architectural Association and the Department of Culture and the Museums of Kenya, through this body should be encouraged to restart their work since monuments are part and parcel of the synthesizing of the national psyche. As watchdogs to architectural forms, they should be more active in gazetting architectural monuments and preservation of some traditional urban order.

3.4.9. KENYA BOOK FOUNDATION.

This Foundation was registered towards the end of 1983. It is non-sectarian and non-profit and also non-political according to its directors.

Its express purpose is to give aid to the non-governmental schools of all types. Aid is in form of books. The Foundation has good contacts with book donors worldwide and especially Canada. It has though got a policy of ensuring that the managerial and distribution costs are met locally. This fact has, to date, limited the Foundation accepting many more books from outside since they have not set up the management and distribution process. Their first shipment of 45,000 books came early this year.

At the moment they want to concentrate on establishing a management system which will allow them and the schools to get books which are needed.

The Foundation is aware of the pitfalls of distributing foreign books and is considering what to do with local authors and local publishers. This is one of the major reasons they approached the Ford Foundation. They have already got a Ministry of Education Committee selecting and approving books. They claim to be rejecting one in four, based mainly on language and appropriateness.

The only specific comments one would like to make at the moment is that the Foundation ought to expand its representation.

At the moment it is under the patronage of the Attorney General, Hon. Justice Matthew Guy Muli. He also serves as one of the four Trustees. The others are Mr. Moody Awori, Mrs. Julia Ojiambo and Mr. F.B. Tuva. This is a very narrowly based group. So is the Board. It consists of Mr. Ian Campbell and Mrs. Campbell, Prof. Kivuto Ndeti and Mrs. Ndeti.

Such a narrowly based national organization would be extremely vulnerable to attack, especially since it does not have any people who are either in publishing or education formally. This is something I am sure the Directors will look into.

It is not possible to comment on their plans for distribution and management, since they are just working out details.

3.4.10. KENYA ARCHEOLOGICAL AND ETHNOGRAPHIC RESEARCH AGENCY.

On the whole, this body pulled together all the individuals trained in ethnography, archeology and anthropology, who could not find careers at the National Museums. A few others have joined from the University.

Since there is reason to doubt that the Ministry of Culture will get into serious ethnographic, archeological and anthropological studies in the future, it may well be that the people in the Ministry, who work in areas not of their specialization, will choose to make careers in this body. Nobody would speak on the record on this. However, they are at the moment looking for grants. If some of these come through, conceivably, some of them could go out and do research fulltime.

As is constituted at the moment, the body does not appear to be an important research institution, since all the office-holders who are also the researchers are fulltime employees in other institutions. One of them claims though that they have time to do the research from their present jobs. He further claims that their employer knows and accepts this. Appendix 20 shows their office-holders.

3.4.11. THE BOMAS OF KENYA.

The Bomas of Kenya is an organization which was created by the Ministry of Tourism and Wildlife to run a 'village' which would show tourists the traditional way of life. It holds 80 acres of land and a performance hall. In the grounds of the 'village', there are many traditional huts where architectural forms of the different Kenya peoples are depicted.

When it was established, the Bomas had serious dance and artistic directors who ensured that the fusion performances were related to the various traditions. One would say the shows were professional then. Traditional specialists came to the Bomas and taught the various dance/dramas before the employed producers put the shows.

In recent years the organization seems to have lost direction. In their supervising ministry, the dissolutionment about the Bomas stems from the fact that they have not been able to generate any revenues particularly for recurrent operations. This is so inspite of the original studies which showed that Bomas would be commercially viable.

The Ministry of Tourism has been trying to pass on the Bomas to the Department of Culture. The argument is simply that the functions of the Bomas are cultural. On its part the Ministry of Culture seems to be interested in the possibility of building a national culture complex on the grounds already owned by the Bomas.

The performing side of the Bomas has deteriorated very much. Some tour companies do not even book tourists there. Ironically, though many urban locals do attend shows at the Bomas, particularly low income families, on weekends.

This fact may mean that their fusion is seen in some positive light by urban African families who may not have pure traditional forms to hanker for. It may well be that the Bomas could find a role which would cater to locals and tourists. The equality of performance would have to be improved.

Several individuals were sent out for training by the Bomas. They are due back, but chances are that they will seek to work for the Department of Culture rather than go back to the Bomas.

Some of the performers in Bomas have found a niche for themselves in giving fusion performances with commercial bands, individually and lately drama groups and the Nairobi Music Society.

CHAPTER FOUR
MAIN FUNDING AGENCIES

CHAPTER 4. MAIN FUNDING AGENCIES.

4.1. FOREIGN CULTURAL CENTRES.

I have talked to all sorts of donors who are in Nairobi on the issue of supporting traditional culture and the dissemination of it. Most have not supported traditional culture in the past.

It is the large donors who have cultural centres. These are American Cultural Centre, the British Council, French Cultural Centre and Goethe Institute. Some of them over and beyond the cultural centres do have Cultural Officers as part of the missions.

The basic work of the cultural centres and cultural officers is to provide cultural materials on the country of origin. Usually there are good libraries. There are other facilities related to the library.

The Germans and the French do have fairly sophisticated plant where they can show films, stage plays and generally give the artistic community space for exhibitions. These two centres have actually become the main avenue for the ordinary artist to show his art, perform or even catch up with what is happening in the cultural community. This is so in spite of the attacks on these centres for not being Kenyan. Some of the artists refuse to exhibit, put plays, or even attend functions in these centres but they are a minority. Given that there is not a national gallery, they are forced to exist almost underground since the Ministry of Culture is not trusted by them.

In talking to the directors of the centres, there was positive response for joint work in the future. Some of them (French and German), are already in touch with the Foundation. The Foundation has some experience on joint projects. For example, I am told that the Turkana Women Exhibition which was put up by the American Cultural Centre did get some Foundation support.

So far, I do not think the Foundation has got into joint drama/dance production with the Goethe Institute or the French Cultural Centre.

The current directors of these centres are particularly interested in supporting traditional theatre and music. They have expressed interest in exploring areas of cooperation.

All cultural centres have complained that they identify artists to support essentially by word of mouth or newspapers. Of course they talk to some experts mainly at the Institute of African Studies and also at the University. There are few times when artists walk in and sell them an idea. This may all be artistically creative but it is highly random and not necessarily good for the development of support programs for traditional culture and preservation. The Foundation's leadership in identification would be highly welcomed by all centres particularly if, after it systematically establishes some areas needing support in terms of

exhibition space, acting space or the other kinds of support found in the cultural centres, it then draws all the centres together to get some agreement on priorities.

Let me also note that to some extent the centres are becoming a monopoly of some artists. For example E. Sukuro has been exhibited repeatedly at the French and Goethe centres. Wananchi have lately had more than fair drama time at the Goethe Centre. A perusal of Appendices 12 - 14 shows more artists from Western and Nyanza using the centres. These facts do not reflect on the centres usefulness. If anything I am impressed that they have been supporting some of the more creative artists, who otherwise would not get any exposure. One only notes the warp in access to the centres and maybe reliance on only limited sources of information.

It is important to point out that some centres do have some specific interests for their future programming. The Director of the Goethe Institute has specific interest in improving the centre's role in film and video production. The centre is also specifically interested in promoting traditional music. Infact it is planning to put on the traditional musics of Turkana, Kuria, Basubo Luo, Giriama, Kamba, Sukuye, Boran, Rendille, and a few more. These are the groups being studied by the Institute of African Studies for their District Profiles. I suppose they will identify the traditional artists who are to be presented as they have done in the past.

The Director of the Centre is also interested in ultimately producing directorates of Kenyan artists. He had experience in producing one on Indonesian artists and I do think the Foundation would benefit by using him as a resource person if they do get interested in similar projects. In his conception, which I think is good, there actually should be several directories of say oral literature specialists with some of their work, one on painters, one on sculptors, and one on musicians.

The demand for these works would be the diplomats, tour industry and Kenyans interested in culture. His advice is that it should be a joint effort of some donors since he did not think his organization could take it all. He did though indicate they might be able to support a super photographer or printing. Of course all this is not formal commitment.

The Director of the French Cultural Centre is going to reduce exhibitions in the centre. He argues they have become the dominant work done in the centre at the expense of drama, poetry, dance and audio-visual shows. He is going to expand the training in theatre arts since he feels very strongly that this is an area where the centre is strong, strength which is not exploited fully.

In painting, the French Centre has a very innovative idea. It will exchange with French institutions of art training, the best work coming out of the Kenyan departments of art, be they university, teacher training college or high schools. The director argues that this will give the artist a chance of international exhibition and therefore marketability.

The French Centre is also going to get more active in the areas of poetry. They would like to get traditional reciters and some kind of traditional dance drama performances simultaneously. There will of course be simultaneous translation in the performances. I do feel that this side of their activities may lead to some innovations in the presentation of traditional materials and therefore should be worth studying for other programs by the Foundation. Centres like these can serve the Foundation well by identifying some of the programming bottlenecks and innovations before support for major activities is finalized. In this sense they act as a lightning rod for the stormy cultural scene.

The British Council does not have a theatre now. It is therefore concentrating on exhibitions. To some extent it is more biased against traditional art not necessarily by choice but because it has an extensive community here which demands the centre perhaps more than the others. It therefore tends to serve its own. It is ironic though that it does get some of the nationals who control some of the other private institutions identified in Chapter 3, demanding the space. This is how the Music Society has begun to put traditional music in their small auditorium as part of the Lunch Hour Music Program. It does not seem to have any contacts with the fine arts departments or for that matter any of the major emerging painters and sculptors. Central in its operations is the program on languages and linguistics.

It could become very useful in terms of the programs which are linguistic based. It claims to have a lot of specialists in languages and linguistics, so if there is a research or publishing in a coordinated program, these would be supplied !.

The U.S.I.S. Centre - popularly called the American Centre, is limited in space so the director points out it does not handle drama and dance. Their space is used for exhibitions.

The USIS is interested in folklore, as Americans call oral tradition. In the past it has supported some exhibitions of Turkana handcrafts, which I gather was jointly funded by Ford. It held some painting exhibitions and a Gourd exhibition jointly funded by the Department of Culture.

Its major cultural program is in short term training. It sends 16 people to U.S. yearly. The Museum has utilized this for its technical personnel and regional curators for years. It has a 1 month international visitors program which has been used in the past to get a few artists into the US for brushing up.

The Hubert Humphrey Scholarships, tenable for a period of 1 year, are useful in allowing training in the arts. The Department of Culture has not actually requested these and the current director of the centre was of the opinion that many more requests could be entertained. Since she is moving to Washington to be in charge of the regional program, there is a good chance she can followup on the ideas she holds at the moment, if requests are made.

The USIS has placed specialists in existing institutions. At the moment they have a specialist folklorist in the Institute of African Studies setting up a studio. At Kenyatta University College they have a music teacher. The director has said that they could get American specialists to come out here and train in theatre management, drama and dance or whatever was demanded by the institutions here if these programs could be requested.

USIS feels that some expense can be spared by programming a specialist to come here and say train in drama or dance rather than the budget being used to only send one Kenyan to America. It may be there is a coordinating role for the Foundation in, say, pursuing the drama workshops for schools jointly with the USIS.

None of the other embassies have extensive interest or activities here which would lead them to become basic funders of programs in traditional culture. This however, does not mean the Foundation should take a static view for some of them might get into interesting cultural programs where the Foundation can usefully partner them. For example there is talk in the Ministry of Culture that they are appealing to the Austrians to finance a national cultural centre. If this comes about the Foundation might use it as a base for giving some support to "Stabilization" kinds of programs for artists or even funding of a proto-professional theatre.

I do think the foreign cultural centres are flexible enough to want to collaborate with the Foundation on whatever programs it generates on traditional culture. Above, I have given the detailed preferences of each of the current directors. The Americans, Germans, and French are clearly excited about getting ethnomusicology programs in research, performance, recording and dissemination going. In the circumstances the Foundation should use its funds to lever support for the activities it is interested in.

On exhibitions, there will be need to identify and show some of the artists from outside Nairobi. The Foundation could play a role in supporting the search program and tying it to exhibitions in the centres. I think this will be highly appreciated by the directors.

4.2. PRIVATE SECTOR.

There is very little coordinated fundraising in Nairobi and the country in general which is related to the support of the arts. It is a pity that the international companies who have a history of supporting the arts in their own countries do not bother to do it systematically here. Nobody seems to have sold the private sector the idea of supporting the arts. The private sector has funded sports and harambee extensively. This suggests to me they would be responsive to a coordinated effort.

The fault lies with the artists in part. They only approach those companies where there are personalized contacts. Given that there have been few locals at the levels where these companies decide on the public relation and advertising budgets, it has not been easy to get these personalized campaigns to lead to much basic support.

The second element in the failure of significant support is the orientation of the advertising and public relations firms. Too many of them are narrow on African Culture. The ones I talked to did not even see the possibility of using African arts for advertising.

Whereas this will change, as many more creative directors become locals, the process can be speeded up by some intrusion of traditional culture materials into the agencies by discussion and possibly some seminar or workshop support. African Heritage and Maridadi are two firms who have used the traditions for commercial purposes. Their personnel could be used as resource people on the selling of traditional culture to the advertising and public relations agencies, since they enjoy some respect.

Of course there is the problem of the fragmentation of the artistic institutions. Any private company seeking to fund such activities which are extensive and not just confined to one little artistic organization does not have that choice. Unfortunately I do not see a National Council of the Arts on the horizon.

The Foundation has extensive experience in North America in organizing joint funding programs with members of the private sector.

If it got involved in organizing discussions with some of the key institutions in the private sector, it would make a major contribution.

Towards that end, I have discussed with some companies the possibility of starting discussions on supporting some artistic activities. These discussions were held with an extensive number of them. There are others not covered by discussions who have been reported as being in general interested in initiating dialogue about supporting some aspects of cultural activities. Appendix 11 is a list of some companies who I think would be interested in dialogue on supporting culture.

Some of these companies have individuals in the organization who are very much interested in supporting traditional cultural activities. In British American Tobacco, there is Seth Adagala who before has been an actor, a producer and a cultural administrator of the National Theatre. It is he who has argued for the support of ongoing cultural activities by British American Tobacco. This company has put quite a bit of money into the cultural activities of the Ministry of Culture and Social Services. The latest activity has been the funding of the Baringo Festival. B.A.T. is also donating funds for starting the University Press.

Caltex Oil (K) Ltd., this year caused a sensation when it commissioned a sculpture "Search of Water" out of the Kenya wide folklore on social responsibility, for its parent company in Texas. The sculptor was Elkana O-Ong'esa, who also has a sculpture at UNESCO headquarters in Paris. Mr. R. Waita of Caltex argues that the work has aroused interest on cultural matters in the company that if a systematic joint program is worked out they would be able to help.

Coca Cola has always sponsored a lot of cultural activities even if the support has been no more than donating advertising posters. Many drama and music groups argue that the only private sector support they get systematically is from this company.

Bata Shoe Company funds an annual Bata Shoe Art Competition. They usually pick a theme which ties to their industry. They advertise the competition theme widely. Since their cash prizes are fairly high (this year's top prize was Shs.10,000), this competition has attracted a lot of interest among the art teachers for they know to win one is to get significant exposure for the students and schools. I believe they can be interested in sponsoring other activities. Mr. J. Ndumbu, their personnel manager has always been interested in traditional music.

Shell has always donated to the cultural groups which went to it to argue for support. They have recently been involved in the Kenya Book Foundation. They have through Mr. Zack Mbori expressed interest in participating in thinking about unified support to the arts.

How are these institutions to be coordinated? This presents specific organizational problems since the Department of Culture is not the most aggressive institution in town. They should be the natural place for coordinating the fundraising for the arts. I do not believe they will. I would suggest that for the time being the Foundation should take the initiative for those projects which it has interest in and call some of the firms informally to get together. For purposes of corporate protocol, the communication should be to the Chairman or Managing Directors of these institutions. Where others in these corporations have been identified as having particular interests then, they should be contacted individually. In many cases the prime movers for support of art in the corporate world are not the chief executives. Chances are that the Chief Executives of these organizations will nominate those who are interested though.

At some point it may turn out to be important to think of selling the notion of supporting the arts to some of the advertising people. I have included in the appendix on business contacts two agencies. These are Kenya Advertising and Noni Publicity. The later has extremely good access to some of the key people in culture. The former is a fairly aggressive agency and will probably seize the opportunity of utilizing culture. They can be used as resource people for the marketing and public relations world.

CHAPTER FIVE
POSSIBLE FUNDING OPTIONS

CHAPTER 5. POSSIBLE FUNDING OPTIONS.

5: 1. CHARACTERISTICS OF THE CULTURAL FIELD.

In my midpoint report I argued that the needs in the cultural field call for institution building rather than stabilization. This was based on several facts. To begin with the whole field of culture is fragmented institutionally and ideologically. This has to do with the historical evolution of some of the institutions, serious generation conflicts and the activities of some groups, seeking to force onto the nation the western and/or international cultural model.

There is an extremely statist approach to culture where many of those involved see only state institutions as the avenue for the preservation and dissemination of culture in general, and the development of indigenous artistic talent in particular. This view is not limited to any ideological group. It is peculiar, given that culture in the indigenous traditions was not a state matter.

Many of the programs afoot limit themselves to the urban areas, and it is doubtful whether that is where the living traditional cultures and their preservation and fusion is taking place, being appreciated, and or being used for community development. Although one may concede that the urban areas offer the best laboratories for synthesis, they still have to go out and draw from the roots.

There does not appear to be a tradition or an institutional framework for involving the private sector in funding cultural activities particularly traditional culture or its present day variants. This perhaps can be explained by the lack of 'national' cultural organizations which would make demands for support and the ancillary statist view of culture. Where the private sector has been approached, it has been particular individuals appealing to others who they know and not a coherent approach to funding.

The advertising and public relations tradition is essentially unsupportive to traditional culture since most of the practitioners are outsiders who either do not appreciate its uses or do not know it.

Extensive archives on traditional culture are in private collections, departments, of the university, the Creative Arts Centre, the Institute of African Studies, teacher training colleges, High schools and the Ministry of Education, - Examination Council. The transcription and publication of these for dissemination is an urgent matter.

5.2. FRAMEWORK FOR FUNDING.

A funding program must to some extent be used to overcome some of the institutional problems so far identified.

In this context the programs which help to draw together small competing organizations, which on the whole are working in the same field, should be encouraged. This is particularly true of the areas of oral literature and drama. The small units are not only inefficiently doing their work, but also doing similar things. This is costly.

The funding program must also begin by identifying already existing cultural materials, disseminating such and only later encouraging collections where clear gaps have been identified. Publishing, broadcasting, exhibiting and performing programs must be central in all dissemination thinking.

At all times funding programs which would take modern artists out of the rich urban circuit of galleries, foreign cultural centres, university theatres and exhibitions to poor urban areas and the rural areas where very little formal cultural performances take place should be given preference. This will reconnect the urban based groups to rural cultural activities. It will also inform rural cultural activities of the urban/national concerns. The process will set up fusion possibilities.

The converse of this, which is the identification of the living culture of the rural areas and that part of the urban areas which is traditional and which has not gotten national exposure, should be supported to bring it into the national urban scene. This may turn out to be expensive in terms of money and time for research and identification of the real traditional specialists and not the hustler traditional groups so favoured by the political process.

Whereas there are no clear and properly functioning national artistic associations which are strong enough to become channels for funding and innovations in the cultural field, there are already some registered bodies which can begin to give a national focus to some of their activities. Some of these like SAMFO and ARTCO are very new and they should, with some support, get to a point where they offer national frameworks for the professionals in their fields.

The Schools and Colleges Annual Drama and Dance Festival has for a long time been the only major source for identifying the latent artistic talent existing in the country. Given the paucity of institutions training in the artistic field nationally, it will still continue to be an important source of talent. It may be useful therefore to find ways of funding the improvement of dance and drama in the schools, by holding regional or subdistrict workshops for those who ultimately produce for this annual festival. Many of the modern specialist in formal institutions in Nairobi would work in such a program.

Whereas the same comments could be made about the Schools and Colleges Music Festival which is also held annually, I do not feel the same emphasis should be made now until one knows what the Permanent Presidential Commission on Music and Dance is going to do about re-organizing this festival which in their own words has become nothing more than a festival of choirs.

The Conservatoire of Music leadership has the interest and the will to draw most of the people interested in all music under its umbrella. Since it is an NGO, it can draw to itself significant numbers of volunteers who have some of the talents needed in improving music performance. Many have been working in isolation, but they have done very good work in ethnomusicology.

This can be used to mount research, training and extension work in upgrading ethnomusicology. Since its leadership is intertwined with the leadership of the Music Society and the Presidential Commission on Music and Dance, and it is extensively involved in the Music Festival, there should not be conflict of interest in such a role. Ironically significant numbers of specialized ethnomusicologists did not offer their services to the Conservatoire since its previous leadership was not interested in ethnomusicology.

I would like to conclude this section on the framework for funding by emphasizing that the Foundation should play the role of a broker. It should informally get some of the people active in the field of culture and potential supporters to get together and think through some of the possible funding ideas. I am not a specialist on the internal work methods of the Foundation, but I have been struck by the fact that many of the people I talked to held the view that the Foundation was in a strong position to give the coordinating role suggested above appropriate leadership. I believe there will be positive response from the state cultural institutions, the academics, the foreign donors, the private sector, missionaries, not to talk about the artists themselves.

For too long the field has lacked any serious intellectual input into coordination of cultural activities. Some of this will come from the Department of Culture hopefully, but chances are they will be more interested in programming visible activities and not the hard research and programming of cultural activities which contribute to the dignifying of traditional culture so that it can be considered by the national psyche in fusing a national culture.

5.3. POSSIBLE PROJECTS.

The following are the projects which this consultancy has identified as desirable in the field of supporting traditional culture and its revitalization pursuant to the structures of the terms of reference.

They are organized under cultural preservation, cultural revitalization, cultural dissemination, and culture and development. This is a descending order of importance in terms of priority and feasibility.

In each of the subcategories, the projects activities are ranked in the same manner.

5.3.1. CULTURAL PRESERVATION.

5.3.1.1. DOCUMENTATION OF ETHNOMUSICOLOGY PROJECT.

The objectives of this project would be to:-

1. Inventory the existing traditional music specialists.
2. Inventory existing collections of traditional music within the country and without.
3. Identify existing gaps in collection of traditional musics.
4. Set up a research system to record the music gaps identified.
5. Set up a subproject on the notation of the existing music and those to be collected.
6. Prepare and publish teaching materials in traditional music for primary, secondary and university level training and for general readers.
7. Evaluate traditional music teaching techniques, institutions and individuals and show how they can be related to the educational and national performance systems.
8. Organize certification of traditional music training and performance.
9. Establish a traditional music listening centre as well as making the legally required national deposits of all music identified.

Supervising Institution.

The Conservatoire of Music.

Related Research Institutions.

1. Presidential Commission on Music and Dance.
2. Department of Music - Kenyatta.
3. The Voice of Kenya.
4. Mennonite Mission
5. Baptist Mission.
6. Institute of African Studies - Nairobi.

7. Departments of Literature (Nairobi and Kenyatta)
8. Nairobi Music Society.
9. Department of Culture.

Possible Funding Agencies.

1. French Cultural Centre.
2. Goethe Institute.
3. U.S.I.S.
4. Lily Foundation
5. British Council.
6. Mennonite Mission.
7. Baptist Mission.
8. Ministry of Education.
9. Ministry of Culture and Social Services.

Special Comments.

I consider the problem of notation the most serious in this project. Fortunately, some discussions during the consultancy have led to the identification of Dr. Mary Oyer as a specialist in the notation of African music. She is at Goshen College, Goshen, Indiana, U.S.A. The Mennonite Mission could get her out here to head a project such as this on request. She is also linked to the Lily Foundation and could get some funds.

Anneta Miller of the Mennonite Mission here is competent and could be made available by her organization. She has just finished a textbook for schools on traditional folk songs.

Nathan Corbitt of the Baptist Mission who has done a lot of collecting on Giriama music, would be useful since he can bring to the project some trained personnel from his mission. He is finishing a Ph.D. on the music of the Giriama.

Ruth Mulindi has just finished a Masters Degree at Belfast on Maragoli children's songs.

All the staff of the Department of Music at Kenyatta have done research on some aspects of the traditional musics and should be included. The Inspectorate of Music in the Ministry of Education could contribute some people. At the Conservatoire of Music, there are many individuals who could be drawn into the project.

5.3.1.2. DOCUMENTATION AND TRAINING IN MATERIAL CULTURE PROJECT.

The objectives of the project would be to:-

1. Complete the collection of the traditional material culture by the Institute of African Studies.
2. publish a methodological guide on collecting material culture.
3. Support public exhibitions of the material culture.
4. Prepare and publish primary, secondary and university teaching materials on Kenyan material culture.
5. Publish a specialized text on the technical aspects of the material culture, including design parameters.
6. Support graduate training of material culture specialists.
7. Support material culture training in teacher training colleges.

Supervising Institution.

1. Institute of African Studies. University of Nairobi.

Related Research Institutions.

1. The Museums of Kenya.
2. The National Archives.

Possible Funding Agencies.

1. French Embassy
2. Goethe Institute
3. U.S.I.S.

Special Comments.

The most serious issue for the Institute's material culture collection is space to house them. If at some future date the Foundation is in a position to do something about this, it would be extremely useful if tied to a CULTURAL MUSEUM. I understand this is not within reach at the moment.

The researcher handling this collection has done some unique pioneering work. It is the only work of its kind in the nation. It is of such important national interest that it should be disseminated in the shortest possible time, so as to get into the intellectual mainstream of the nation.

A nation can not rely on one specialist, however good. Future specialists will need to be trained - initially abroad. This can be tied to the production of teachers for teacher training colleges.

5.3.1.3. TRAINING PHYSICAL PRESERVATION PARA-PROFESSIONALS PROJECT.

The objective of this project would be to:-

1. Train para-professionals in the technical preservation of paper, video, discs, tapes, and other materials used in modern informatics.
2. Train para-professionals in the physical preservation of paintings and sculptures.

Supervising Institutions.

1. The National Archives.
2. The Museums of Kenya.

Research Institutions.

Same.

Possible Funding Agencies.

1. British Council
2. U.S.I.S.
3. French Embassy

Special Comments.

The Director of the National Archives has identified the technical preservation area as of great shortage in his organization. He does not see any training potential locally. The Director of the National Museums has systematically trained personnel over the years in areas of physical preservation, some inhouse, and others abroad. Since there is some conflict on demand as well as on the numbers of available manpower and their distribution, the two institutions should jointly work out the numbers and categories needing training.

There also is some controversy on whether such training is available in other Third World countries. They should jointly resolve this.

5.3.2. CULTURAL REVITALIZATION.

5.3.2.1. DOCUMENTATION AND PUBLICATION OF ORAL LITERATURE.

The objectives of this project would be to:-

1. Transcribe, catalogue and publish all the oral literature materials held by the Departments of Literature and History at Kenyatta University College and the University of Nairobi the Creative Arts Centre, Kenyatta and, the Institute of African Studies - Nairobi.
2. Transcribe, catalogue and publish materials held by the Ministry of Education - Examinations Council, high schools and teacher training colleges.
3. Transcribe, catalogue and publish special oral literature materials held by individuals like Mr. H.O. Anyumba of the Department of Literature - Nairobi.
4. Search for other unidentified collections which should be transcribed, catalogued and published.

Supervising Institution.

University based committee of the Research Institutions below.

Research Institutions.

1. Departments of Literature and History. Nairobi and Kenyatta.
2. Institute of African Studies. Nairobi.
3. Creative Arts Centre. Kenyatta.
4. Kenya Oral Literature Association.
5. Historical Association of Kenya.
6. Department of Linguistics and African Languages - Nairobi.
7. Ministry of Education.

Special Comments.

There are too many holdings of oral literature which have not been transcribed, catalogued and indexed and texts published. As a result, researchers and students continue duplicating collections already made.

The researchers claim that the bottleneck is simply a shortage of money for this work in the normal budgets. The collection duplication is a waste and should be eliminated by making all the collected materials known to all interested parties.

5.3.2.2. FUSION ORCHESTRA PROJECT.

The objectives of this project would be to:-

1. Identify groups who are involved in the composition and performance of fusion music defined as either music influenced by western, oriental and African traditional music or synthesis of the many African traditional musics.
2. Organize the performance and broadcast of such music.

Supervising Institutions.

1. Conservatoire of Music.

Related Research Institutions.

1. ARTCO
2. Bomas of Kenya
3. Nairobi Music Society.
4. Creative Arts Centre, Kenyatta.
5. Department of Music, Kenyatta.
6. African Heritage.

Possible Funding Agencies.

1. British Council
2. U.S.I.S.

Special Comments.

The purpose of this project is to get performances of already composed fusion music performed to wider audiences. Since the institutions identified already have some music, it will essentially be organizational and may require some extra funding for securing of traditional instruments which are in short supply.

5.3.2.3. SCHOOLS' DRAMA AND DANCE FESTIVAL WORKSHOPS AND DOCUMENTATION PROJECT.

The objectives of this project would be:-

1. To give workshops all over the country for school drama teachers and students.
2. To collect the plays and dance dramas performed by schools in the past.
3. To catalogue and publish the works emanating from this festival over the years.
4. To monitor all future festivals with a view to collecting and publishing the plays, dance dramas and music coming from it.
5. To identify talent in the schools for possible national tracking.

Supervising Institution.

Ministry of Education-Schools Drama Inspectorate.

Participating Institutions.

1. Departments of Literature. Nairobi and Kenyatta.
2. Creative Arts Centre-Kenyatta.
3. Kenya Schools Drama Association.

Possible Funding Agencies.

1. French Embassy.
2. Goethe Institute.
3. U.S.I.S.
4. British Council.

Special Comments.

The Foundation has funded a drama workshop for schools in the past. This project was very successful. It is fondly remembered by the teachers who benefitted from it. The above project would go one step further by using the individuals holding the workshops to also collect materials from the schools. Such procedure would kill two birds with one stone. There is not a doubt some of the best plays and dance dramas have come out of this festival.

5.3.2.4. INVESTIGATION INTO THE EFFECTIVENESS OF CULTURAL FESTIVALS PROJECT.

The objectives of this project would be:-

1. To research the content, organization, representation and other administrative aspects of the district cultural festivals which are seen by the Department of Culture as the main institutions for the preservation, revitalization, development, and dissemination of "national" culture. This would be by case study method.
2. To suggest effective ways of organizing extension of culture.

Supervising Institution.

Ministry of Culture - Department of Culture.

Participating Institution.

Ford Foundation.

Special Comments.

There has developed in the Ministry of Culture the notion that the most effective way to get some kind of "national" culture created is to organize district cultural festivals. The Festivals which have taken place to date are not district in focus, and it is debatable what the contribution of Nairobi based groups is.

Clearly the most successful Festival to date in terms of local support is Vihiga, which gets large technical inputs from specialists from the area. It should form a central case study. It has gone on for more years than the others. Ramogi has gone on without ministerial involvement. It should be studied for contrast. Baringo raised many issues about the role of outsider groups. It would also be a useful case study.

5.3.3. CULTURAL DISSEMINATION.

5.3.3.1. EXTENSION OF DRAMA PROJECT.

The objectives of this project would be to:-

1. Support University based drama groups to perform in the rural areas.
2. Support private drama groups based in the urban areas to perform in rural areas.
3. Support bona fide traditional drama dance groups to perform to national audiences in the large urban centres.
4. Support the broadcasting of such performances.

Supervising Institutions.

1. Representatives of Creative Arts, Kenyatta; Department of Literature, Nairobi; and SAMFO and VoK.

Participating Institutions.

1. Department of Literature, Nairobi.
2. Creative Arts Centre. Kenyatta
3. SAMFO.
4. Voice of Kenya.
5. Department of Culture.
6. Ministry of Education - Drama Inspectorate

Possible Funding Institutions.

1. UNESCO.
2. Swedish Embassy.
3. Goethe Institute
4. French Embassy.
5. USIS.
6. British Council.
7. Private Sector.
8. Department of Culture.
9. Ministry of Education - Drama Inspectorate.

Special Comments.

The purpose of this project would be to facilitate the travelling of urban based drama groups to give plays outside the urban areas. There are essentially two reasons this is important. The first is to show the rural schools some of the plays set for drama courses. Many of the schools cannot travel to see these in Nairobi, when they are performed.

By broadcasting these, VoK would also be making them reach a few more students and the general non-theatre going public.

The second reason is essentially a skill improvement role, where the Nairobi based groups will show some of the dramatists in the countryside modern drama techniques in live performances. This project would also identify specialists in rural areas in traditional dance/drama and perform with them. The rural groups should be funded to travel to Nairobi and other urban areas to give performances, which would be broadcast by VoK. They also have a role in teaching modern drama groups classical tradition performing.

This is essentially a project whose main funding concerns will be transport. Some of the concerned organizations have conceived of very expensive theatre buses. Perhaps, these are out of the cost reach of the Foundation. Yet ordinary busing of theatre groups is a cost whose initial investments can be funded and recovered if the groups do not give free performances.

As far as VoK is concerned they can get better drama if they use the already existing groups' performances. They may need straight budget support to duplicate the broadcast tapes for depositing. For them to undertake production of some of the plays would be too expensive.

It seems to me that this project lends itself to support by the private sector which could be organized to donate transport.

5.3.3.2. INDIGENOUS PROFESSIONAL THEATRE PROJECT.

The objective of this project would be to:-

1. Help SAMFO to plan the start of indigenous professional theatre. This will include inventory of existing talent, facilities, study of the potential audience and marketing strategies.
2. Produce and publish a detailed inventory of dramatists, qualifications and previous performances.

Supervising Institution.

1. SAMFO.

Participating Institutions.

1. Department of Literature - Nairobi.
2. Creative Arts Centre - Kenyatta.
3. Tamaduni.
4. Little Theatre - Mombasa.
5. Pheonix Players - Nairobi.
6. Donovan Maule - Nairobi.
7. Department of Culture.
8. Ministry of Education - Drama Inspectorate

Funding Institutions.

1. French Embassy.
2. Goethe Institute.
3. Department of Culture.

Special Comments.

SAMFO is exploring the possibility of starting a professional theatre company. There has not been any detailed study which would enable proper planning of this. As part of generating that data, the project should be useful in documenting the drama talent in the country. This should be published commercially for general information by dramatists and drama consumers.

5.3.3.3. LOCAL PUBLISHING SUPPORT PROJECT.

The objectives of this project would be to:-

1. Help local publishers build up their capacity.
2. Get cultural materials that have been identified in other sections of this report published locally.
3. Support the distribution of some of these materials to schools which cannot afford them.

Supervising Institutions.

1. Society of Kenya Publishers.
2. Kenya Book Foundation.

Participating Institutions.

1. Society of Kenya Publishers.
2. Kenya Book Foundation.
3. The Conservatoire of Music.
4. The Departments of Literature and History, Nairobi and Kenyatta.
5. Ministry of Education.
6. Department of Culture.
7. SAMFO.

Possible Funding Organizations.

1. French Embassy.
2. Goethe Institute.
3. Private Sector.
4. USIS.
5. Ministry of Education.
6. Department of Culture

Special Comments.

The Foundation has already had discussions with both the Society of Kenya Publishers and the Kenya Book Foundation.

The funding of projects which they have discussed should allow for the inclusion of traditional cultural materials which are in short supply as it is.

5.3.3.4. SCULPTURE AND PAINTING SUPPORT PROJECT.

The objectives of this project would be to:-

1. Inventory the Kenyan painters and sculptors particularly in teacher training colleges and high schools.
2. Prepare materials for teaching, painting and sculpture at primary, secondary, teacher training colleges and university levels.
3. Support the exhibition of the art from the teacher training colleges and the high schools in the large urban centres, particularly Nairobi.
4. Support the professional activities of the Kenya Artists and Designers Association.

Supervising Institution.

Kenya Artists and Designers Association.

Participating Institutions.

1. Department of Culture.
2. Department of Fine Art - Kenyatta.
3. Ministry of Education - Art Inspectorate.
4. Department of Culture - Visual Arts Division.

Possible Funding Institutions.

1. French Embassy.
2. Goethe Institute.
3. British Council.
4. USIS.

Special Comments.

The bulk of the painting and sculpture work is being done in the teacher training colleges and the high schools. Its documentation and inventory would enable the preparation of teaching materials for all school levels as well as materials for the general public on the best of Kenyan art. This should be documentation for preservation since some of the art leaves the country, never to be seen again.

Institutions like the French Cultural Centre are interested in showing this art, but they have not found a formula for identifying the range. This project should also be used to activate the Kenya Artists and Designers Association which never recovered from the controversies over the National Gallery in 1981.

5.3.4. CULTURE AND DEVELOPMENT.

The possible projects identified under cultural preservation, revitalization, and dissemination, address themselves primarily to culture and development at the national level, interacting with the rest of the nation. There is the issue of what to do in culture at the local level for the development of the local communities. The national and donor agencies do not know very much about this for several reasons. The delivery institutions of local culture - folk media - are hard to identify. It is also hard to program messages into them for dissemination. It is not easy to know what messages they generate on their own either.

The problems of handling folk media groups are further complicated in the Kenyan situation by the existence of the very powerful and politically oriented traditional groups, who are the building blocks of the local political leadership. In this context, I can only recommend to the Foundation a study. I would not recommend that they fund any of the existing so called traditional dancers - generally assumed to be folk media groups.

5.3.4.1. FOLK MEDIA STUDY PROJECT.

The objective of this project would be to:-

1. Study whether folk media groups in fact exist in the rural areas as distinct from the harambee traditional groups, whose cultural activities are tied to the local political process.

Participating Institution.

1. Department of Sociology - Nairobi.
2. Institute of African Studies.
3. Department of Literature - Nairobi.
4. Creative Arts Centre - Kenyatta.

APPENDICES

Appendix 1.

i

ITINERARY FOR 1979 UNIVERSITY OF NAIROBI
FREE TRAVELLING THEATRE

DATE	TOWN	MORNING	AFTERNOON	EVENING
Sept. 4th	Naivasha	Naivasha H. Sch. 11 a.m.		
	Narok			Narok Sec. Sch. 5 p.m. (open air)
5th	Bomet	Bomet Tech. Sch. 11 a.m.		
	Kilgo- ris			Kilgoris Sec. Sch. 8 p.m.
6th		Cardinal Otunga H. Sch. 11 a.m.	Kisii H. Sch. 4 p.m.	Kisii T.T.C. 8 p.m.
	Kisii			
7th		Nyabururu Girls H. Sch. 11 a.m.		
7th	Homa		Asumbi Girls H. Sch. 3 p.m.	Asumbi T.T.C. 8 p.m.
8th		Ogande Girls H. Sch. 10 a.m.	Mbita Sec. Sch. 4 p.m.	
9th	Bay	Homa Bay H. Sch. 10 a.m.		
	Kendu Bay		Gendia Sec. Sch. 3 p.m.	
	Oyugis			Agoro Sare H. Sch. 8 p.m.
10th		Nyakach Girls Sec. Sch. 11 a.m.	Ahero Girls H. Sch. 4.30 p.m.	Kisumu Tech. Sch. 8 p.m.
	Kisumu			
11th		R e s t	d a y	Nyang'ori Boys 8 p.m.
12th	Maseno	Bunyore Girls H. Sch. 10.30 a.m.	Maseno Govt. 5 p.m.	Siriba T.T.C. 8 p.m.
13th	Siaya	Lwak Girls Sch. 11 a.m.	Ng'iya Girls H. Sch. 3 p.m.	St. Mary's Yala 8 p.m.
14th	Mumias	Mumias Boys Sec 10 a.m.	Mumias Sch. For the Deaf 2 p.m.	Butere Girls H. Sch. 8 p.m.
15th	Kakamega	Musingu Ilihembé 10 a.m.	Kakamega H. 3.30 p.m.	Eregi T.T.C. 8 p.m.

DATE	TOWN	MORNING	AFTERNOON	EVENING
16th	Kakamega	Chavakali Sec. 11 a.m.	Kaimosi Girls Sec. Sch. 3 p.m.	Kaimosi T.T.C. 8 p.m.
17th	Webuye	Lugulu Girls H. Sch. 11 a.m.	Chesamisi Sec. 3 p.m.	
18th	Kape- nguria		Nasokol Sec. Sch. 2 p.m.	Chewoyet 5 p.m.
19th	Kitale	Kitale Day Sec. Sch 11 a.m.		Little theatre 8 p.m.
20th	Eldoret	Turbo Girls Sec. Sch. 11 a.m.	Outside Mayor's Parlour	Moi Girls Sec. (highlands) 8 p.m.
21st	Nakuru		Afraha Sec. Sch. 2 p.m. Menengai H. Sch. 4.30 p.m.	Social Hall 8 p.m.
22nd	R e s t		d a y	Egerton College 8 p.m.
23rd	Nyahururu		Nyahururu Sec. Sch. 3.30 p.m.	County Council Hall 8 p.m.
24th	Nyeri		Kamwenja T.T.C. 2 p.m. Nyeri Tech Sch. 4 p.m.	Nyeri Cathedral (Municipal Hall) 8 p.m.
25th		Kagumo H. Sch. 10 a.m.		
	Karatina		Panafrica 2 p.m.	
	Kerugoya			Kerugoya Girls Sec. Sch. 8 p.m.
26th	Embu		St. Mark's T.T.C. 3 p.m.	Kyeni Girls 8 p.m.
27th	Kitui		St. Angela's Sec. Sch 2 p.m. Mulango Girls 5 p.m.	Kitui Sec. Sch. 8 p.m.
28th	Mutomo		Harambee Sec. 2 p.m.	Ikutha Sec. Sch. 4.30 p.m.

DATE	TOWN	MORNING	AFTERNOON	EVENING
29th	Mombasa		Shanzu T.T.C. 5 p.m.	Little theatre 8 p.m.
30th	"	Kwale Sec. Sch. 10.30 a.m.	Aga Khan Sec. 2.30 p.m.	Matuga Girls 8 p.m.
Oct. 1st	"	Star of the Sea 11 a.m.		Govt. Training Inst. 8 p.m.
2nd		R e s t	d a y	
3rd	Mwatate		Wundanyi (open air) 3 p.m.	Kenyatta H. Sch. 8 p.m.
4th	"	Dr. Aggrey H. Sch. 10 a.m.		
4th	Voi		Voi Sec. Sch. 3 p.m.	
5th	Kajiado	Olkejuado Sec. Sch. 10 a.m.		
"	Machakos		Machakos Boys Sec. Sch. 3 p.m.	Mumbuni H. Sch. 8 p.m.
6th	Kangundo	Misyani Girls 10 a.m.	Kangundo H. Sch. 3 p.m.	Tala Secretarial 8 p.m.
7th	R e t u r n	t o	c a m p u s	

Appendix 2. ESTIMATES FOR THE 1979 UNIVERSITY OF
NAIROBI FREE TRAVELLING THEATRE

(Revised on 14 days)

1. TRANSPORT:	
a) Hiring the University Bus at Shs.2.50 per Km for about 4,000 Km	10,000.00
b) Driver's allowance at 50/= per day for 14 days	700.00
c) Fuel for the Bus	7,000.00
d) Repairs	4,500.00
2. ACCOMODATION AND FOOD:	
a) On Campus for rehearsals from 8th July to 3rd September 1979 for 18 actors at Shs. 1,200/= per head	21,600.00
b) (i) Accomodation allowance on route for 18 actors at 35/= per head for 14 days	8,820.00
(ii) Food for 18 artists on route for 14 days at the following rates: Breakfast @ 10/=	
Lunch @ 20/=	12,600.00
Super @ 20/=	
3. ARTISTS FEES:	
i) 18 artists at Shs. 20/= per day per head for 58 days (July 8th to September 3rd)	20,880.00
ii) 18 artists at Shs. 20/= per day per head for 14 days on trip	5,040.00
4. PROPERTIES:	
a) 3 Padlocks and a chain	250.00
b) Properties for Plays	5,000.00
5. COSTUMES:	
a) Costumes for 8 Plays	2,750.00
b) Travelling Theatre shirts including dyeing, blocking and printing of Travelling Theatre emblem plus stitching for 19 artists (18 artists plus 1 Director) at 200/= each shirt	3,800.00
6. PUBLICITY:	
a) (i) Photographs	2,000.00
(ii) Program Pamphlets 1,000 copies @ 5/=	5,000.00
b) (i) Poster Designer's Fees	500.00
(ii) Posters	4,000.00
(iii) Cartographer's Fee	100.00
7. EMERGENCY FUNDS	3,500.00
8. MISCELLANEOUS:	3,000.00
TOTAL	118,520.00

Appendix 3. DEPARTMENT OF CULTURE BUDGETS.

HEAD	D E T A I L S	SUMMARY OF RECURRENT EXPENDITURE 1982/83				BALANCE K.SHS.
		1981/82 ALLOCATION K.SHS.	EXPENDITURE K.SHS.	BALANCE K.SHS.	ALLOCATION K.SHS.	EXPENDITURE K.SHS.
916	Headquarters Administrative	1,382,000.	1,332,358.40	49,641.60	1,006,040.00	1,692,189.70
						-686,149.70
918	Division of Oral Traditions	769,000.	347,381.35	421,681.65	165,540.00	151,642.70
						13,897.30
917	Division of Cultural Heritage	378,000.	256,327.90	121,672.10	112,400.00	113,053.10
						- 653.10
920	Division of Performing Arts	532,000.	457,207.75	74,792.25	172,000.00	115,143.30
						56,856.70
666	Division of Visual Arts	366,000.	367,241.35	- 1,241.35	190,800.00	162,545.35
						28,254.65
	TOTAL	3,427,000.	2,760,516.75	666,483.25	1,646,780.00	2,234,574.15
						- 587,794.15

HEAD	D E T A I L S	1981/82 SUMMARY OF DEVELOPMENT EXPENDITURE.				1982/83	
		ALLOCATION	EXPENDITURE	BALANCE	ALLOCATION	EXPENDITURE	BALANCE
		K.SHS.	K.SHS.	K.SHS.	K.SHS.	K.SHS.	K.SHS.
918	Division of Oral Traditions	380,000.00	50.00	379,950.00	140,000.00	40,882.65	99,117.35
919	Division of Cultural Heritage	500,000.00	166,535.70	333,464.30	500,000.00	265,182.80	236,817.20
920	Division of Performing Arts	260,000.00	200,000.00	60,000.00	160,000.00	50,000.00	110,000.00
921	Division of Visual Arts	455,200.00	126,939.45	328,260.55	500,000.00	188,912.75	311,087.25
	TOTAL	1,595,200.00	493,525.15	1,101,674.85	1,300,000.00	542,978.20	757,021.80

SUMMARY OF RECURRENT EXPENDITURE, 1983/84

HEAD	D E T A I L S	ALLOCATION	EXPENDITURE	COMMITMENTS	BALANCE
916	Headquarters-Administrative Services	844,000.00	859,469.25	N I L	- 15,469.25
918	Division of Oral Traditions	76,000.00	52,746.35	N I L	23,253.65
920	Division of Performing Arts	82,000.00	69,425.40	700.00	11,874.60
921	Division of Visual Arts	114,000.00	107,061.95	N I L	6,938.05
	TOTAL	1,116,000.00	1,088,702.95	700.00	26,597.05

DEVELOPMENT EXPENDITURE, 1983/84

NO FUNDS ALLOCATED.

Appendix 4.

PRESIDENTIAL NATIONAL MUSIC COMMISSION MEMBERS.

Dr. Washington A. Omondi		Chairman
Boniface Mganga	-	Secretary
Senoga - Zake	-	Member
Peter Kibukosya	-	Member
Gerishom M. Manani	-	Member
George Kakoma	-	Member

Appendix 5.

PRESIDENTIAL NATIONAL MUSIC COMMISSION CONSULTANTS.

P.M. Munene - Deputy Secretary OP

Prof. P.M. Mbithi - Deputy VC. UoN.

H.O. Anyumba - Senior Lecturer Dept. of Literature UoN.

Dr. Ben Kipkorir - Director Institute of African Studies UoN.

Dr. A. Darkwa - Research Fellow - Institute of African Studies UoN.

Appendix 6.

INDIGENOUS CULTURAL GROUPS.

1. Mbaviki Entertainers
2. Kenya Schools Drama Association - Committee 1984 - Mr. Ichaura Ndagu.
3. Creative Arts Centre -
4. Dramatic Associates - Tirus Gathwe
5. Darubini Players
6. Kenya Youth Association
7. SAMFO
8. Blowing Horns Drama Club - (Mathira Nyeri) Chairman, Anthony Mwangi Kabatu, Secretary, Ephantus Mwangi Miano.
9. Jericho Dancers
10. Sounds of Africa
11. Wananchi Arts/Wananchi Theatre Group
12. The Free Travelling Theatre
13. Nairobi University Players
14. National Theatre Company
15. Tamaduni Players - Mrs. Janet Young/Mrs. Mumbi Kinyatti
16. Kamiriithu Theatre
17. Literature Students Association of Nairobi University
18. Performing Arts Student Group of Kenyatta University College
19. Kibera Sukuti Dancers, Wasi Wasi Club, Kibera, Nairobi.
20. Nairobi Sukuti Dancers - Donald Alukwe
21. Sukuti Traditional Groups - James Agena
22. Makadara Sukuti - John Godia
23. Jujū Sukuti - Adriano Amwanyi
24. Kilimani Sukuti - Lawrence Isiaho
25. Leopards Sukuti Escort - Adriano Mitalo
26. Horizon Players -
27. Theatre Arts Kilungu - Seremba Bwanika
28. Elimu Players
29. Theatre Arts Students -
30. Musician Copyright Society of Kenya Ltd. - Mr. Simpson, Mr. S. N. Ndemange.
31. Musician Performing Rights Society of Kenya - Juma Toto
32. Performing Rights Society of Kenya
33. Kenya Anglican Youth Organization
34. Roots
35. Wazalendo Jazz Band/Utamaduni - Daudi Kabaka
36. Post Office Cultural Group
37. Kenya Breweries Drama Company

38. Kisumu Drama Conservatory - Marcia Arunga
39. Ramogi Writers and Drama Society
40. Usuli Foundation Players (Nakuru)
41. Railway Players - Kottia Tsotsi
42. Sehemu ya Utungaji of the University Library -
43. Basement Players (?)
44. Arts 83
45. Kolpings Family Drama Group - Kibacia Gatu
46. Hodari Boys Club
47. Drama in Education
48. Inter African Theatre Group
49. Travelling Theatre Group Company
50. Audio Visual Media Practitioners Association
51. UTU - Onyulo Sidede
52. African Heritage
53. Tumaini Theatre Group
54. Shagari Players
55. Sukutua (Mombasa)
56. Monano Cultural Troupe (Kaloleni, Kilifi)

Appendix 7.

SAMFO OFFICE HOLDERS.

Wakanyote Njuguna - Chairman
Lillian Wanjiru (Lawyer) - Secretary
Gerry Okungu (Treasurer)
Kavetsa Adagala (Asst. Treasurer)

COMMITTEE MEMBERS.

Francis Imbuga
Odingo Hawi
Charity Ngugi
Wanjiku Mwotia
Onyango Ogutu

Appendix 8.

SOCIETY OF KENYA PUBLISHERS.

Member Firms.

1. Uzima Press - Rev. Horace Etemesi
2. Trans-africa Book Distributors - John Nottingham
3. Jomo Kenyatta Foundation - J. Sang.
4. Stellascope - Hillary Ngwe'no
5. Kenya Literature Bureau - Sammy Lang'at
6. Bookwise - Leonard Okolla
7. Mowa - Mohammed Bwana.
8. Shungwaya Publishers Ltd. - Abdullahi Nassir
9. Evangel Publishing House - Robert J. Skinner
10. Comb Books - David Maillu
11. Mid - Teki - Ngotho wa Kariuki
12. Simba Publicity and Book Services - S. George
13. Seven Lakes Publications - James Ndungu
14. Anyange Press - Grace Ogot

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13. Seven Lakes Publications - James Ndungu
14. Anyange Press - Grace Ogot

Appendix 9.

ART - CO. ORIGINAL COMMITTEE. OCTOBER - DECEMBER, 1983

J.D. Chege	-	Chairman
J. Rogoiyo	-	Secretary
Waigwa Wacira	-	Treasurer
Okech Owiti	-	Member
George G. Beuttah	-	Vice Chairman
Timothy Gathirimu	-	Member

Appendix 10.

ART - CO. OFFICE HOLDERS JANUARY 1984

David Amunga	-	Chairman
Waigwa Wacira	-	Vice Chairman
S.M. Beuttah	-	Secretary
Fundi Konde	-	Treasurer
Aggrey Jessa Maywaya	-	Member
Mike Sande	-	Member
Livingstone Amaumu	-	"
Stephen Irungu	-	"
Wariara Kariuki	-	"

Appendix 11. PRIVATE SECTOR COMPANIES

1. Mr. B.M. Gecaga,
Chairman,
B.A.T. Kenya Ltd.,
Box 30000,
NAIROBI.
Tel. 555555
2. Mr. Raphael Waita,
General Manager - Administration,
Caltex Oil (Kenya) Ltd.,
Box 30061,
NAIROBI.
Tel. 332200
3. Dr. Ben Kipkorir,
Chairman,
Kenya Commercial Bank,
Box 48400,
NAIROBI.
Tel. 336681
4. Mr. P. Singh,
Managing Director,
Coca-Cola Bottling Co. of Nairobi,
Box 18034,
NAIROBI.
Tel. 555277
5. Mr. A.A. Ekirapa,
Chairman,
Nation Printers & Publishers Ltd.,
Box 49010,
NAIROBI.
Tel. 27651
6. Mr. B.H. Hobson,
Chairman,
Kenya Breweries Ltd.,
Box 30161,
NAIROBI.
Tel. 2701 Ruaraka.
7. Mrs. Muthoni Likimani
Managing Director,
Noni Publicity,
Box 48746,
NAIROBI.
Tel. 20912, 336348
8. Mr. Patrick Knight,
Managing Director,
Colgate Palmolive (E.A) Ltd.,
Box 45141,
NAIROBI.
Tel. 555466
9. Mr. Gatimu Maina,
General Manager,
Dawa Pharmaceuticals,
Box 47105,
NAIROBI.
Tel. 2401 Ruaraka
10. Mr. S. Sakanja,
Advertising & Marketing Manager,
Firestone E.A. (1969) Ltd.,
Box 30429,
NAIROBI.
Tel. 559922
11. Mr. Nick Muriuki
Managing Director
Shell & B.P. Services Ltd.,
Box 41221,
NAIROBI.
Tel. 338636
12. Mr. Frank Wejuli,
Group Personnel Director,
Brooke Bond (K) Ltd.,
Box 42011
Tel. 29951
13. Mr. Manu Chandaria,
Managing Director,
Comcraft Services Ltd.,
(Chandaria Group),
Box 50820,
NAIROBI.
Tel. 25208
14. B. Shah,
Managing Director,
Madhvani Manubhai Group,
Box 48060,
NAIROBI.
Tel. 337137 or 331076
15. Mr. S.V. Shah,
Managing Director,
Textbook Centre/Sarit Centre/Soma Ltd.,
Box 47540,
NAIROBI.
Tel. 330340
16. Mr. Minizar Juma,
Managing Director,
Orbit Sports Ltd.,
Box 14075,
NAIROBI.
Tel. 555066

17. Mr. Kitili Mwendwa,
Chairman,
Kenya Advertising Corporation Ltd.,
Box 40563,
NAIROBI.
Tel. 21018
18. Mr. J. Sambu,
Chairman,
Kenya Cannery Ltd.,
Box 147,
THIKA.
Tel. Thika 21601
19. Mr. Aggrey Luseno,
Director of Personnel &
Public Relations.
B.A.T. (K) Ltd.,
Box 30000,
NAIROBI.
20. Mr. Seth Adagala,
Public Relations,
B.A. T. Kenya Ltd.,
Box 30000,
NAIROBI.
21. Stanley Njagi,
Managing Director,
Nation Newspapers Ltd.,
Box 49010,
NAIROBI.
Tel. 337691
22. Johnstone M. Makau,
General Manager,
Thomas Nelson (K) Ltd.,
Box 18123,
NAIROBI.
Tel. 555766
23. Henry Chakava,
Managing Director
Heinemann Educational Books,
Box 45314,
NAIROBI.
Tel. 22057
24. Rev. H. S. Etemesi,
Managing Editor,
Uzima Press,
Box 48127,
NAIROBI.
Tel. 20239
25. G.M. Limdi
Advisor,
Pan African Bank Ltd.,
Box 45334,
NAIROBI.
Tel. 25325
26. Mr. Joel Wanjui
Managing Director,
East African Industries,
Box 30062,
NAIROBI.
Tel. 542000
27. Mr. George W. Klass,
Managing Director,
Bata Shoe Co. (Kenya) Ltd.,
Box 23,
LIMURU. KENYA.
Tel. Limuru 251.
28. Mr. Zack Mbori,
Personnel Manager,
Kenya Shell,
Box 41221,
NAIROBI.
Tel. 338636
29. Joel Ndumbu
Personnel Manager,
Bata Shoe Co.,
Box 23,
Limuru. Kenya.
30. S. Mwangi,
Marketing Manager,
Bata Shoe Co.,
Box 23,
Limuru. Kenya.

Appendix 12.

FRENCH CULTURAL CENTRE, DEC. 1982 - MARCH 1984 - DRAMA PERFORMANCES.

March 1984

1. Twelfth Night
2. The Turns - P.N. Karuana

November 1983.

1. Sizwe Banzi is Dead - Konga Mbadu Group

October 1983.

1. Ad-Hoc Group - The Gods are not to Blame
Kottia Tsotsi.
2. Creative Art Performing
Troupe - The players by Kibitsu Kabatesi
3. Dramatic Association Introduction of E.A. Poetry
by Kitonga and Kariara.

July 1983.

1. John Ruganda
Master Harold and the Boys
2. Ad Hoc Group
The Gods are Not to Blame
3. Drama in Education - Wasambo Were-Makabeti

June 1983.

John Ruganda
Master Harold and the Boys

April 1983

1. Odingo Hawi, Man of Kafira by Imbuga

March 1983.

1. Railway Training School
Theatre Group - Richard Kottia Tsotsi - Married
Bachelor by Imbuga.

February 1983.

1. John Ruganda
The Marriage of Anan Sewa.

Dec. 1982.

Inter African Theatre. - Group - Kasoma Kabwe - Lobengula.

Appendix 13.

FRENCH CULTURAL CENTRE EXHIBITIONS DEC. 1982 MARCH 1984.

March 1984

Exhibitions.

1. Passport
2. Jacaranda

February 1984.

1. Fred Oduya
2. J.G. Mistry
3. Joseph Yiga Matovu

December, 1983.

1. Kibacia Batu, B.M. Chege
Henry Mundia, Patrick C. Kahari.

October, 1983.

1. Nadia Murage
2. John S. Mayiega
3. J. Katarikawe, N. Murange
E. Mwembe, A. Soi, T. Musoke

June, 1983.

1. Paintings - Soi
Munga

December, 1982.

1. Katarikawe.

Appendix 14.

GOETHE INSTITUTE ACTIVITIES 1982 - 83

A. Plays.

1. Caucasian Chalk Circle
Wananchi Theatre Group
Oct. 1 - 3 1982.
2. Ramogi Writers and Drama
Society. Simbi Nyaima
Play Adaptation - A. Bole Odaga
Dec. 8 - 9, 1982
June 24 - 25 1983
3. Wananchi Theatre Group
Government Inspector
July 8, 9, 11 - 12, 1983.
4. The Reign of Wangu wa Makeri
Henry Kahari and Patrick Kahari
January 26, 1984
5. Lighting Darkness
Drama Club of Oshwal Jain
Secondary School.
March 6 - 8, 1984
6. Dont Lump It
Wananchi Arts Group
March 13 - 15, 1984
7. Apartheid
Wananchi Arts Group
March 30 - 31, 1984

B. Exhibitions.

1. "We and my People"
Fred Oduya.
Dec. 7, Dec. 17, 1982
2. Stories in Batik Paintings. Nuwak.
Wamala - Nnyanzi
Jan. 18 - 28, 1983
3. Meet my Friends
Ezekiel Charles Sekano
April 12 - 22, 1983
4. People, Animal and Birds of Kenya
Wanjiru Gikonyo
May 3, 1983
5. People Creatures and Figures of Fable
Hezbon Edward Owiti.
June 28 - July and 1983
6. Samburu People and Their Neighbours.
E.P.E. Sukuro
July 19 - 22, 1983
(6th Exhibition)
7. Aspects of Kenyan Wildlife
Kamalu Wango
Oct. 25 - 29 1983

C. Music.

1. Compositions on
Contemporary African Jazz
Ezekiel Charles Sekano
October 5, 1982
2. Same Nov. 23, 1982
3. The Litungu Player
Sifuna Wa Fwoti
May 14th 1983.

Appendix 15.

KENYA SCHOOL DRAMA ASSOCIATION

Chairman. Mr. Job Oshiako - Eastleigh Secondary School

Secretary Mr. Gerry Okungu

Box 22254, Nairobi

or

Box 76607, Nairobi

Phone. 520582

Ministry Contact.

Mrs. Muchira - Inspectorate, Marshall's House.

Appendix 15.

KENYA SCHOOL DRAMA ASSOCIATION

Chairman. Mr. Job Oshiako - Eastleigh Secondary School

Secretary Mr. Gerry Okungu

Box 22254, Nairobi

or

Box 76607, Nairobi

Phone. 520582

Ministry Contact.

Mrs. Muchira - Inspectorate, Marshall's House.

Appendix 16.

VOK PRODUCTION COSTING.

26 MAJITU EPISODES

1. Research and Scripting	36,800
2. Raw Materials	986,600
3. Construction of Traditional Village	150,000
4. Shooting and Artist Fees	728,000
5. Processing and Printing	1,472,080
6. Technical Crew Fees	110,000
7. Miscellaneous	100,000
Total	<u>3,583,480</u>

MUTICON AMENDED COSTINGS

These assume research & scripting by existing drama group and VoK Staff to be used normal hours and shooting in natural setting.

Thus would drop items 1,3,4,6, and 7. The last one is meaningless

1. Raw materials	986,600
2. Processing & Printing	<u>1,472,080</u>
Total	<u>1,458,680</u>

Note: 1. The point is that by using existing talent and the like one can cut the production cost by more than 60%.

2. Furthermore, the costs on film and processing can, I am told be reduced by about 30 - 50%, if some donors are approached and they are not done commercially at LONDON.

Appendix 17.

VOK PRODUCTION COSTING

LETTERS TO UNCLE

1. Script	500.00
2. Narrator	500.00
3. Production Studies	500.00
Total	<u>1,500.00</u>

Appendix 18.

MISCELLANEOUS CULTURAL GROUPS.

1. Nairobi City Players
2. Mombasa Little Theatre Club
3. Nakuru Players
4. Takhto Arts
5. Theatre Group
6. Lavington Players
7. Conservatoire of Music
8. Nairobi Music Society
9. Phoenix Players

Appendix 19.

PAINTERS/SCULPTORS.

1. Daniel Njoroge
2. Elkana O. Ongesa
3. E. Sukuro
4. John Dianga
5. Fred Oduya
6. Kangaara muuru wa Njambi
7. Benson Apollo (Nyabondo)
8. Kabebei Kuria Kago - (Gaturi - Muranga)
9. Kibacia Gatu
10. J. Kariru
11. M.A. Mambo
12. C.N.K. Gombe
13. L. Mwaniki
14. G.P. Maloba
15. Wamalwa Nyanzi
16. Wanjiru Gikonyo
17. H.E. Owiti
18. Kamau Wango
19. Joseph Yiga Matovu
20. B.M. Chege
21. Henry Mundia
22. Noni Gecaga
23. Patrick C. Kahari
24. Nadia Murage
25. John S. Mayiega
26. J. Katarikawe
27. E. Mwembe
28. A. Soi.
29. T. Musoke

Appendix 20.

KENYA ARCHEOLOGICAL AND ETHNOGRAPHIC RESEARCH AGENCY.

J.C. Onyango - Abuje - Director of Archeology

A.B.C. Ocholla - Ayayo - Treasurer and Director of Social Anthropology

Osaga Odak - Director of Ethnographic - Archeological Research

M. Seba - Director Cultural Anthropology

P.A. Nyong'o Director Political Anthropology.

Joel A. Onyango - Abuje - Director of Biological Anthropological Research
Division.

Appendix 21.

PERSONS INTERVIEWED

1. Ian Campbell - Kenya Book Foundation
2. Kivuto Ndeti - " " "
3. Hon. Justice Matthew Guy Muli - Kenya Book Foundation
4. M. Ka Vundla - SAMFO
5. Oluoch Obura - Dept. of Literature. Nairobi.
6. John Nottingham - Society of Kenya Publishers
7. Simiyu Wandibba - National Museums
8. Karega Mutahi - Dept. of Linguistics. Nairobi
9. Horace Etemesi - Society of Kenya Publishers
10. Hillary Ngw'eno - " " "
11. David Maillu - " " "
12. Leonard Okola " " "
13. Abdullahi Nassir " " "
14. Grace Ogot " " "
15. Chris Wanjala - Institute of African Studies
16. Mohammed Bwana - Society of Kenya Publishers
17. Ngotho Kariuki " " "
18. Mumbi Kinyatti - Tamaduni
19. Janet Young "
20. Tirus Gathwe - Dramatic Associates
21. M.B. Dar - Booksellers and Stationers Association
22. Henry Chakava - H.E.B.
23. Peter Ngunjiri - Nation Newspapers Ltd.,
24. Leif Christiansen - DANIDA
25. Ali Wadud - Nairobi Academy
26. Anneta Miller - Dept. of Music. Kenyatta.
27. Phillip Munday - Conservatoire of Music.
28. Gacheche Waruinge - Dept. of Literature. Nairobi.

29. Eddah Gachukiah - Dept. of Literature. Nairobi
30. Ben Kipkorir - Kenya Commercial Bank
31. Robin Kimotho " " "
32. Kibacia Gatu - Kilimambogo Teachers College
33. Sukuro E.P. Etale - Strathmore College.
34. John Nkinyangi - IDRC
35. Jane Awinja Nandwa - Dept. of Literature. Kenyatta
36. A.M. Nderi - Min. of Culture and Social Services
37. Dan Gachiengo - Dept. of Culture
38. Mr. D. Marami - Dept. of Broadcasting
39. G.J. Siboe - Dept of Culture
40. Wanjiku Mwotia - SAMFO
41. Lucia Omondi - Dept. of Linguistics
42. Kavetsa Adagala - Dept. of Literature
43. W.A. Omondi - Presidential Commission on Music and Dance
44. S. Somjee - Institute of African Studies.
45. Seth Adagala - B.A.T
46. Muthoni Likimani - Noni's Publicity
47. Elimu Njau - Paa ya Paa
48. H.M. Kaibi - UNESCO. Kenya
49. G.W. Mahinda - Dept. of Culture
50. A. Gachoya " "
51. F. Mudida " "
52. W. Wahome - Dept. of Social Services
53. Ricky Gitahi - Dept. of Culture
54. Osaga Odak " "
55. Martin Wilkens - Swedish Embassy
56. J.C. Loerke - DANIDA
57. Kangaara muuru wa Njambi - Pangani Secondary
58. B. Ogot - Dept. of History. Kenyatta
59. G. Muriuki " " Nairobi.
60. A. Darkwa - Institute of African Studies.

61. S. Beuttah - ARTCO
62. F. Konde "
63. A.J. Maywaya "
64. Juma Toto "
65. Richard Leakey - National Museums
66. Timona Wanjala- Grad. Student. Kenyatta
67. John Dianga Obaso - Kagumo Teachers College
68. Katana Ngala - Ministry of Culture & Social Services
69. J.K. Ndoto " " "
70. M. Seba - Dept. of Culture
71. Reuben Mutiso - Architectural Association of Kenya
72. Kamau Karogi " " "
73. L. Kariru - Dept. of Fine Arts
74. C.N.K. Gombe " " "
75. M. Musembi - National Archives
76. K.C.A. Tallam - Dept. of Culture
77. Wahome Mutahi - Standard Group
78. A. Gichukie - Dept. of Culture
79. William Ochieng - Dept. of History. Kenyatta
80. H.S.K. Mwaniki " " "
81. P.N. Kavyu - Dept. of Music
82. G.G.M. Kamau - Dept. of Culture
83. Francis Imbuga - Dept. of Educational Communication Technology.
Kenyatta.
84. Ulrich Rothgangel - Goethe Institute
85. Jean Daniel Neveu - French Cultural Centre
86. Raphael Waita - Caltex
87. Kitili Mwendwa - Kenya Advertising Corporation
88. Greta Morris - USIS
89. Patrick J. Mackay - British Council.
90. D.H. Kiiru - Dept. of Literature
91. David Rubadiri " "
92. S. Waigwa " "

93. H.O. Anyumba - Dept. of Literature
94. Wanjiku Mukabi Kabira - " "
95. Mulwa - Creative Arts
96. G.M. Limdi - Pan African Bank
97. Sammy Lang'at - Kenya Literature Bureau
98. Kuldip Bhakoo - Donovan Maule
99. George Senoga - Zake - Dept. of Music - Kenyatta.
100. O.K. Mutungi - College of Arts and Humanities
101. J.M. Njiiri - National Bank
102. Ichaura Maigua Ndagu - St. Theresa
103. C.D. Carpenter - Jimba Credit.
104. Boniface Mganga - Presidential Commission on Music and Dance
105. Nanak Body Builders
106. Bachu Engineering
107. Barry Bhakoo - Donovan Maule Theatre.
108. Odingo Hawi - SAMFO
109. Gerry Okungu - Schools Drama Association
110. Mohammed Amin - Camerapix
111. Mohinder Dhillon - Africapix
112. Millicent Odera - Family Planning. Private Sector Programme.
113. John Kagiri - Little Theatre Club
114. John Oyer " " "
115. Peter Doernhoff " "
116. Joseph Tele - Monano
117. Mrs. Priscila Echaria - E.P.A.I.A.
118. Njeri Luseno - Little Theatre Club
119. Hon. Grace Ogot

