

**Promoting Africa's Cultural Heritage: The Experience of the  
Centre for Black African Art and Civilization (CBAAC),  
1978 - 2000**

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Jackson A. Aluede  
History & Diplomatic Studies,  
Anchor University, Lagos, Nigeria

**Abstract**

*This paper examines the effort of the Centre for Black African Art and Civilisation (CBAAC), in promoting Africa's cultural heritage. CBAAC was established shortly, after the Second African Festival of Arts and Culture (FESTAC 77) to preserve and promote both tangible and intangible cultural artifacts on display at FESTAC 77, left behind by the participating countries. Given the following, the paper explores the extent to which CBAAC has been able to achieve its objectives. The paper utilises primary and secondary sources for its expositions. The article employs the theory of historical particularism to cross-examine the dynamics and the evolutionary trends of culture globally. It establishes that the centre has made a significant impact on the promotion of Africa's rich cultural heritage during the period under review through the hosting of conferences, lectures as well as publications. The paper recommends adequate support by the government and other stakeholders because of its pivotal role as a custodian and promoter of African culture.*

**Key Words:** CBBAC, Civilisation, Culture, FESTAC 77, Nigeria,

**Introduction**

The success story of the Second World Black and African Festival of Arts and Culture tagged FESTAC 77, created a burden for the Nigerian government. The burden emanated following the decisions of the 59 participating countries at the festival to hand over to the Nigerian government their tangible and intangible cultural artifacts, displayed

during the cultural festival (Monroe 34; Banjo). The development necessitated the establishment of CBAAC, by the Nigerian government in 1978, in line with the aspiration of the participating countries to sustain the success of FESTAC 77. CBAAC was established as a multi-dimensional cultural centre to house and showcase the cultural artifacts used at the Second World Black and African Festival of Arts and Culture and the promotion of Africa's rich culture (Banjo). In his closing speech at the festival, the Grand Patron of FESTAC 77 and Nigeria's Head of State, Lieutenant General Olusegun Obasanjo spoke concerning the proposed museum after the Lagos Festival:

That a Museum was being set in recognition of the great importance and contribution made by every participant during the festival and the need to preserve for posterity creative works of value (FESTAC 5).

The then Head of State went further and opined that the proposed museum would develop into one of the world's major centres for the study and propagation of African cultural arts and ideas (FESTAC). CBAAC was officially declared open on 22nd June 1978 as a dynamic cultural archive on Black and African people (CBAAC 2). The decree establishing the CBAAC placed the cultural institution under the control of the Federal Ministry of Culture and Tourism. Following its establishment, CBAAC became a multi-dimensional documentation institution, serving as the custodian of cultural materials for Black and African peoples all over the world. Also, the centre was to ensure that the cultural materials trusted to her were not only well kept but also augmented and used to further enhance the image of the Black man (Oni 5). Furthermore, CBAAC is equally saddled with the responsibility to promote the rich culture of Africa peoples past and present. Based on the following, this paper spanned a period of twenty-nine's (1978 - 2007) history of CBAAC. It focuses on the efforts of CBAAC to promote Africa's rich culture. The paper opens with a theoretical exposition on culture. This is followed by an overview of the first and second festival of arts and culture, and the efforts of CBAAC to promote Africa's cultural heritage. Lastly, the paper evaluates the efforts of CBACC in promoting Africa's cultural heritage.

**Historical 'Particularism'**

Theories over the years have served as an essential tool for the analysis and interpretations of events and phenomena among academics. In other words, a theory or conceptual framework attempts to explain or give insight into major events or phenomena. Culture is one phenomenon that has enjoyed varied analyses and interpretations through the lens of theories. The distinctiveness of cultural traits, values, and development, among different communities, societies, and civilizations across the world, had resulted in an imbalance narrative of culture for centuries (Asiwaju 22). The imbalance narrative associated with culture emanated from a narrow and universal conceptualization of culture based on the levels of development of different people or civilization over another. More importantly, the earliest proponents of the theories of culture conceptualized that:

Culture generally develops (or evolves) in a uniform and progressive manner, just as Darwin argued species did. It was thought that most societies pass through the same series of stages, to arrive ultimately at a common end. The sources of culture change were generally assumed to be embedded within the culture from the beginning, and therefore the ultimate course of development was thought to be internally determined (Anthropological Theory 17)

This was the view of the earliest theorists of cultural anthropology such as Charles Darwin (1809–1882), Edward B. Taylor (1832–1917), and Lewis Henry Morgan (1818–1881). These scholars or individuals belong to the evolutionist theory of cultural anthropology. With regard to human civilizations and culture, they held that Western civilization led by Europe and America was more advanced compared to those in other parts of the world (Diah et al. 157). The social evolutionists failed to recognize the unique historical development of every society influenced by their cultural beliefs, norms, values system, and technological development. Instead, they generalize using the European model of civilization to compare other civilizations. Furthermore, many of the social evolutionists led by Charles Darwin, Lewis Henry Morgan, and many others never visited the climes that they regarded as inferior compared to theirs. The social evolutionary theory influenced many European scholars as far back as the eighteenth and nineteenth

centuries to conclude that Africa, in particular, lacked any historical and cultural consciousness nor made any significant contributions to human development.

However, in the process of time, the propositions of the social evolutionist were refuted by new theories on culture with a broader outlook on different societies and their culture. One such theories was the theory of historical particularism. This theory was conceived by Franz Boas in the early twentieth century. Franz Boas insisted on the research of particular cultures instead of armchair anthropology searching for "general rules of human society development (Zygodlo 66). Historical particularism holds a contrary view from the narrow universal and linear trajectory perspective of the social evolutionary theory of culture. The term historical particularism refers to the idea that each culture has its own particular and unique history that is not governed by universal laws (Robbins). The proponents of historical particularism led by Franz Boas were dissatisfied with some of the propositions of the evolutionist theorists with regards to their generalisation of the culture and traits of different societies, particularly as it affects their development. Boas affirms through his theory of historical particularism how best to overcome the bias of comparing different cultures and their efforts towards development over time. He argues that:

In order to overcome this, one had to carry out detailed regional studies of individual cultures to discover the distribution of cultural traits and to understand the individual processes of culture change at work (Anthropological theories).

In other words, every society at each period of their historical evolution had evolved their own unique culture and development that can best be appreciated through a study or undertaken of their history. The proponents of historical particularism see fieldwork and history as a method of cultural analysis rather than generalisation that had influenced the theoretical propositions of the social evolutionist. The theory of historical particularism addresses the erroneous submission by some scholars from the West that denied the existence of African history, culture, and their contributions to the pool of universal knowledge. Historical particularism recognizes that every society had

not only advanced their culture in their historical evolution but had likewise, made appreciable development scientifically, socioeconomically, politically, and spiritually. The notion of culture and development held by the proponents of historical particularism is shared by the Paris-based Pan-Africanist Writers regarding Africa. The Pan Africanist organisation was instrumental to the birth and hosting of the World and Black African Festival of Arts and Culture to showcase the continent's rich cultural heritage through a cultural festival (Ademuleya and Fajuyigbe 23)

### **First and Second Festival of Arts and Culture and CBAAC**

The desire of Africans to rewrite and tell their own culture, history, and contributions to the pool of universal knowledge, played a major part in the conceptualization and the eventual hosting of the Black Festival of Arts and Culture, in 1966, and 1977, respectively. The desire was motivated to correct the bias and fallacious account of African past by some Western scholars, that Black people were primitive incapable of neither historical change nor development, until the emergence of the white man in Africa, from the sixteenth century (Olusanya 11-12). The biased view on Africa since the colonial era failed to recognize the rich cultural heritage and historical past of the continent, before their contact with the Europeans. Unfortunately, the erroneous narrative, driven by a narrow worldview and lacking objective analysis or historical account of Africa's rich and glorious heritage had spread to the twentieth century, and it is still shared in the contemporary era (CBAAC 2007). The submission of two European leading scholars in the eighteenth and nineteenth-century respectively gave credence to an unjust account of Africa.

A Scottish philosopher, David Hume, in 1768, made the following remarks on Africa that:

I am apt to suspect the Negroes to be naturally inferior to the white. There never was a civilized nation of any other complexion than white, nor even any individual eminent in action or speculation. No ingenious manufactures amongst them, no arts, no science (Uya 1).

Another, European scholars to hold a similar view on Africa

was the German philosopher, George Hegel. Hegel in the nineteenth wrote sarcastically about Africa culture and development thus:

It is manifest that the want of self-control distinguishes the character of the Negroes. This condition is capable of no development or culture, and as we have seen them at this day, such have they always been. At this point, we leave Africa, not even to mention it again. For it is no historical part of the world; it has no movement or development to exhibit (Uya 1).

Hume and Hegel's assertions on Africa were influenced by a superior racial interpretation of culture and development that relegated Africans and the continent low comparatively with Europeans. Africans in the homeland and the Diaspora, in post-colonial Africa, particularly, the academia through their research and findings, especially in African history and culture have been able to refute the fallacious claims that had long discredited the artistic, innovative, cultural and historical imprint of African societies to the world. These Africans felt that Africa's glorious past, its rich culture, and history deserved to be celebrated and showcased to the world.

The move to celebrate the richness of Africa culture began in the 1950s. The movement was credited to the Paris-based Pan African Cultural Society, in 1956 (Ademuleya and Fajuyigbe 23). The initiative resonated, after 1956, Conference of Black Writers in Paris. The Paris-based Pan African Cultural Society discussed the resurgence of the African culture. The conference ended with the resolution to "propagate" the values and originality of black people's culture (FESTAC 77 4). In furtherance of its vision to revive and the promote the rich culture of the black people, as well as their contributions to universal knowledge, a second meeting was held in Rome in 1959 by the Congress of African Writers (New Nigeria Newspaper 7). It was during the second conference of Black Writers, that the delegates to the conference agreed that, a festival to celebrate the black man and his culture and to promote solidarity among black people all over the world be instituted. The communiqué reached in Rome regarding the festival stated that:

The Congress resolved that such festivals should be held every four years in different African countries and that the festivals

should be supported by all the various African Governments (New Nigeria Newspaper).

It was through this process that the seed that gave birth to the idea of staging the World Black and African Festivals of Arts and Culture was conceived. Senegal won the right to host the maiden edition of the festival in 1966. Leopold Sedar Senghor one of Africa's foremost nationalists and proponent of Negritude accepted on behalf of his country to host the first, Senegal, as an opportunity to bringing to fulfilment a long time dream of cultural event. President Senghor, saw the hosting of the festival in Dakar a convergence of Africans and the Diaspora to enact in practical terms the theories of a cultural renaissance (Ademuleya and Fajuyigbe 25). Furthermore, the hosting right provides a platform for his country to showcase to Africa and the rest of the world their diverse and rich culture.

The Dakar festival witnessed the display of the rich and diverse culture of Africans from across the world. Various events were held at the Dakar festival that not only showcased the cultural heritage of the black people but also addressed the erroneous impression that Africans never contributed anything significant to the pool of universal knowledge (Oni 5). The festival lasted for two weeks and was attended by over thirty countries and over twenty thousand visitors. Nigeria was the "star country" at the Dakar festival, as a result of this she was invited to stage the second festival in 1970. Unfortunately, the festival did not hold until 1977, partly, because of the Nigerian Civil War (1967 - 1970), the change of government in 1975, and the desire of the Nigerian government to the host a successful and glorious festival of arts and culture (Daily Time 28). The theme for the second festival was titled *Black Civilisation and Education* (Adefuye 90). The was set out to achieve festival the following objectives:

- To ensure the revival, resurgence, propagation, and promotion of Black African culture and Black value and civilisation.
- To present Black and African culture in its highest and widest conception;
- To bring to light the diverse contributions of the Black and African people to universal current thought of arts;

- To promote Black and African Artists, performers and writer and facilitate their world acceptance and access to world outlets;
- To promote better international and racial understanding and to facilitate a periodic return to origin in Africa by Black artists, writers, and performers;
- To facilitate a periodic return to origins in Africa by Black artists, writers, and performers uprooted to outer continents (Adefuye 91).

The events of the festival were focused on three major activities namely, presentation of culture, exhibitions, and colloquium. The colloquium was seen as the heart of FESTAC 77 (Monroe 3). It was a forum where scholars, writers, and artists from across Africa and the Diaspora gathered together to reflect and deliver lectures on different issues that concern black peoples across the world. The colloquium gave the festival its distinctive outlook.

On the whole, the festival was a resounding success; the aim and objective of the festival were all achieved. The fallacies associated with Africa's past were discarded following the display of Africa's rich past that answered the false claims about Africa. The Lagos festival likewise, showed the immense contributions of Africans to world civilisation in all facets of human endeavour. At the end of the festival, 59 participating countries that participated in the festival were faced with a dilemma. They were torn between two options: either to sustain and build on the gains made in FESTAC 77 or to let it be mere flash in the pan. It was in a bid to sustain the success of FESTAC 77 and preserved the cultural artifacts left behind by the participating countries, that CBAAC was created in 1978 as the custodian of the cultural artifacts on display at the festival (Vanguard 21). CBAAC, from inception to 2000, had been led by three directors namely Mr. Zacheus Ali, Professor Union Edibiri, and Professor Duro Oni. Each of these individuals made remarkable contributions to the actualisation of the objectives of the Centre.

### **CBAAC and the Promotion of Africa's Cultural Heritage Intellectual Awareness**

The creation of CBAAC in 1978 was to consolidate the gains made at FESTAC 77. Also, the cultural institution was established to serve as one of the major centres in the world for the study and propagation of African cultural arts and ideas. The goal has been pursued vigorously by CBAAC



since its inception through the medium of intellectual awareness gathering, that is, public lectures, symposia, workshops, seminars, conferences, to mention but a few. CBAAC intellectual awareness gathering has been a veritable tool used by the institution in her bid to project and promote the contributions of Black and African peoples hitherto neglected and despised by the West (FESTAC).

Indeed, the themes of the various intellectual awareness gatherings organised by the centre were guided by its vision "to be the foremost agency to encourage, initiate, facilitate and coordinate the retrieval and restoration of the natural and cultural heritage of the Black and African peoples to protect, preserve and projecting them for enhanced understanding and appreciation" (CBAAC). However, it is worthy to note that the intellectual awareness activities of the CBAAC through which it promotes and projects the culture and history of Black and African peoples started as an educative and interactive forum between members and staff of the Centre (Lebo). The director of CBAAC assigned one of his executives to present a paper on a particular topic that relates to or affects the culture of Black and African peoples. It was through this process that the intellectual awareness programme organised by CBAAC evolved.

The first major intellectual awareness gathering organised by CBAAC took place in 1984. It was an international seminar organised by the centre in collaboration with the Centre for Cultural Studies of the University of Lagos (Asiwaju, and Oloruntimehin). The event took place at the University of Lagos and the title of the seminar was *The Cultural Foundation of African Unity*. The various speakers at this seminar were drawn from different universities across the country. Following the success of this event, several other intellectual awareness gatherings were organised by the Centre featuring scholars from within Africa and beyond (Onwumah). It is noteworthy, to state that the subject matters of these public gatherings focused on issues relating to Black and African peoples, their culture, history, and contributions to the pool of universal knowledge (Edebiri).

Among the leading personalities that had lectured or presented papers at CBAAC intellectual awareness gatherings includes the Jamaican Ambassador to Nigeria, Dr. Dudley Thompson, a renowned lawyer famous for his role in the eventual release of Nelson Mandela of South Africa. Thompson paper titled "orphans of the Diaspora: The

Claims to Reparation," at one of the public lectures organised by the Centre in 1994 (Thompson) traced the origin of Orphans of the African Diaspora to the era of the Atlantic slave trade; it discussed their ordeal in their new homeland, their stubborn resistance to inhuman treatment as well as their contributions to the economic growth of their white masters. The speaker supported the claims for reparation by Orphans for the Diaspora as well as those in Africa. The lecture aroused the consciousness to press for reparation at home and abroad.

Also, in 1994 CBAAC hosted the renowned Ghanaian and foremost African poet and writer, the former Ghanaian Permanent Representative to the United Nations, Professor (Ambassador) Kofi Awoonor. His presentation was titled "A Socio-Cultural Proposal for African Development." In this presentation, the speaker discussed the problems of Africa's underdevelopment and dependency status (Awoonor, 14). He traced these problems to the continent's refusal to embrace its African traditional values and culture, which had served as a veritable tool for the development recorded by her ancestors. In conclusion, the speaker outlined some socio-cultural proposal as a workable solution to the continent's predicament (Awoonor). In 1995, the centre played host to the United States Ambassador to Nigeria, Ambassador Walter Carrington, who delivered a lecture titled, "Black American and the Search for African Identity: A 300 Years Odyssey." Still in 1995, Professor Chinweizu of the University of Nigeria, Nsukka delivered a lecture titled, "Seventy Centuries of Black State: Implications for Black Redemption," under the auspices of CBAAC (Onwumah).

Other leading personalities that have contributed to CBAAC's intellectual awareness programme include Professor NureiniTidjaniSerpos from the Republic of Benin. He delivered the lecture titled "UNESCO and Culture of Peace" in 1996. Apart from the lecture by Professor NureiniTidjaniSerpos, CBAAC held the other three lectures in the same year. They include "Women Emancipation and Developments" by Agatha Cumming John from Sierra Leone, "African Dimensions of American Cultures" by Professor Okon Uya, and "The Blackman, History and Responsibility" by Professor AdieleAfigbo, both Nigerians (Onwumah).

In 1998, CBAAC hosted a Ghanaian, Dr. HametMaulana, who delivered a lecture titled "The Theft of African Civilization." And lastly, in 2000 the centre hosted a foremost African political scientist, Professor

Ali Mazrui of Kenya, who delivered a lecture titled "Africa in the Shadow of Clash of Civilizations: From the Cold War of Ideology to the Cold War of Race" (Onwumah). Still, in 2000, the centre organised an international workshop/symposium on the "Role of the Mass Media in Promotion of Black and African Democratic Culture." These lectures were held at the National Theatre's conference banquet hall and were opened to the general public. Through the instrumentality of intellectual awareness gatherings, CBAAC has been able to create the platform for Black and African peoples to share and express their views as well as opinions on critical issues affecting them publicly. Likewise, the intellectual awareness gathering has equally brought issues of African culture to the front burner where they are discussed, and whereby false claims concerning the continent's glorious past is refuted.

### **Research and Publication**

Apart from exploring the avenue of intellectual awareness programmes in her bid to promote the cultural heritage of Black and African peoples, CBAAC has equally engaged in research and publication, in line with its vision, to promote the rich culture and the human endowment of Black and African people all over the world (Onwumah). In this respect, the Research and Publication Division, as part of her mandate to the overall goal of the centre, is charged with the responsibility of publishing the papers presented at her public lectures, symposia, workshop, seminars and conferences. Furthermore, the division publishes the various research projects embarked upon by the centre on Black and African culture as well as those carried out by independent researchers under the auspices of CBAAC (Onwumah). These publications are made available for sale to the general public as well as to academic institutions.

CBAAC through its Research and Publication Division, has published several books since its inception. Among the books published by the division included 10 volumes of the Arts and Civilization of Black and African Peoples, an encyclopedic publication emanated from the various papers presented at the colloquium of FESTAC 77 (Okpaku et al.). Volume 5 of this publication entitled "Black Civilization and Historical Awareness" contained different papers presented at the colloquium on the history of black peoples all over the world and their contributions to world civilisation, dating from ancient times to the contemporary era. In one of the chapters in this volume entitled

"Unifying Themes in African History" by Aderibegbe and Asiwaju, examined what despite the diversity of geography and the dependent cultural disposition, justifies the term African is a common denomination for the admittedly diverse peoples and cultures of the continent (51). They outlined the unifying themes of Africa history, which includes a common centre of development, migration, economic interaction, the slave trade, military conquest, advent of Islam and Christianity, European occupation to mention but a few.

Other publications by the centre are African Unity: The Cultural Foundation edited by Anthony Asiwaju and Olatunji Oloruntimehin, African Traditional Political Thought and Institution written by A. A. Ayoade and A. Adigun, FESTAC Colloquium edited by A. U. Iwara et al, Black and African Writing: A FESTAC Anthology edited by Vincent Theo, Nigeria Studies in Religious Tolerance edited by C.S. Momoh et al to mention but a few (CBACC 12).

#### **Exhibition of Cultural Artifact of FESTAC 77**

As part of her drive to promote the cultural heritage of Black and African people outside the domain of intellectual awareness gatherings, CBAAC has equally organised cultural exhibitions whereby she showcased the artworks under her custody (Agu). These artworks are of various sizes and kinds of spanning centuries. Through this medium, CBAAC has been able to reach out to a wide audience which has enabled her to relive the memory of FESTAC 77 as well as showcase the artistic skill of Black and African Peoples evidenced in their artworks (Banjo).

#### **Organising Film shows**

Other avenues explored by CBAAC in line with her vision to promote the cultural heritage of Black and African people, has been through the instrumentality of film show (Banjo). The section charged with this responsibility is the Audio-Visual Section of the Information Management Division of the centre. Through this section, CBAAC bid primary and secondary schools within and outside Lagos to the centre to watch live events of FESTAC 77. The film shows organised by the centre for schools have afforded the students the opportunity to appreciate their past, culture and be conscious of their history and the contributions of their ancestors to the pool of universal knowledge.

CBAAC activities with regards to promoting Africa's rich culture attracted the attention of the United Nations Educational Scientific and Cultural Organization (UNESCO) in 1985. The UN cultural institution, impressed by the historic and committed course of CBAAC to promote Africa's culture, approved CBAAC as a Regional International Cultural Centre to serve scholars, and artists from all over the world in 1985 (Olusan). The endorsement CBAAC as a regional international cultural institution elevated the centre as a reservoir for all UNESCO publications, periodicals, and documents for the promotion and propagation of the cultures of Black and African peoples. In a similar vein, CBAAC partners with other cultural institutions to promote Africa's culture, cultural exchanges, and public awareness programmes aimed at strengthening culture between groups, associations, and countries. These cultural institutions include the following International Council on Archives (ICA), West African Museum Project (WAMP), The French Cultural Centre, and Goethe Institute, to mention but a few (Olusan).

### **An Appraisal of CBACC Activities in Line with Promoting Africa's Cultural Heritage**

An appraisal of CBACC activities regarding the promotion of Africa's rich cultural heritage reveals that the centre has recorded appreciable impact in educating members of the public and the intellectual community that contrary to the views held by some Europeans, Africa had a rich past through various programmes. CBAAC has been able to promote and project the continent's rich culture through lectures, symposiums and conferences. The centre has hosted renowned intellectuals from Africa and the Diaspora that has delivered stimulating papers on various themes on Africa's civilisation, and contemporary issues affecting the continent.

Also, CBAAC has been able to promote Africa's rich cultural past and present through her various publications. The centre has made remarkable achievement with over twenty publications to its credit. The first of these was *The Arts and Civilisation of Black and African Peoples*, volume I – X. This was followed by many other publications, emanating from CBAAC public lectures, symposium, seminars as well as those embarked by independent researchers on African culture and published by the centre. Students of African history and other fields of studies as well as the general public have been acquainted with the continent's

contributions to human civilisation and the great sons and daughters of Africa that have made an enormous impact on human civilisation.

Other areas that CBAAC has been able to promote Africa's rich culture have been through collaboration with other cultural institutions in Nigeria, Africa and beyond. The centre collaborates with UNESCO, International Council on Archives (ICA), West African Museum Project (WAMP), The French Cultural Centre, and Goethe Institute to promote culture, Africa's culture inclusive. The Centre participates in the celebration of major black cultural festivity across the world, namely the Black American History Week, International Day of Museum, and the PanAfrican Historical Theatre Festival (PANEFEST), a cultural event dedicated to the enhancement of ideals of Pan-Africanism and the development of the African continent. PANEFEST is a biennial cultural event that took place in Accra, Ghana among others (Agu).

### **Conclusion**

The paper has examined the contributions of CBAAC in promoting Africa's cultural heritage in line with the vision that led to the establishment of the centre. It has also revealed contrary to the views and writings on Africa by western apologists that Africans had no history, until the arrival of Europeans to Africa and that the history of Africa is the history of European activities on the continent during the colonial era. Furthermore, the work shed light on the hosting of the First and Second Festival of Arts and Culture (FESTAC) in 1966 and 1977 respectively, and how through the medium Africans were able to refute the bias concerning her past, and likewise, showcased to the admiration of the world her rich cultural heritage both tangible and intangible. CBAAC indeed since inception has contributed its quota to promote African culture and civilisation. The centre, through its various activities in showcasing Africa's culture as well as through public lectures, has been able to address the erroneous impressions on Africa's past. The progress recorded by CBAAC during the period under review speaks volumes of the determination and commitment of the leadership of the centre. This, no doubt, speaks strongly of the centre's resolve to the actualisation of the dream and vision that led to the establishment of CBAAC, and more importantly, their determination to see to the fulfillment of the aspiration of participating countries whose actions contributed to the establishment CBAAC. The centre needs to be given

the necessary support it deserves by the Nigerian government to do more in line with her vision and mission statement.

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