

50th Anniversary of the First World Festival of Negro Arts: A Comparative Study of the involvement of the populations in the World Festival of Negro Arts in 1966 and 2010

ABSTRACT

This article departs from two hymns of the First World Festival of Negro Arts in 1966, composed by Abdoulaye Ndiaye “Thiosanne”, and another one by saxophonist Bira Guèye and sung by the griot Mada Thiam, in order to analyse and rethink the involvement of the population in this festival. In alight of the 50th anniversary of this historic event, this article offers a comparative study of these two festivals that took place in different periods and contexts. It focuses on the population and their involvement in these two worldwide events. By applying a methodology that uses the archival research of the national newspaper *Dakar-Matin* in 1966, and *Le Soleil*, in 2010, as well as a selection of sound archives, we intend to understand the perception that the local and international population had in their differences and convergences of appreciation.

The festivals in 1966 and 2010, organised under the presidency of Senghor and Wade respectively, will be examined in the context of their different cultural policies. We suggest that the Festival in 1966 could be seen as a ‘festival of affirmation’ (of black identity). In contrast, the Festival in 2010, celebrated at Dakar as well, could be seen as a ‘festival of mimicry and popularisation’. We question whether the Senegalese people claimed these two festivals as theirs.

Key words: Festival Mondial des Arts Nègres, FESMAN, Dakar 1966, Léopold Sédar Senghor, Senegal, Pan-Africanism.

Introduction

This article departs from two hymns composed in celebration of the First World Festival of Negro Arts in 1966 in order to analyse and rethink the involvement of the population in this festival – the first one is composed by Abdoulaye Ndiaye “Thiossane”,ⁱ and the second one is played by saxophonist Bira Guèye and sung by the griot Mada Thiam.ⁱⁱ

From 1 to 24 of April 2016, Senegal hosts a cultural event that will make history. Ever since, the festival has become an object of reflection. 2016 marked the 50th anniversary of the global and pan-African event, with an array of tributes celebrated in Senegal and abroad. It seems then an appropriate time to rethink this moment of communion, excitement and celebration of black culture. Such historic event that this article also pays tribute to, evokes as well another event, which is the third edition of the *Festival Mondial des Arts Nègres*, organised in Senegal in 2010.ⁱⁱⁱ Beyond participating in the celebration of the 50th anniversary, this article seeks to contribute to a better understanding of these festivals in Senegal, and more broadly of festivals in Senegal, Africa and beyond. It is framed then in a reality marked by the festivalisation in Africa (Dovey 2015), like in Europe, where festivals supersede the cultural dimension, involving as well the political, social, touristic, and economic spheres.

Within this frame, our contribution suggests a focus on the population, examining their engagement and appropriation of these two festivals, since, we argue, the engagement of the population constitutes essential criteria for the success of the festival. In fact, it is their participation, their excitement, their interest in the event, what makes the festival possible, being this a moment of communion, of encounters, which shake the whole town in a festive context.

The 1966 and 2010 festivals, organised respectively under the presidency of Senghor and Wade, are perceived within the context of their cultural policies. We question whether the 1966 Festival is a ‘festival of the affirmation’ (of black identity). We further question if the festival theme of ‘African renaissance’ of the 2010 edition consisted rather in a ‘festival of mimicry and popularisation’. Ultimately, we question whether the Senegalese

people claimed these two festivals as aimed at them and the different forms of engagement with the festivals.

The methodology that we have adopted for the purpose of this article is based on two kinds of archives. On the one hand, we depart from an analysis of sound archives: the *Radio France International* (RFI), immortalising those moments of the world event of black culture; and two hymns of the *Premier Festival Mondial des Arts Nègres*. On the other hand, we have analysed the archives of the national newspaper *Dakar-Matin*, at the library of the *Université Cheikh Anta Diop* (UCAD), from 30 of March to 31 of April 1966, with daily publications on the festival; as well as that same newspaper, 44 years later, renamed *Le Soleil*, which dedicated a supplement for the Third World Festival of Negro Arts in 2010. We have particularly analysed a total of 82 pages in *Dakar-Matin*, with 277 publications on the festival, 20 of them with explicit references to the audience, and 27 to the figure of Senghor, that is, where Senghor plays an important role and is named in the heading or subheading of the article. As for the press coverage of *Le Soleil*, we have analysed the daily supplements published between 15 of November 2010 and 4 of January 2011.

These archives shed light on the engagement of the population in these two festivals through the lenses of the Senegalese national press. However, these festivals, and particularly for the case of the 1966 Festival, were a showcase, a window (in French, ‘*a vitrine*’) for the world, attracting hundreds of journalists coming from all over the world. We hope that this contribution will invite other researchers to look at these accounts, towards a well documented study of these and other festivals. Finally, we are interested

in the legacy left by these festivals and the pertinence of those celebrations, in an increasingly global world.

*A. Hymns of the 66 Festival: “Taleen Lamp Yi”, by Abdoulaye Ndiaye
“Thiossane”; and “Festival”, by Mada Thiam and Bira Gueye*

A remarkable space is devoted to the singer Abdoulaye Ndiaye “Thiossane” on 16 November in the “Flash Back” section of the supplement of *Le Soleil*. It is a “cover” of the first song composed for the *Premier Festival Mondial des Arts Nègres*. The lyrics have not changed much.

Premier Festival Mondial des arts nègres, Sénégal

*Taleen lamp yi, ndeye sane
La forêt est immense
Taleen lamp yi, ndeye sane
Xale yi Africa woon invités,
Taleen lamp yi, ndeye sane,
Xale yi Africa, ligeyleen
Taleen lamp yi, ndeye sane,
Gune yi Antilles woo nañu leen
Taleen lamp yi, ndeye sane,
Xale yi américains, jaaraama
Taleen lamp yi, ndeye sane,
Gune yi maliens woon nañu leen
Taleen lamp yi, ndeye sane,
Guye yi Guinea Bissau woon nañu leen
Taleen lamp yi, ndeye sane,
Festival Mondial 66 la woon,
Taleen lamp yi, ndeye sane,
Xale yi Gana ñew nañu woon
Taleen lamp yi, ndeye sane,
Xale yi Senegal
Taleen lamp yi, ndeye sane,
Gune yi Ndar geej woo nañu leen,
Taleen lamp yi, ndeye sane,
Gune yi Tambacounda woo nañu leen,
Taleen lamp yi, ndeye sane,
Festival Mondial 66 la woon,*

Taleen lamp yi, ndeye sane,
Léopold Sédar Senghor, jaaraama
Taleen lamp yi, ndeye sane,
Président Abdoulaye Wade, jaaraama
Taleen lamp yi, ndeye sane,
Xale yi Thiès, jaaraama
Taleen lamp yi, ndeye sane,
Guye yi ¿Matamba ? nañu leen,
Taleen lamp yi, ndeye sane,
Xale yi Ziguinchor, jaaraama
Taleen lamp yi, ndeye sane,
Xale yi Kolda, jaaraama
Taleen lamp yi, ndeye sane,
Premier Festival Mondial des arts nègres, Sénégal
Premier Festival des arts nègres, 66 la
Deuxième Festival mondial des arts nègres, Nigéria la
Troisième Festival mondial des arts nègres, Sénégal la
Léopold Senghor, jaaraama
Taleen lamp yi, ndeye sane...

The hymn constitutes a call for young people in Africa and the diaspora (with reference to the Antilles and America) to take part in the event, and to work. The song is in Wolof,^{iv} the national language (while French remains the official one), used in the popular cultural events of the Festival (in contrast with the colloquium, which happens in French). This language choice in the hymn seeks to popularise the Festival, allowing people to claim the event. The song is rooted in a moment when the young African nations, and Senegal, in particular, needed to re-find itself around a series of values, such as work, dignity, and honour. These would take part in the nation-building process and tighten the social link, where culture was the cement. The African unity and work are then magnified through the territorial language. The language choice can also be seen as an intention to place the roots in the values of the civilisation of the black world and to open to the outer world, whose theorist is the first president of independent Senegal, Léopold Sédar Senghor. He is perceived as the instigator of this Festival, as further analysed below in this article.

While the hymn was composed for the 1966 *Festival*, Abdoulaye Thiossane only managed to record the album in 2011. By then the song had changed slightly, establishing a connection with the 2010 edition. This explains the acknowledgement to Abdoulaye Wade (*Président Abdoulaye Wade, jaaraama*^v) in the song. According to the artist, born in Sam Ndiaye, a village located nine kilometers far from Thiès, and who debuted his activity in 1949 (*Le Soleil*, 16-17 November 2010), in the First World Festival of Negro Arts there was a strong engagement of the population: “The artists, all generations considered, were fully engaged from the beginning to the end by the organisers, instructed by President Léopold Sédar Senghor” (*Le Soleil*, 16-17 November 2010). Abdoulaye Thiossane’s nostalgic memory of the Festival shows the exaltation of the figure of Senghor, as an architect of this cultural and post-colonial *rendez-vous*, shown gratitude in the song.

The fact of having as title “*Taleen lamp yi*” – meaning ‘turn the lights on’ – could be seen as a metaphor of an Africa that sleeps and needs to wake up in order to have a place in this world and rebuild itself, thanks to the work of young people. At the same time, it could be interpreted as a call for education, reference of the Age of Enlightenment, thinkers and intellectuals, who need to rethink the future, ‘*l’avenir*’, of Africa. In this feast of thinking and culture, Senegal and Africa are invited – the song claims.

The nostalgia with positive connotations regarding the *Premier Festival* contrasts with the hopeless statement of Abdoulaye Thiossane regarding the *Troisième Edition*, as shared in *Le Soleil*. He thinks that “this kind of organisation deserves being managed by experts”, suggesting that was not the case for the 2010, and advocating for “an active engagement of testimonials who lived the 1966 Festival”. In the same interview published

in *Le Soleil*, he adds: “In 2007, Feu El Hadji Moustapha Wade had called us who had been privileged witnesses of the first festival in 1966. We had formed an office in which I was the assistant secretary in charge of entertainment. I can cite Annette Mbaye d’Erneville, Ndongo Mbaye, Mbengue Mbaye, Prof Alassane Ndaw, Ibou Diouf, among others. Yet with the report from the first date and the loss of Feu Moustapha Wade, it seems as we had been forgotten, while we still have some trump cards we can play” (*Le Soleil*, 16-17 November 2010). In the 2010 Festival, artists did not seem happy with the level of demand of their participation in the festival: There has been a preparatory meeting at Thiès, but artists have been almost excluded”. The article further questions how to guarantee the popular consent: “How are we going to try to guarantee the popular consent: a vast communication campaign is currently undertaking through a large poster campaign, spots, but also, through school visits in order to spread the message (*Le Soleil*, 16-17 November 2010). Short, this song and flashback, published just two weeks prior to the opening of the 2010 Festival, show already that there is a clear difference of appreciation and engagement in the two cultural events, which is much more positive towards the First World Festival of Negro Arts.

This song was not the only hymn of the First World Festival of Negro Arts. The acclaimed singer from Dakar, Mada Thiam, composed, along with the saxophonist and songwriter Bira Gueye, former member of Harlem Jazz, “a group playing at all the dances and meetings of the urban elite of the 19650s” (Wane 2016), the song “*Festival*”. This duo, baptised as Galewabé, and their song “*Festival*” was usually heard in the radios during the 1966 Festival, as a symbol of the event, strongly supported by the President Senghor.

The song says as follows:

Bissimilah, on commence

Aujourd’hui, si Dieu accepte c’est le Sénégal qui accueille le festival

Léopold, fils de Yaye Gnilane, tu es bon parmi les bons

Toi, Bira Guèye, claironne – moi l’hymne national, le drapeau du Sénégal
Aie une longue vie
Ceux qui sont bons sont toujours bons
C’est le Sénégal qui accueille le festival mondial des arts, c’est notre flambeau
Bissimilah, on commence, c’est pour faire plaisir au Sénégal, c’est le Sénégal qui
accueille
DIEU a accepté c’est Léopold qui invite
Bira Gueye claironne-moi l’hymne du Sénégal...^{vi}

This song is an evident tribute to the figure of Senghor, framed in the griot tradition. The Festival is once again described as a moment of pride for Senegal. The fate is evoked by starting with “Bissimilah!” – an Arabic word to announce the starting point of an action – so that the festival is successful. In the song, we thank God to have accepted the privilege of hosting the Festival. The 30 November, *Le Soleil*, reminds the readers of these sounds, in the “Flash Back” section, focusing on the figure of the saxophonist Bira Gueye, who passed away in 2009 at the age of 86. The newspaper shares the nostalgic feeling of the absence of this witness of the First edition in the 2010 Festival. The hymn shows once again the role of music in the constitution of the festive environment of these two festivals. For instance, *Le Soleil* states: “This year, just some days prior to the event, the music lovers are listening to around ten hymns sung in tribute to the Third *Festival Mondial des Arts Nègres*. From mbalax to rap, as well as traditional music, artists rival in originality” (*Le Soleil*, 30 November 2010). This statement reveals another difference between the two festivals. If in the first one, the hymns are sung by acclaimed names. In contrast, in the third festival, with a wider range of musical styles, *Le Soleil* does not stress any particular voice in the hymns of the 2010 Festival.

There is also an idea of “glorification” of the First Festival, and its heritage and legacy in the artists. We can find an example of this in the following statement: “Bira Gueye enjoyed reminding the younger generation this glorious episode of the First *Festival*

Mondial des Arts Nègres. And from the beginning at the supreme magistracy, when President Wade decided to launch the third edition of the festival at Dakar, the dean Bira Guèye came to the National Theatre Daniel Sorano with his saxophone to blow certain airs of his famous *Festival*". The article further adds that he has been "warmly applauded by the audience" with "admiration and respect". That is, there is a reinforcement of the idea of the festival as a moment of pride for Senegal, the country hosting the Festival.

B. The First World Festival of Negro Arts, 1966: the engagement of the populations

While there is a large number of publications about the festival in the newspaper *Dakar-Matin* (277 during the Festival), the references to audiences are rare (20). This makes it difficult to understand how the Senegalese population claimed this festival. However, the festive environment, as a result of the numerous performances, visits of official authorities coming from all over the world, and journalists, show that there is an awareness of a cultural *rendez-vous*. Yet, do we manage to see the extent to which the population was interested in these performances? Or rather, is there, on the one hand, a Dakar in a festival, and, on the other, a Dakar which continues with a Festival in the backdrop whose existence people may or may not be aware of, but where they do not really participate?

The archives show the transformation of the city for the purpose of the festival, with associated infrastructures, among which there the National Theatre Daniel Sorano and the *Musée Dynamique* play a central role. This transformation resonates with Gibson et al.'s discussion of "festival capitals", where the festival operates as the landmark for the city (2011:7), and participates in its re-profiling (Getz 1991 in Gibson et al. 2011:15). Yet, in this case, as a pan-African event celebrated in the immediate postcolonialism, the

1966 further aimed to re-profile the image of the broader African continent, highlighting its rich cultural heritage. The transformation through infrastructures is remarkably highlighted in the archives. For instance, on 12 April 1966, an article in *Dakar-Matin* stresses the “sound system set up at the Sorano Theatre for the purpose of the *Festival Mondial des Arts Nègres*.” Similarly, the newspaper describes the *Musée Dynamique* as “the real centre of the *Festival Mondial des Arts Nègres*.” Other infrastructures include the Stadium, Gorée, Soumbédioune, the *Hôtel de Ville*, the *Palais de la Justice*, etc.

Most of the performances, other than the folkloric troupes (“*troupes folkloriques*”) in the streets of Dakar, were, in the majority of the cases, ticketed (within a range of 200-1000 FCFA, see for instance the exhibition price on the article published on 3 of April 1966). This evokes an elitist target, as they constitute those who can afford those prices. However, the archives show that there were also organisational problems in the tickets sales, which reflects problems of access to the Festival, which depart from a communication problem: “The rental of places work was not simple... But it is important to note that (...) in the end there were places available at Sorano. Let’s hope that for the next performances, the rental method would satisfy a larger audience” (*Dakar-Matin*, 5 April 1966). We see that there was available space (without specifying the performance), reflecting an organisational problem. The method of ticket sales was not accessible. The same happened for the *Spectacle Féérique de Gorée*: “The general commission of the Festival informs: Certain people have not been able to attend yesterday evening the performance at Gorée which was presented as a single session at 9:30 PM. Following a technical error, the celebrities who had taken the last boat from the port at Dakar, could not disembark the passengers at Gorée while the performance had already started” (*Dakar-Matin*, 15 April 1966).

In this context, it is noteworthy the use of the radio to reach the population, beyond the written press. The media triggered “noise” about the Festival, with continuous press conferences, as the National Archives of Senegal reflect, and radio programmes, as *Dakar-Matin* reflects. Drawing on Dayan’s point that (film) festivals “ironically (...) live by the printed word”, as “verbal architectures” (Dayan in Iordanova 2013:48), we argue that the *Premier Festival Mondial des Arts Nègres*, was not just experienced through its live performances, but also through its “verbal architectures” both in the printed and oral text of the on-air radio. Evidence of the importance of the written festival is the conservation and archive of the official documents by the State, now accessible in the National Archives of Senegal. Yet these archives do not include the audio-visual accounts, such as radio programmes or films made about the festival. Cultural actors and researchers have been making efforts to archive and make accessible such alternative archives, such as Senegalese producer and host of the radio channel *Bonjour Africa*, who brought to Senegal the film made by the Soviet Union, *Africa Rhythm*, about the 1966 Festival.^{vii}

There is a certain elitism associated to the central spaces of the Festival, and very particularly to the Sorano Theatre, as we see in the chronicle *Au jour... Le Jour*, on 21 of April: “In the streets, the game consists of guessing the visitors’ nationalities, since the performance is also on the streets”. The Festival was part of the population’s imaginary. It was not “anyone” who attended it. One would not say “I went to the Stadium”, but “I went to Sorano”, to show class. We can also note certain elitism in the adverts published in the newspaper about the festival, with the words: FÊTES, FESTIVITÉS, FESTIVAL, for example in *Champagnes Polroger* (12 April 1966), in a country with a majority of

Muslims; or expensive products such as Bata shoes, Hermès clothes, jet services direct to New York, etc.

There is also a small frame named “FESTIVAL EXPRESS” showing the festival programme to the readers. However, we do not really see an interaction Senghor-performances-audience across the different articles. There is either an interaction between Senghor and foreign authorities or artists, or an audience enjoying the performances. Neither do we see the President of the Republic in the “*animations*” (entertainment activities) and popular events for the audience. We see him as the host of authorities and acclaimed international artists, such as Josephine Baker (on 21 of April). The festival did not target exclusively the larger population in Senegal. It was also and notably aimed at intellectuals, Africanists, national and international authorities.

We wonder if the audience was not a secondary character, an extra in a film where the main characters are Senghor and the rest of the world. Alternatively, we question whether Senegalese people feel as spectators of this film. In the articles published in *Dakar-Matin*, a range of expressions are used to refer to the audiences: “the curious people” – “The curious people who were in the *Stade de l’Amitié* before the performance would be surprised by the work carried out” (1 April 1966). However, on 25 of April there is a long article where the voice is given to the audiences, who give their impressions on the festival.

There is another dimension regarding the audiences of the 1966 Festival, the continuous references to tourists, which is part of our analysis of the festival as a window to the outer world.

References to the engagement of the Senegalese population are usually around a series of activities directed to the masses: wrestling, lottery, and more importantly the folklore in the festival activity named “entertainment of Dakar” (“animation de Dakar”). These *animations* are the ones that foster a festive environment in the streets, as they take place across different places and junctions of Dakar. They appear in various occasions in the newspaper. For instance, on 8, 14, 15 April, for example, we get to know the spaces where these animations take place: *Place de l’indépendance*, *Place de Soumbedioune*, *Place du Repos Mandel*, *Place de Sfax*, *Place du cinéma Al Akbar*, Gorée Island, *Arènes* at H.L.M., *Centre Hospitalier de Fann*, and at the *Hôpital Principal*. In the programme of the animation, we find folkloric troupes from different Senegalese regions. These were evening *animations*, that were meant to start around 4 and 8 pm, according to the press. However, even this activity of entertainment at the festival, which could be seen as an effort of decentralisation of the festival across different spaces, does not take place in the most peripheral areas of Dakar. Instead, they are hosted in venues which are located not very far from the city centre, the Plateau. Such areas include Parking Printania, at SICAP (photo published on 14 April 1966), was a big surface, a mall that is today SCOR^{viii} (towards Bourguiba, at Grand Dakar). The Festival was largely marked by a centralisation of the cultural activities, that presented Dakar as a “festival capital” and thus at the heart of the culture and pan-African discussions on African culture.

While the interactions between Senghor and festival participants are personified through names of personalities, such as Ethiopian emperor, S. M. Hailé Sélassié, audiences are treated homogenously, as a collective mass enjoying the performances. In *Dakar-Matin*, we see references to the audiences as a “*foule*”, that is, a mass, a crowd: “This wonderful

performance has fascinated the crowd” (20 April 1966). “The surge of the Moroccan fantasy at the *Stade de l’Amitié* has thrilled the conquered crowd” (20 April 1966). A further example of the use of the term “*foule*” to refer to audiences is: “The story-teller Bachir Sikirey with a rare smart mind and sense of humour has electrified the crowd with his legendary journey” (*Dakar-Matin*, 20 April 1966). Besides the intellectual dimension of the colloquium and the elitism implied in the central spaces of the festival, these references to audiences add a dimension of the high degree of entertainment triggered by the event.

Wrestling appears as a further way of popularising the event, which makes us wonder whether the organisers were also reflecting on what to include to appeal to the population. One such example is: “A great wrestling day has been organised”, with acclaimed starts from the period, Landing Diamé and Ousmane Diop. This would be presided by the Head of State, drummers, Bouna Basse Gueye from Dakar, and Djibril Mbengue from Dangou, with great wrestlers” (*Dakar-Matin*, 8 April 1966). The 1966 Festival was a multifaceted festival, engaging different audiences in a variety of ways through diverse festival activities.

B.1 An event in history

The archives show that the 1966 Festival was an event in history, in other words, a historic event. This is how André Malraux, one of the French authorities, at the time, Minister of Cultural Affairs, participating in the festival, referred to the event and its uniqueness. “We have made History: for the first time a Head of State puts his

hands in the destiny of a continent” (RFI, ‘*La marche du Monde*’, 10 September 2016 & *Dakar-Matin*, 20 April 1966).

As Bernard Schaffer declares in the radio of French Cooperation (then RFI), which covered the festival, “with Alioune Diop, the festival starts the culmination of a project which had started since 1947 through the journal *Présence Africaine*, the Congress in 1956 and 1959” (RFI, ‘*La marche du Monde*’, 10 September 2016).

Another declaration in the same source which shows the historic moment is the following:

22 March 1966, arrival at the airport of the delegations, welcoming of audiences, folkloric group, excitement along the cornice. Dancers, singers and sabar were at the *rendez-vous*. There was a huge bustle; a lot of environment. People were aware [of the festivity]. Singer Mada Thiam had composed a sort of festival hymn. On the radio, we would just speak of and hear from the festival. The population joined the event. The festival kept appearing on the radio. The population, the folks, were excited and part of the festive environment: rehearsals, troupes on the streets all the time, an extraordinary abundance. The performance was truly popular: the stadium were crowded. The ‘Tragedy of King Christophe’ at Sorano, packed every session, with a fully crowded venue. The drums from Brazaville were at Sorano. At Gorée there was a sound and lights performance which evoked the period of slavery. There was a lot of environment and it was full of people. The *Stade de l’Amitié* saw the play of ‘The Last Days of Lat Joor’, a national hero, always crowded. Every

troupe from different countries was at every crossroads. There was a frenetic environment in the streets, always full of people and with cultural venues open to the public. Two representations: one for the VIP and the other one for the population of Dakar.

Shaffer's testimonial highlights the number of visitors to the festival, over 20,000 (*Dakar-Matin*, 22 – 25 April 1966), thus stressing the mobilisation of the people triggered by the festival. Similarly, the national newspaper *Dakar-Matin* also stresses the audience numbers, quantified by Alexandre Adande, General Commissioner of the Traditional Art Exhibition at the Festival, also at around 20,000 visitors in the *Musée Dynamique*, over 15,000 at the artisans village of Soumbédioune, and 23,000 at the *Spectacle Féerique* at Gorée; and 2,226 people in charge of the organisation (*Dakar-Matin*, 25 April 1966).

Yet, as Shaffer notes, there were – at least – two festivals, one “for the VIP”, and another one aimed at “the population of Dakar”, being the latter associated to the entertainment fostered by the “*animations*” in the streets and the folkloric troupes. We further suggest that the festival was experienced in a multiplicity of ways, as diverse as the range of people engaging with the festivity. In contrast with the folkloric “*animations*”, the colloquium was elitist, in that it was aimed at intellectuals, with around 400 panellists, which we address in the next section on the 1966 Festival as an affirmation of a philosophy, Negritude, a movement understood and contested in an array of ways.

The excitement of the city at such historic event has to be seen as well as overlapping with diverse popular events, such as the religious festivities of the *Aïd el Kabîr* (Tabaski), a Muslim festivity; and the Easter Holidays, a Catholic festivity, as well as the Independence Day, 4 April. The population was proud of hosting such historic event and the national feeling was outraged. This Festival proved itself as the first celebration of belonging to a nation, and of being a sole population in solidarity with other nations. The response to the call of President Senghor by the different layers of the society cannot be disregarded.

B.2 Affirmation of a philosophy: Negritude

This cultural event, orchestrated the first arena of discussion of Negritude, with the participation of intellectuals and artists who celebrated the pride of being black through arts and cultures. Negritude was a philosophical movement embraced by the first president of Senegal, Léopold Sédar Senghor, among other intellectuals, in 1930s, celebrating black culture and situating it at the “beginning and end of any economic and social development” (Djigo 2015:220). This philosophical idea would nourish the cultural policy that Senghor would adopt upon his election as the first president of independent Senegal. It was composed of two major axes: the rootedness in the values of the Negro-African civilisation and the openness towards other civilisations. These ideas were also applied in the domain of fine arts in the acclaimed *École de Dakar*, whose thinkers and pioneers were Pierre Lods, Pape Ibra Tall and Iba Ndiaye. As Sidy Seck claims, it was not just an educational center but part of the ideological movement of Negritude.

Lods believes (...) in the innate talent of the black man and does not disregard the acquisition and mastery of the technical means of expression (...) Similarly, the poet's [Senghor] views regarding emotion, sensitivity and the instinct of the Negro would seal

to Lods' spontaneous pedagogy to implement in Senegal a bold new educational policy in fine arts, with Negritude at its foundation (Seck 2006:12).

The Festival, celebrated at a post-colonial time in which African countries were becoming independent, constituted a highly significant, and controversial, event in the whole pan-African world. By calling for a "return to the sources" in the celebration of "negrohood" (Senghor 1995), Negritude contested former colonial representations of Africa and the assimilation of Western culture imposed by the cultural imperialism as a result of colonialism. The relevance of this First World Festival of Negro Arts in 1966 superseded the national frontiers of Senegal. This context made of this event not just a cultural *rendez-vous*, but also a political determining moment, with culture as a "rallying point" (Harney 2004:19). We suggest that the *Premier Festival Mondial des Arts Nègres* consists of a "festival of affirmation" of black identity, which the local and international population adhere to differently.

A large number of references to Negritude, and particularly, Senghor's philosophical ideas, appear in the national coverage. During his speech at the official opening of the colloquium, the first President of independent Senegal would introduce the event as a political project: "In a word, if we have assumed the terrible responsibility of organising this Festival is to defend and illustrate Negritude" (*Dakar-Matin*, 3 April 1966). The ensemble of the performances, particularly at the central infrastructures of Sorano and the *Musée Dynamique* and the colloquium (celebrated between 1 to 7 of April 1966) evoke the festival as an affirmation of the Senghorian philosophy of Negritude. For instance, on 9 of April, *Dakar-Matin* published an article of the colloquium, indicating its themes, revolving around Negritude. Further references to this philosophical movement are evoked in the theatre representations, for instance, the "*Spectacle Dior*", which takes the colours of Senegal in a confrontation that opposes the main black artistic formations of

the whole world (1 April 1966). The references appear also to the festival as a whole: “The Festival lies on the valorisation of the cultural forces of Negritude” (1 April 1966); “The Head of State has stressed that the Festival marked a new awareness of Negritude and helped establish a unity of African civilisations” (21 April 1966). It is this affirmation of Negritude that is discussed as the trigger of the historic nature of the event, and its future legacy, where Dakar is placed at the heart: “The whole world will keep feeling for a long times the echoes of this meeting of Negritude” (25 April 1966). And, in reference to Dakar as the centre, Paul N’Gassa, journalist director of Cameroun Actualités, states: “When we come to Dakar, we are proud of being African (...) This feeling is largely shared by all those coming from the [African] continent to participate in this first large confrontation of black art” (27 April 1966). In a report by President Senghor published in *Dakar-Matin* on 25 April 1966, Senghor explicitly refers to “the black values of civilisation which [my friend] Césaire summarised in the word Negritude”. Senghor invited people to “restore the word ‘*négre*’ in its dignity (...) and give Negritude its place (...) at the banquet of the Universal”. It is also then that he pronounces his famous statement of “Culture is at the beginning and end of any form of development”, later claimed by cultural actors in the country. According to Senghor, “the *Premier Festival Mondial des Arts Nègres* allowed Africans to be aware of the importance of their art and their culture” (29 April 1966). When assessing the performance of Negritude in the festival, Senghor refers to audiences, arguing that “from the audience that the *Premier Festival Mondial des Arts Nègres* has met from Africa, America, Europe and Asia, the militants of Negritude have accomplished their aims” (25 April 1966), further concluding that “the Festival – “which was not a festival of black arts in Africa but in the whole world” – has completely succeeded” (29 April 1966).

While Negritude was understood in a variety of ways, as noted by Murphy (2016), we suggest that despite the variety of performances and experiences of Negritude at the 1966, this was presented and orchestrated as an affirmation of Senghor's Negritude, due to the leading position of Senghor as the patron of the Festival and first president of Senegal. This is evident in the national official coverage at the Festival, where the figure of Léopold Sédar Senghor is glorified. He features 27 publications of the Festivals, yet appears more or less directly in the vast majority of articles published by *Dakar-Matin*. He is highly praised for the success of the event: "Why Dakar? The symbolism of the choice must be noted: Senegal is presided by a great poet : M. Léopol Sédar Senghor, who is also supporter and promoter of black art" (28 April 1966). The event is view as an occasion to shed light on his figure, regime and cultures in Senegal to the outer world.

B.3 A window to the exterior world

The *Festival Mondial des Arts Nègres* was largely aimed at an international audience, and as a window to a regime in need of an optimistic publicity. The festival was then, "the acknowledgement of an idea, a man, a culture and a civilisation" (RFI, '*La marche du Monde*', 10 September 2016). This openness to the world is stressed by Charles-Henri Gallenca, then President of the Chamber of Commerce at Dakar (*Dakar-Matin*, 13 April 1966), among various references.

In the daily media reports, the population in Senegal is largely absent. The attention is rather given to personalities and authorities, such as American stars Josephine Baker and Duke Ellington. The population seems rather invited to a theatre play just as part of the theatre décor, or as the spectators of a film featured by Senghor and international authorities. However, as mentioned before this did not hamper the engagement of the local population in the festival, highly celebrated in a festive environment across the

streets, even if they did not constitute the main targets of the indoor central spaces at the festival. Intellectuals and politicians, as well as other authorities played the main role. The Sorano Theatre symbolised such “discrimination” or diversity of festival experiences through implicit forms of restricting access. Through ticketed entries, unaffordable by a large part of the populations, or the distribution of invitations, the population was not invited. Yet the ingenuity of organisers was to concoct a programme that would appeal to them successfully. Illustrative of such interest is the fact that some performances were also performed in certain popular neighbourhoods, for instance the famous drums from Burundi, both held at Sorano and in popular areas of Dakar.

The event was featured by a large presence of national and international press, illustrative of the international scope of the festival. In *Dakar-Matin*, there are a high number of references to international journalists who travelled to Dakar to cover the Festival – 425 journalists from 40 different countries, being 17 from African countries (*Dakar-Matin*, 25 April 1966). The festival was relayed across the world by the media and personalities from all horizons, with emperor Hailié Sélassié as the special guest. Further authorities highly referred to in the newspaper are André Malraux, Jacques Foccart, and Jean Charbonnel, also from the French government; Victorio Vernones, president of the Italian committee of the festival, among others. The presence of France, Morocco, Nigeria and the USA are highlighted (25 April 1966). It constituted a real showcase for Senegal, Africa, African culture, Senghor and his regime. The number of diplomatic figures is that high that we wonder whether the festival is not the pretext or backdrop for international (political) relations, led by President Senghor.

Within the internationalisation of the festival, France is devoted a privileged space, as the former colonial power, with whom there has been a rupture of the umbilical link, yet remaining present. This phenomenon triggers the question of the level of “independence” in Senegal, since this is discussed in relation to France. The variety of French authorities present at the festival insisted on the opportunity fostered to “develop even more our [of France and Senegal] cultural links” (Charbonnel in *Dakar-Matin*, 21 April 1966). Further statements refer to the French participation in the Festival as an affirmation “of the fraternal links that unify France and Senegal” (14 April 1966).

The role of the festival as a showcase for the outer world is further illustrated through the large number of references to tourists, 300 from the Soviet Union, 756 from Belgium, the establishment of a *Village touristique* at Ngor, a neighbourhood by the beach at Dakar, etc. Certain coverage evokes the image of Africa as a safari, as criticised by Malian writer, filmmaker and theorist, Mathia Diawara (1998). “Numerous Dakarois and tourists were present at Dakar for the Festival, who have enjoyed the Easter bank holidays to get to know Senegal better. A special tourist flight, Havas, has allowed a very international group (French, German, Belgium and Swiss people) to spend three days at Simenti and at the National Park of Niokolo Koba. We see here [on the photograph] the departure from Yoff: hats for the jungle, black glasses, cameras, photographic cameras (...)” (*Dakar-Matin*, 13 April 1966). This further shows the view of potentiality of festivals to boost tourism, and the beginning of a cultural tourism “industry”, as one of the main legacies of the 1966 Festival; and it further draws on the complexities involved in the representation of Africa to the outer world, at times associated with stereotypical images.

C. The Third World Festival of Negro Arts, 2010: the engagement of the populations

From 1 to 31 December 2010, following a second edition at Lagos in 1977, named FESTAC, Dakar hosts the Third World Festival of Negro Arts, often referred to as FESMAN (Niang 2012, Murphy in Vetinde 2014:13; Tamba & Blin 2014). This Festival took place under the presidency of Abdoulaye Wade, third president of the independent republic of Senegal (since 2000 to 2012). Its festival theme was ‘African Renaissance’, with Brazil as the guest of honour.

The organisation of this festival responds to a very different context, where many festivals have already a long trajectory in the country, as the International Jazz Festival of Saint-Louis (since 1994) and where there is already a development of the cultural industries (Ndour 2008 & 2012, Tamba & Blin 2014). This context fosters a different engagement of the population, making of the 66 and the 2010 festival two events of very different nature, even if they share similarities in the programme and as political projects. In 2010, when Abdoulaye Wade had wanted to host the Third Festival, like Senghor had done in 1966, the Nouveau Partenariat pour le Développement de l’Afrique (NEPAD) had already been created in 2001. This saw culture as an integral part of the efforts for the development of the continent. Tamba and Blin note that the decision to organise the third edition, which had already been postponed twice, was motivated by the celebration of the fiftieth anniversary of the independences of francophone West African countries (2014:69-70). For three weeks, the Festival hosted a total of 434 events at Dakar, as well as Saint-Louis, from sixteen different disciplines, such as theatre, cinema, music, literature, dance, urban culture, architecture, visual arts, and an intellectual forum (Tamba & Blin 2014:71-72).

The association of journalists of Senegal edited, from 15 November, a daily special issue on the festival, which would have a predominant space in *Le Soleil*,^{ix} with exclusive infographics for the Festival. This constitutes already a clear call for the Senegalese population to engage in the Festival, as this also starts 25 days before the opening of FESMAN on 10 of December. The Third World festival of Negro Arts is certainly a “written festival”, and following Dayan’s idea of festivals as verbal architectures that live through the printed word (in Jordanova 2013:48), it is then an alive festival.

At the same time, this source contributes to the effort of archiving the activities around the Negro art, as we saw in the colloquium, as published on 9 of April in *Dakar-Matin*.^x This supplements serves as the point of departure for the qualitative study of the implication of the population in an event that has been the subject of criticism (Murphy in Vetinde 2014, Dieye 2012). Niang describes the festival as a “caricature” of the “Wade show” (Niang 2012: 30-38). Dieye’s critique is even more severe, when she acknowledges the crowds attending the street concerts but argues that “they were there simply for lack of anything better to do. Indeed she mentions Manu Dibango’s way of referring to this Festival, as ‘*Festival Mondial des Arts Maigres*’ (Dieye in Gibbs 2012:28).

This criticism is challenged in Murphy’s latest book, suggesting that the lack of a guiding, coherent, intellectual framework or philosophy (in contrast to Senghor’s 1966 Festival) may be “the reflection of the contemporary fragmentation or diversity of thought on black culture and identity” (Murphy 2016:39). Murphy recognises as well the variety of performances of pan-Africanism, with “a highly eclectic mix of African cultural forms

with a strong emphasis on popular arts (...) where, unlike the 1966 event, absolutely everything was free to the public” (Murphy 2016:39). Inspired by Murphy’s acknowledgment of the popular dimension of the festival, we analyse the national coverage in relation to the engagement of the population. We suggest there is a mimicry and movement towards the popularisation of the festival, which at the same time masks Wade’s desire for personal recognition and arguably an excess of investment, in a context politically and economically distinct than 40 years before, when the *Festival Mondial des Arts Nègres* was first celebrated. There is a feeling of pride, of Africa, beyond Senegal, that is, it is a celebration of pan-Africanism. We associate the Festival to magic and extraordinary festive moments in the cultural history of Senegal, and specifically its festivalisation.

C.1 Mimicry

The 2010 also aims to be a historic and “worldwide event” (*Le Soleil*, 15 November 2010). The supplement published in *Le Soleil* denotes an effort in the building of expectations among the Senegalese and international population – with the inclusion of articles in English. On 15 of November, almost three weeks prior to the celebration of the event, *Le Soleil* publishes that “the third edition of the *Festival Mondial des Arts Nègres* will undoubtedly be one of the most emblematic and meaningful cultural events of the 21st century”. There is a willingness of emulating the 1966 edition reflected in different aspects: the festival theme, ‘African Renaissance’; the context of the celebration of the fiftieth anniversary of the independence in a range of francophone West African countries; the selection of Brazil as the guest of honour, with a focus on the diaspora; the festival format, with a range of disciplines performed across different cultural infrastructures, with centrality of the *Monument de la Renaissance Africaine*, inaugurated

on 3 April 2010, as the symbol of the festival, the use of the national Theatre Daniel Sorano, an intellectual forum; and the exaltation of the presidential figure, Abdoulaye Wade, even if this is not the poet and philosopher who orchestrated the philosophical movement of Negritude.

Wade is also represented featuring speeches and around “black intellectuals”, with references to leaders of African independences, such as Nkrumah (*Le Soleil*, 14 December 2010). At Sorano, there is a theatre play of *Cahier d'un retour impossible*, as a tribute to Negritude writer Aimé Césaire (*Le Soleil*, 22 December 2010). Yet these publications are scarce in comparison to the festiveness evoked by the music performances at outdoors spaces in the festival, as discussed in the next section. Both festivals happen at different contexts, and while the written pre-festival in the supplements draws on the legacy of the first edition, with a flashback section devoted to its spaces and key figures and participants, the “actual” festival, as reported by the media upon its celebration, appears rather as a timid attempt of mimicking its philosophical significance and exaltation of the presidential figure. This has led to fierce criticism among scholars. Yatma Dieye offers a comparative study of both festivals, stressing the stark distinction in the quality of the programme. She argues that if in the 1966 there were prestigious names involved, the artists participating in the 2010 were unable to meet the standards, due to the lack of cultural background of the organisers of the festival (Dieye 2012:28). Amy Niang’s criticism focuses rather in the figure of Wade. To her, the festival theme was not but “a product of delirium” (Niang 2012:30), in a failed attempt to mimic the poet, philosopher and president. David Murphy offers a different comparison, studying both events as cases studies to question the ways in which post-independence Senegalese/African culture has been defined in relation (or opposition) to French culture (2012). He argues that due to

the different political contexts and stages of post-colonialism, the 1966 Festival, organised under the patronage of both Senghor and Charles de Gaulle, presidents of Senegal and France respectively, constituted a “Franco-Senegalese venture” (Murphy 2012:28). This is evident, as discussed, in the high number of references to French authorities, such as André Malraux, in *Dakar-Matin*, as assessors of the success of the event. In contrast, the 2010 Festival was not, Murphy argues, “a straightforward Franco-African collaboration” (2012:31). If the 1966 had focused on arts mainly, the wide range of disciplines performed reflected a broader understanding of culture, entrenched within the different social, political and cultural context of the twenty-first century, with an increasing globalisation (2012:31-31), and we argue, an increasing festivalisation worldwide Senegal is not exempt of. Building on this criticism, we focus on the direction towards the popularisation of the event, further questioning the engagement of the population with the third edition of the festival.

C.2 Music and “labellisation”: strategies of popularisation

The Third World Festival of Negro Arts forged a strong sense of festiveness in the country. In 1966 this was forged at indoors cultural infrastructures built under the patronage of Léopold Sédar Senghor, and through the political international relations with a range of authorities. In contrast, in 2010, the festival moves towards a decentralisation, spreading the festival activities across different areas in the country. If Dakar and Saint-Louis, former colonial capital, were the two main festival centres were acclaimed artists, particularly, musicians, from Africa and abroad, the festival would also spread across other regions, through the “labellisation” of different existing festivals. We suggest that the 2010 is marked by a popularisation of the festivity, through two main strategies, the focus on music, performed notably at outdoors non-ticked spaces, and the labellisation of different festivals.

The labellisation consisted of a collaboration with other existing festival across the country. Around 20 festivals were labelled by the *Festival Mondial des Arts Nègres* in search of a mutual collaboration. FESMAN would achieve a wider decentralisation and thus visibility throughout the different festivals, allowing thus broader access to the festival. At the same time, labelled festivals would benefit from the acknowledgment through different forms of logistics, such as through sharing acclaimed artists, sound and lighting equipment or economic funds towards the celebration of the regional festivals. A large number of articles are published along the festival in the supplement at *Le Soleil*, reflecting the relevance of this initiative, and the sense of pride by the labelled festivals for the endorsement by the *Festival Mondial des Arts Nègres* (*Le Soleil*, 4-5, 6, 30 December). Some of the labelled festivals were *FESFOP* in Louga, *Zigfest* in Ziguinchor, *Festival du Sahel* in Lompoul, *Fesmud* and *Kaayrap* in Diourbel, *Festival international de Hip Hop* in Kaolack, *Festival International de Ndioum*, *Festival de Saldeé* and *Festival de Mery*, *Festival Bow*; as well as other festivals in process of labellisation, including *Bagny Rythmes sur Mer*, *Le Petit Bal des enfants*, *Hip Hop Awards*, *Micros d'Or*, *Foundiougne*, *Toubacouta*, *Tamba*, *Kédougou*, *Les Blues du Fleuve*, *Afrique Fête* and *Les Rencontres sur le Fleuve*. The labellisation of these different festivals encouraged a wide engagement by the population in Senegal with the Festival. However, the activities that granted access to the festival consisted mainly of music, in the same way that the “*Animations de Dakar*” had fostered a sense of popular festiveness across the streets of Dakar in 1966 through folkloric performances. The theme of ‘African Renaissance’ did not supersede the written and official dimension of the festival.

This did not just happen in the labelled festivals but throughout the whole festival at the capitals of Dakar and Saint-Louis. The population felt called to participate and engage with the festival through attending the music performances with acclaimed names such as Alpha Blondie, Baaba Maal or DJ Awadi. The festiveness is covered in the supplement of *Le Soleil* with a wide range of colourful images of crowds attending the concerts (*Le Soleil*, 11-12 December 2010; 4 January 2011). Alpha Blondie's performance at *Place Faidherbe* is highly applauded in the newspaper: "The singer from Ivory Coast has transformed the Place Faidherbe into an inflamed stage to the sound of legendary titles (...) Thousands of people have rushed towards the mythic place Faidherbe to welcome as deserved this charismatic man and singer" (*Le Soleil*, 28 December 2010). Renowned Senegalese master of the sabar, Doudou Ndiaye Rose, opened at the Stadium. The fact that the festival opens at the stadium and not at the Sorano Theatre is also an index of its popular character. The festival happens mainly at open spaces such as *Place de l'Obelisque* at Dakar, or *Place Faidherbe* at Saint-Louis.

Around 7,000 participants from 70 different countries is estimated to have participated in the third edition (*Le Soleil*, 4 January 2011). If the pre-festival coverage was marked by references to the first edition, in an effort of memory and evocation of the duty of continuing its legacy, the change of context and thus of the different editions is also noted by journalist Omar Diouf in the final report written upon the conclusion of the festival. "It is no longer a State matter, but rather a *rendez-vous* of artists and intellectuals from the world who should embrace the African Union, the black Community and the Diaspora living across Europe, the USA, the Antilles and Brazil" (*Le Soleil*, 4 January 2011). The 2010 Festival, entrenched in an accented globalisation and industrialisation of culture, forged a different form of engagement of the population in Senegal, where the intentional

officiality of the event, and the exaltation of the presidential figure, where replaced by a popular festiveness, marked by a distinct political and post-colonial context, illustrative also of the uniqueness of the philosophical figure of first President of Senegal, Léopold Sédar Senghor. While artists and intellectuals struggled to see in this festival a continuity of the strong philosophical background of the First Festival, the festive environment transcended the urban boundaries of Dakar and through music and presence across different regional festivals, attracted many people in Senegal. Whether this led to an African Renaissance, or expressed what this meant, is still to be questioned.

Heritage of the Festival

The *Premier Festival Mondial des Arts Nègres* in 1966 was an emblematic moment of affirmation and reaffirmation of black identity. It constituted an ideological battle in a context of denial of black identity. In fact this Festival was the culmination of a long process which had started during colonization whose “civilizing mission” was to fill “a cultural void”. And what void? A nation without history! A nation without culture; without religion; without language and *tutti quanti*! However, the Festival did not arise from a void. As this statement proves, “the Festival was the historical continuity of a movement to raise awareness of black people (...): Since the 1940s through the journal *Présence africaine*, the congresses at Paris in 1956 and at Rome in 1959, the idea of the Festival had already germinated in the minds of black intellectuals” (Radio Emission *La Marche du Continent*, September 10 2016, entitled ‘*Le Festival de 1966 ou la Négritude Épanouie*’).

History has consecrated it; it took place along it. Ever since the Festival becomes a reference, re-upsurgings every ten years, every twenty years, every thirty years and so on.

On this way, the Second World Black and African Festival of Arts and Cultures (FESTAC) at Lagos in 1977, the third *Festival Mondial des Arts Nègres* (FESMAN) at Dakar in 2010 and probably the future Festival at Brazil – if celebrated there eventually – are rooted in the same logic that the 1966 Festival. It becomes a prototype to be replicated indefinitely. There lies its interest for the future. Its fifty candles have just been blown up. The anniversary has been enthusiastically celebrated in Senegal.

The collective memory needs to preserve it and register in the pantheon of celebrations yet it equally needs to contextualize it. The stakes of the post-independence in 1966 are not the same as today, in a world of an accented globalization, shaped by the development of the technologies of the information and communication. This is increasingly complex due to the irruption of the economy in culture. The challenge lies then in the change of orientation and perspective, in the reliance of the economic dimension of the Festival which is prone to provide value added to the economy, triggering a cultural and economic development at the same time.

In a remarkable contribution published by the newspapers *Wal Fadjri* on 23 and 24 March 2009 and *Le Soleil* from 24 to 26 March 2009, Biram Ndeck Ndiaye lays the foundation of what the *Festival Mondial des Arts Nègres* should look like in a context of ecomomization of culture. To him, the Festival is the departing point of a policy of development of the cultural industries which stops relegating culture to a second level in the programs of development and where the budgets are reduced drastically in times of crisis. On this way, he suggest, the Festival should allow the quantification of the contribution from cultural industries in the development of every African country and the diaspora. He advocates then a festival of financial profitability. This distances us from

the “cultural naïve optimism” of the promoters of the *Premier Festival Mondial des Arts Nègres*, which mainly revolved around the idea of identity. This has been superseded by the cultural industries in order to foster economic development. The question of identity is still equally important. The drifts and declines named regionalism, clanism, nationalism, racism, etc., are prove of that. They are responses to an unbridled globalization that tends to blurs differences. It is then necessary that the Festival’s perspectives can constitute both a framework of expression of identities and a means to promote cultural industries.

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Appendix 1



LE JOURNAL
3^e FESTIVAL MONDIAL DES
ARTS NEGRES

www.blackworldfestival.com

III

Mardi 16 & Mercredi 17 Novembre 2010

Flash back « Abdoulaye Ndiaye « Thioossane »

« J'ai composé l'hymne en wolof du 1^{er} festival »

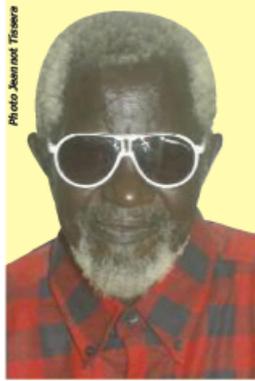


Photo Jean-marc Tisserand

Abdoulaye Ndiaye « Thioossane » figure parmi ceux qui ont vécu intensément le premier Festival mondial des arts nègres à Dakar en 1966. Ce passionné de culture que nous avons trouvé chez lui au quartier de Médina Fall à Thiès, raconte avec émotion cette grande manifestation culturelle où il a chanté l'hymne du festival.

festival de 1966 où, selon lui, « les artistes, toutes générations confondues ont été entièrement impliqués du début jusqu'à la fin par les organisateurs instruits par le président Léopold Sédar Senghor ». De teint noir et de petite taille, ce passionné d'arts, qui est né à Sam Ndiaye, village situé à neuf (09) km de Thiès, a débuté son activité en 1949. « Cet amour pour l'art m'est venu très tôt » nous raconte-t-il. Il a appris à dessiner dès son jeune âge. Un métier qu'il aimait passionnément. « Et, je peux vous dire que je n'ai jamais eu de problème avec ma famille pour cette passion. Ce qui fait que l'art est devenu plus tard mon métier et je m'inspirais à l'époque des affiches de films de cinéma pour me former ». Abdoulaye Ndiaye « Thioossane » nous dit avoir fait de la sculpture et de la mosaïque de 1962 à 1966. En plus de ses multiples talents, il s'initia à la musique et créa son groupe, le « Thioossane Club » en 1964 à Dakar. Au premier Festival des arts nègres de Dakar, c'est lui qui a été choisi pour composer l'hymne du festival avec son morceau : « Tallen Lamp Yi » (qui veut dire : « allumez les lampes »). C'est pourquoi, il n'a pas manqué de nous manifester son émotion. Ndiaye « Thioossane » était très futé en arts décoratifs. « C'est dans ce sens que le président Senghor me fit venir à Thiès en 1966 après le festival des arts nègres à la manufacture des arts décoratifs de Thiès comme peintre cartonnier ».

En perspective du 3^e Festival mondial des arts nègres, il s'est inscrit en faux contre la manière avec laquelle se préparent les festivités prévues en décembre 2010. « En 2007, Feu El Hadji Moustapha Wade avait fait appel à nous qui avions été des témoins privilégiés du premier festival de 1966 et on avait formé un bureau dans lequel j'occupais le poste de secrétaire adjoint chargé de l'animation. Je peux citer Mme Annette Mbaye d'Emeville, Ndongo Mbaye, Mbengue Mbaye, le Pr Alassane Ndiaw, Ibou Diouf entre autres. Mais avec le report de la première date et le rappel à Dieu de Feu Moustapha Wade, c'est comme si on était oublié alors que nous avons toujours des atouts à faire prévaloir ». Pour lui : « l'art est un don et il faut chaque jour le cultiver. C'est pourquoi, nous ne connaissons pas la retraite ».

Toutefois, Abdoulaye Ndiaye « Thioossane » estime que : « je ne condamne pas le comité actuel. Mais c'est un constat que je fais seulement pour dire que ce genre d'organisation mérite qu'on la confie à des connaisseurs ». Il y a eu une rencontre préparatoire à Thiès, mais les artistes ont pratiquement été exclus, déplore Abdoulaye Ndiaye « Thioossane ». Il signale que lors de la première édition, on avait enregistré une forte participation des artistes de la région. Abdoulaye Ndiaye « Thioossane » milite en faveur d'une implication active des témoins qui ont vécu le festival de 1966.

MOHAMADOU SAGNE

Screenshot of the article published in *Le Soleil*, 16-17 November 2010. Estrella Sendra.

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Appendix 2

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LE JOURNAL
3^e FESTIVAL MONDIAL DES
ARTS NÈGRES

Mardi 30 Novembre 2010

III

Flash back BIRA GUËYE, SAXOPHONISTE (1923-2009)

Il avait composé « Festival », à l'occasion de la 1^{ère} édition

Bira Guèye, auteur-compositeur et saxophoniste, décédé en 2009, à l'âge de 86 ans, ne verra pas se tenir à Dakar le 3e Festival mondial des Arts nègres. Un événement dont il avait marqué la première édition en 1966, par sa fameuse chanson « Festival ».

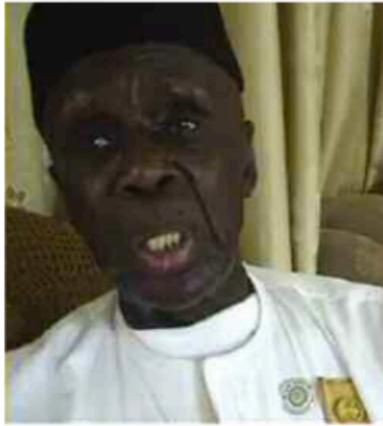
Cette année, à quelques jours de l'événement, les mélomanes entendent déjà une dizaine d'hymnes chantés en l'honneur du 3e Festival mondial des arts nègres. Du mbalax au rap, en passant par la musique traditionnelle, les artistes rivalisent d'originalité. Comme ce fut le cas, en 1966, lors de la première édition du Festival mondial des Arts nègres, quand l'artiste thiessois, Abdoulaye Ndiaye Thioussane s'est illustré, en composant une chanson, « Taal lène lampyl », de même que Bira Guèye avec son fameux « Festival ». Un texte en wolof, chanté avec Mada Thiam, grande cantatrice à l'époque, avec qui Bira Guèye formait l'orchestre « Galayabe ».

Auteur-compositeur et saxophoniste, fondateur de la Lyre africaine, orchestre dakarois des années 40, Bira Guèye connut un grand succès avec cette chanson et bénéficiera d'une bourse de la part du Président Senghor. L'artiste représentera également son pays, en 1970, au Festival international de la Jeunesse à Sofia, en Bulgarie.

Bira Guèye aimait rappeler aux jeunes générations cet épisode glorieux du premier Festival mondial des arts nègres. Et à son avènement à la magistrature suprême, quand le Président Wade décide de lancer la 3e édition du Festival à Dakar, le doyen Bira Guèye est venu au Théâtre national Daniel Sorano avec son saxophone souffler quelques airs de son fameux « Festival ». Chaleureusement applaudi par le public ce jour-là, il est reparti fier à Pikine, son fief, où les jeunes artistes lui vouaient admiration et respect.

D'un commerce facile, le doyen Bira Guèye aimait bien rendre gai en racontant de petites histoires à son entourage. Chevalier de l'Ordre national du Lion, il a été membre de la commission d'identification du Bureau sénégalais du droit d'auteur sénégalais (Bsda). Il a également dispensé des cours au Conservatoire de Dakar et encadré l'orchestre de l'Union nationale des Jeunes aveugles du Sénégal.

Disparu en 2009, le doyen Bira Guèye ne verra pas les lampions s'allumer au soir du 10 décembre 2010, quand s'ouvrira à Dakar, la troisième édition du « Festival ».



OMAR DIOUF

Screenshot of the article published in *Le Soleil*, 30 November 2010. Estrella Sendra.

Endnotes

ⁱ This hymn can be accessed online (03.09.16):

<https://www.youtube.com/watch?v=wBmyeNy9AWM>

ⁱⁱ This hymn can be accessed online (03.05.16):

<https://www.youtube.com/watch?v=14J3y69P-pA>

ⁱⁱⁱ A second edition was organised in Nigeria in 1977, named FESTAC (Second World Black and African Festival of Arts and Cultures).

^{iv} Yet Wolof is not ‘pure’, but has influence from French, reflected not just in the introduction of French words, but also, in the Wolofisation of French words. It also has Arabic influence, as well as a range of other languages in Senegal - ‘*jaaraama*’ comes from Pulaar – and increasingly, among the youth, of English terms.

^v ‘Jaaraama’ is a word that comes from the Pulaar language, and it means “thank you”, or “bravo”.

^{vi} Free translation by Saliou Ndour of the Wolof hymn.

^{vii} Art historians Dominique Malaquais and Cédric Vincent (and a number of contributors, including Estrella Sendra) are currently building a PANAFEST Archive. This consists of the collection of printed archives, photographs, existing recordings, and the creation of video and audio recordings of festivals participants who were also present at the festival, as well as the collection of any other un-published or previously un-archived materials these festival participants may have. The project is presented in David Murphy’s monograph of the Festival (2016).

^{viii} This could be compared to what is SEA PLAZA today at Dakar.

^{ix} *Le Soleil* is the same newspaper that was called *Dakar-Matin* in the 1960s.

^x « *Propositions de mesures pratiques pour créer des conditions favorables à l'épanouissement des arts nègres dans le monde contemporain : organisation des études et recherches sur l'Art nègre. Problème de documentation (...)* Il apparaît urgent de promouvoir des études interdisciplinaires et de réunir systématiquement dans des archives centrales toute la documentation disponible pour la connaissance des arts nègres traditionnels (...) dans les Universités, Instituts d'Etudes Africaines et Musées déjà établis en Afrique. » Et on parle des « archives visuels, sonores, filmées, et des fiches analytiques ». « *Ouvrages de référence relatifs aux arts nègres ; liaison entre les artistes africains ; développement de l'artisanat ; préservation des biens culturels africains ; l'enseignement des Arts Nègres ; l'architecture africaine ; un office inter-africain de la cinématographie est souhaitable* ». (Alioune Diop, 9 avril 1966, *Dakar-Matin*).