AFRICAN CULTURAL DIPLOMACY: THE FESTAC '77 PERSPECTIVE AND BULGARIA'S CONTRIBUTION

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Abstract: Cultural diplomacy has emerged as a critical instrument in international relations, shaping perceptions, fostering mutual understanding, and strengthening transnational ties. This chapter examines the role of African cultural diplomacy through the lens of the Second World Black and African Festival of Arts and Culture (FESTAC '77) – a landmark event that brought together over 16,000 participants from Black and African communities worldwide. Anchored in Nigeria's Afrocentric foreign policy, FESTAC '77 was a significant moment in the global projection of African cultural identity, heritage, and unity. This chapter explores the historical evolution of African cultural diplomacy, centering on FESTAC's impact on Nigeria's foreign policy, its contributions to Pan-Africanism, and the subsequent establishment of the Centre for Black and African Arts and Civilization (CBAAC). Furthermore, it discusses contemporary challenges and opportunities in advancing cultural diplomacy as a soft power strategy for African nations. Using a qualitative approach that integrates historical analysis, policy review, and case studies, this study argues that cultural diplomacy remains a vital tool for Africa in reshaping its global narrative, fostering international partnerships, and driving socio-economic development. This chapter concludes with recommendations on strengthening Africa's cultural diplomacy framework to ensure sustainable engagement and global cultural leadership.

Keywords: African Cultural Diplomacy, FESTAC '77, Bulgaria, Nigeria's Foreign Policy, Soft Power, CBAAC

Introduction. The Significance of Cultural Diplomacy in Africa

Culture is a powerful force in shaping international relations, serving as a bridge for understanding, cooperation, and global influence. In an era, where soft power is increasingly recognized as an essential component of diplomacy, African nations must leverage their cultural heritage to assert their place in the global order. Cultural diplomacy, defined as the exchange of cultural expressions, ideas, and traditions to foster mutual respect and collaboration, has played a pivotal role in Africa's international engagements. This is particularly evident in Nigeria's foreign policy, where cultural diplomacy has been instrumental in strengthening Afrocentric unity and international alliances.

The Second World Black and African Festival of Arts and Culture (FESTAC '77) was one of the most ambitious cultural diplomacy initiatives ever undertaken in Africa. Hosted by Nigeria in 1977, FESTAC brought together artists, intellectuals, and cultural ambassadors from over 59 African nations and Black communities worldwide to celebrate African heritage. More than a festival, it was a diplomatic and ideological statement, reinforcing the cultural and political aspirations of the African continent and African diaspora. The event also served as a catalyst for deeper cultural engagements, leading to the creation of the Centre for Black and African Arts and Civilization (CBAAC), which has since become a central institution in promoting African cultural diplomacy.

Bulgaria's Role in FESTAC '77 and the National Theatre of Nigeria

The Bulgaria-Nigeria cultural connection is an important but often overlooked aspect of FESTAC '77. A key legacy of

the festival, Nigeria's National Theatre, was constructed by the Bulgarian construction company *Technoexportsroy*. Designed as a cultural landmark, the theatre was modeled after the Palace of Culture and Sport in Varna, Bulgaria, symbolizing a historic cultural and diplomatic collaboration between Nigeria and Bulgaria.

The National Theatre became the main venue for FESTAC '77, hosting performances, intellectual debates, and exhibitions. Beyond its role in the festival, the theatre has remained an enduring symbol of Nigeria's commitment to cultural diplomacy. The collaboration between Nigeria and Bulgaria in constructing this edifice highlights how cross-border cultural partnerships can shape national identities and influence diplomatic relations.

Nigeria's engagement with Bulgaria in this period exemplifies how cultural diplomacy extends beyond artistic expressions – it involves infrastructure development, international cooperation, and long-term institutional collaborations. The construction of the National Theatre marked a significant bilateral cultural agreement, reinforcing Nigeria's commitment to positioning itself as a cultural leader in Africa and beyond.

Objectives of the Study

This study aims to:

1. Examine the role of FESTAC '77 in shaping African cultural diplomacy and its impact on global perceptions of African heritage.

2. Analyse Nigeria's use of cultural diplomacy as a soft power tool, particularly in advancing its Afrocentric foreign policy.

3. Evaluate the long-term cultural and diplomatic impact of FESTAC '77, including its influence on contemporary African cultural engagements.

4. Explore the role of CBAAC in preserving and promoting African cultural heritage as a means of sustaining cultural diplomacy.

5. Identify challenges and opportunities for African cultural diplomacy in the 21st century, with recommendations for strengthening cultural engagement in global affairs.

Methodology

This study employs a qualitative research approach, drawing from historical analysis, policy documents, archival records, and expert interviews. A review of FESTAC '77 reports, Nigeria's foreign policy documents, UNESCO publications, and scholarly works on cultural diplomacy provides a comprehensive understanding of how culture has been deployed as a diplomatic tool. Case studies of post-FESTAC engagements and bilateral cultural agreements offer further insights into Africa's evolving diplomatic landscape.

Structure of the Chapter

This chapter is organized into several sections. The first addresses the conceptual framework as well as the definitions and significance of culture and diplomacy. The historical context of FESTAC '77, including its planning, execution, and significance are also analysed in the second part of the work. It also examines Nigeria's foreign policy and its role in African cultural diplomacy. The impact of FESTAC on African and global cultural relations, with a focus on bilateral agreements and diplomatic outcomes, is discussed in this paper. It further deliberates the role of CBAAC, one of the institutional legacies of FESTAC '77, in sustaining cultural diplomacy. The chapter concludes with recommendations for strengthening African cultural diplomacy and its role in international relations.

By examining FESTAC '77 as a case study of African cultural diplomacy, this chapter highlights the enduring relevance of culture in international engagement. It argues that Africa's cultural wealth is a strategic asset that, if harnessed effectively, can drive diplomatic, economic, and developmental advancements on a global scale.

Conceptual Framework: Culture and Diplomacy

Defining Culture

Culture is the foundation of human civilization, encompassing the beliefs, customs, values, traditions, and artistic expressions that define a society. It is a social construct, shaped over time through interactions, historical experiences, and collective memory. The United Nations Educational, Scientific and Cultural Organization (UNESCO) defines culture as *"…the whole complex of distinctive spiritual, material, intellectual, and emotional features that characterize a society or social group."*

Edward Burnett Tylor, an early anthropologist, described culture as: *"…that complex whole which includes knowledge, belief, art, law, morals, customs, and any other capabilities and habits acquired by man as a member of society (156)."*

From these definitions, it would be correct to state that culture is not biologically inherited but passed down through learning and socialization. It also opined a shared system that binds people together within a society. It also points to the fact that culture is dynamic and evolving, influenced by globalization, migration, and technological advancements.

For Africa, culture is an essential marker of identity, rooted in traditions, languages, and worldviews that shape how Africans relate to one another and to the rest of the world. It is within this cultural framework that diplomacy operates.

Understanding Diplomacy

Diplomacy is the strategic management of international relations, involving negotiation, dialogue, and cooperation between nations. According to the Vienna Convention on Diplomatic Relations (1961), diplomacy facilitates peaceful interactions, resolves conflicts, and promotes international cooperation.

Diplomacy can take multiple forms. There is political diplomacy, which involves high-level negotiations between governments. Economic diplomacy is yet another form of diplomacy that involves trade agreements, economic partnerships, and cooperation among nations. Cultural diplomacy, which is the crux of this paper, is the form of diplomacy that employs the use of art, heritage, and cultural exchanges to foster international relations.

In the 21st century, soft power diplomacy – a concept developed by political scientist Joseph Nye – has gained prominence. Unlike hard power, which relies on military or economic coercion, soft power influences global perceptions through culture, values, and persuasion. Cultural diplomacy is a key pillar of soft power, as it promotes understanding, trust, and long-term partnerships between nations (109).

African Cultural Diplomacy and FESTAC '77

What is African Cultural Diplomacy?

African cultural diplomacy refers to the promotion of African culture, heritage, and values on the global stage to strengthen relationships, correct historical misrepresentations, and build mutual respect. It also serves the purpose of reclaiming African identity, challenging colonial narratives and fostering pride in African history and civilization. Gen-

erally, it is employed as a tool for international engagement and a vehicle for strengthening Pan-African unity while encouraging cooperation among African nations and the African diaspora.

It is instructive to note that cultural diplomacy has been a strategic priority for African nations, particularly during post-independence struggles in the mid-20th century. Events such as the First World Festival of Negro Arts (Dakar, 1966) and FESTAC '77 (Lagos, 1977) were instrumental in defining Africa's cultural diplomacy agenda.

The Origins of FESTAC '77

FESTAC '77 was the Second World Black and African Festival of Arts and Culture, held in Lagos, Nigeria, from January 15 to February 12, 1977. It was a monumental gathering of over 16,000 participants from 59 countries, making it the largest Pan-African cultural festival in history.

The origins of FESTAC can be traced back to the Pan-African Cultural Movement of the 1950s and 1960s. The first major event in this movement was the First Congress of Negro Writers and Artists (Paris, 1956), organized by the Paris-based Pan-African Cultural Society. This in turn led to the Second Congress of African Writers and Artists (Rome, 1959) and the eventual organisation of the First World Festival of Negro Arts (Dakar, 1966), initiated by President Léopold Sédar Senghor of Senegal.

These events aimed to restore African pride, challenge colonial legacies, and promote African artistic and intellectual achievements. Nigeria was initially scheduled to host the second festival in 1970, but due to political instability, it was postponed to 1977.

FESTAC ’77: A Turning Point in African Cultural Diplomacy

FESTAC ’77 was a landmark in African cultural diplomacy, showcasing the richness of African traditions, music, dance, literature, and history. The festival was not only a celebration of African identity but also a diplomatic platform that fostered collaboration between African nations and the African diaspora (*Pictures 2, 3, 4, 5, 6 & 7*).

Key Objectives of FESTAC ’77:

1. Promote African cultural heritage and its contributions to world civilization.
2. Encourage Pan-African unity and solidarity among Black and African communities worldwide.
3. Counter the effects of colonialism by restoring African historical consciousness.
4. Strengthen international cultural cooperation and diplomatic ties.
5. Institutionalize African cultural diplomacy through the establishment of permanent organizations.

The festival featured multiple cultural and diplomatic engagements, including performances and exhibitions, showcasing African art, music, dance, and theatre. It also incorporated intellectual forums and symposia, focusing on African history, identity, and development. Diplomatic meetings also featured prominently and were instrumental in strengthening bilateral and multilateral cultural agreements.

Bulgaria’s Contribution to FESTAC ’77: The National Theatre

One of the most enduring legacies of FESTAC ’77 is Nigeria’s National Theatre in Lagos, which became the epi-

centre of the festival's cultural activities. The theatre was constructed by the Bulgarian company *Technoexportsroy*, reflecting a unique cultural and diplomatic collaboration between Nigeria and Bulgaria (*Picture 1*).

Modelled after the Palace of Culture and Sport in Varna, Bulgaria, the National Theatre symbolizes the intersection of African and European cultural diplomacy *(Picture 1*). It points to the importance of international partnerships in cultural development, the role of infrastructure in sustaining cultural diplomacy, and Nigeria's commitment to positioning itself as Africa's cultural capital.

The Bulgarian-built National Theatre remains one of Nigeria's most important cultural landmarks, serving as a venue for theatrical performances, art exhibitions, and diplomatic events.

The Legacy of FESTAC '77 and Its Impact on African Diplomacy

FESTAC '77 had a profound impact on African diplomacy and cultural relations, leading to varied legacies within and outside Nigeria. For example, the establishment of the Centre for Black and African Arts and Civilization (CBAAC), a multidimensional research and documentation centre with a mandate to preserve the legacy of FESTAC '77, has continued to be a reference point for the momentous event. The event also led to increased Pan-African cultural collaborations, encouraging cultural exchange programs and artistic partnerships. FESTAC '77 marked an important chapter in bilateral and multilateral cultural agreements, strengthening cultural diplomacy between African nations and the global community. The post-FESTAC '77 era also witnessed a significant shift in Africa's global cultural nar-

rative. Moreover, the festival helped to counter colonial stereotypes and elevate African cultural contributions on the world stage.

Nigeria's Foreign Policy and Its Role in African Cultural Diplomacy

Nigeria's Afrocentric Foreign Policy

Since gaining independence in 1960, Nigeria has pursued a foreign policy cantered on Africa, often referred to as Afrocentrism. This policy prioritizes the promotion of African unity, decolonization, and economic development across the continent. Nigeria's commitment to African affairs is reflected in its active role in the Organization of African Unity (OAU), now the African Union (AU), and its involvement in peacekeeping missions across the continent.

Nigeria's Foreign Policy and Cultural Diplomacy as a Pillar of Nigeria's Foreign Relations

Nigeria's foreign policy is based on five core principles. This includes the protection of Nigeria's sovereignty and territorial integrity, the promotion of Africa's political and economic interests, the pursuit of global peace and security, respect for international law and treaties, and the promotion of economic cooperation and cultural exchange.

Within this framework, cultural diplomacy has become an essential tool for strengthening Nigeria's international relationships and projecting its leadership in Africa. Nigeria has used arts, music, literature, and historical narratives to shape its global image and foster diplomatic ties with both African nations and the international community.

Nigeria has long recognized the importance of culture as a diplomatic instrument. Through cultural diplomacy, Nigeria has sought to build solidarity among African nations by promoting shared cultural heritage, enhance bilateral and multilateral relations through cultural agreements and exchanges, and project a positive image of Nigeria on the global stage, countering negative stereotypes.

FESTAC '77 became a practical demonstration of Nigeria's commitment to cultural diplomacy. By hosting the festival, Nigeria positioned itself as the cultural capital of Africa, reinforcing its leadership role in Pan-African affairs.

The Role of FESTAC '77 in Advancing Nigeria's Foreign Policy

The hosting of FESTAC '77 was a major foreign policy achievement for Nigeria. The festival strengthened Nigeria's diplomatic ties with African nations and the global Black diaspora. It elevated Nigeria's status as a Pan-African leader, aligning with its foreign policy objectives. The festival encouraged bilateral and multilateral cultural agreements, led to increased cooperation, promoted African identity and heritage, and reinforced Nigeria's commitment to cultural diplomacy.

FESTAC '77 also deepened Nigeria's relations with Bulgaria, as the construction of the National Theatre in Lagos by *Technoexportsroy* symbolized a significant diplomatic partnership. This collaboration demonstrated how cultural diplomacy can transcend African borders, fostering international cooperation.

By successfully organizing the festival, Nigeria showcased its ability to lead large-scale Pan-African initiatives, strengthening its credibility in international diplomacy.

The Impact of FESTAC ’77 on African and Global Cultural Relations

Pan-African Unity and Cultural Renaissance

One of the most significant outcomes of FESTAC ’77 was its role in reviving Pan-African cultural consciousness. The festival created a platform for dialogue and collaboration among Black and African communities, fostering a sense of unity and shared destiny.

The event emphasized the historical contributions of Black and African peoples to global civilization, the need for cultural preservation in the face of globalization and ultimately the role of cultural diplomacy in shaping Africa’s international relations.

FESTAC ’77 also inspired the formation of cultural institutions across Africa, reinforcing the idea that culture should be at the center of Africa’s development and diplomacy.

Increased Bilateral and Multilateral Cultural Agreements

Following the success of FESTAC ’77, Nigeria and other participating countries signed numerous cultural agreements, aimed at strengthening diplomatic ties through cultural exchange. These agreements covered areas such as artistic collaborations through music, theatre, dance, and literature – as well as educational exchanges, fostering scholarship and partnerships with universities and other educational institutions around the world. Cooperation in the areas of heritage preservation through museum collaborations and the repatriation of African artefacts became an important feature of international engagements.

The festival also led to the expansion of Nigeria's diplomatic outreach, as it engaged not only with African nations but also with Black communities in the Caribbean, North America, South America, and Europe.

The Establishment of the Centre for Black and African Arts and Civilization (CBAAC)

One of the most important legacies of FESTAC '77 was the establishment of the Centre for Black and African Arts and Civilization (CBAAC). This institution was created to preserve and promote the materials, artworks, and intellectual outputs from FESTAC '77; serve as a research and documentation centre on African cultural heritage; and facilitate ongoing cultural diplomacy efforts through exhibitions, conferences, and partnerships among other responsibilities.

CBAAC continues to play a critical role in African cultural diplomacy, organizing international conferences, symposia, and cultural exchanges that promote African heritage globally (*Pictures 13 & 14*).

Global Recognition of African Cultural Diplomacy

FESTAC '77 contributed to a global re-evaluation of African cultural contributions. Following the festival, international institutions, including UNESCO, expanded programs on African cultural heritage. African studies gained prominence in academic institutions worldwide, and more African artists, writers, and musicians gained international recognition.

The festival also helped to counter negative stereotypes of Africa by showcasing the depth, diversity, and richness of African civilization.

The Role of CBAAC in Promoting African Cultural Diplomacy

The Establishment of CBAAC

Following the success of FESTAC ’77, African intellectuals, policymakers, and cultural stakeholders recognized the need to institutionalize its legacy. This led to the creation of the Centre for Black and African Arts and Civilization (CBAAC) in 1979, under the directive of the Nigerian government. The organization was established to preserve, promote, and advance the cultural artefacts, intellectual materials, and artistic expressions that emerged from FESTAC ’77.

The primary mandate of CBAAC includes:

- Documenting and archiving FESTAC ’77 materials, including artworks, research papers, audio-visual content and historical documents.
- Organizing cultural events, exhibitions, and symposia that promote African arts and heritage.
- Facilitating academic research on African history, identity, and cultural diplomacy.
- Strengthening cultural diplomacy initiatives through partnerships with African nations, the African diaspora, and international institutions.

CBAAC’s Contribution to African Cultural Diplomacy

Since its inception, CBAAC has played a vital role in shaping African cultural diplomacy by fostering cross-cultural exchanges and deepening global engagement with African heritage.

1. Preserving and Promoting FESTAC '77's Legacy

CBAAC houses one of the largest repositories of African cultural materials, serving as a reference centre for scholars, historians, and cultural enthusiasts. The FESTAC Colloquium papers, Pan-African artworks, and rare documentary footage provide invaluable insights into African cultural diplomacy and identity.

Through publications, conferences, and exhibitions, CBAAC has ensured that FESTAC '77's impact continues to resonate across generations. The encyclopaedic publication "Black Civilization", which emerged from FESTAC discussions, remains a cornerstone of African studies worldwide.

2. Facilitating International Cultural Partnerships

CBAAC has actively engaged in bilateral and multilateral cultural agreements, collaborating with multilateral organisations such as the African Union (AU), advancing Pan-African cultural initiatives and ideals. The Centre has also had several partnerships with UNESCO promoting the protection of African cultural heritage. Partnership with African Universities and research institutions worldwide to enhance African studies programs has featured prominently in the activities of the Centre. It has facilitated several artistic collaborations with Cultural organizations such as the Smithsonian Institution, Goethe-Institut, and British Council.

By fostering these relationships, CBAAC has positioned African culture as a global diplomatic asset, strengthening Nigeria's role in international cultural affairs (*Pictures 10, 11 & 12*).

3. Organizing International Conferences and Cultural Programs

CBAAC has hosted major international conferences in Africa, the Americas, and the Caribbean, promoting dialogue on African cultural diplomacy. Notable events include:

- Teaching and Propagating African History and Culture to the Diaspora Conference (Brazil, 2008) – strengthening Afro-Brazilian cultural ties.
- Cultural Renaissance and Globalization Conference (Jamaica, 2012) – addressing the impact of globalization on African identity.
- African Heritage and Development Symposium (Nigeria, 2019) – examining the role of culture in economic and political development.

These initiatives reinforce CBAAC's role as a thought leader in African cultural diplomacy, ensuring that African narratives are shaped by Africans and recognized globally (*Pictures 10, 11 & 12*).

4. Promoting Cultural Exchange Programs

CBAAC facilitates scholarship and exchange programs for African and diaspora artists, researchers, and students. These programs encourage cross-cultural understanding and knowledge sharing, strengthening African identity and diplomatic ties (*Pictures 11 & 12*).

The centre has also supported repatriation efforts, advocating for the return of stolen African artefacts from Western museums. These activities underscore its commitment to preserving African cultural sovereignty.

Challenges Facing African Cultural Diplomacy

Despite its successes, African cultural diplomacy faces several obstacles that hinder its effectiveness and global impact:

- **Lack of Government Investment and Policy Coordination.** Many African governments do not allocate adequate funding and policy frameworks for cultural diplomacy. Unlike European and Asian nations that invest heavily in cultural institutes (e.g., Goethe-Institut, Alliance française, Confucius Institute), African cultural diplomacy institutions struggle with funding and infrastructure deficits.
- **Limited Integration of Cultural Diplomacy in Foreign Policy.** While Nigeria and a few African nations have embraced cultural diplomacy, many African foreign ministries prioritize political and economic diplomacy over cultural engagement. This results in weak cultural representation in embassies and diplomatic missions, limited participation in global cultural forums and exhibitions, and reduced influence in shaping international cultural policies.
- **The Impact of Globalization and Western Media Narratives.** African cultural diplomacy competes with dominant Western cultural narratives, which often marginalize African perspectives. The global entertainment and media industries continue to shape perceptions of Africa, sometimes reinforcing stereotypes rather than showcasing Africa's rich and diverse heritage.
- **The Challenge of Cultural Preservation and Repatriation.** Thousands of African cultural artefacts re-

main in European and North American museums, taken during colonial exploitation. Despite growing calls for repatriation, many institutions remain reluctant to return these artefacts, arguing legal and conservation concerns. The failure to reclaim these historical objects limits Africa's ability to fully control its cultural narrative.

Opportunities for Strengthening African Cultural Diplomacy

Despite these challenges, there are significant opportunities for Africa to expand its cultural influence globally. Some of the opportunities available are shared below:

- **Leveraging Digital Technology for Cultural Diplomacy.** The rise of digital platforms and social media has created new avenues for Africa to project its cultural identity. Through virtual exhibitions, digital storytelling, and online diplomacy, African nations can amplify their historical narratives and artistic expressions to global audiences.
- **Expanding Cultural Agreements and Soft Power Strategies.** African countries can strengthen bilateral and multilateral cultural agreements, using culture as a soft power tool to foster economic cooperation, enhance international tourism and strengthen Africa's diplomatic positioning in global institutions.
- **Creating More Cultural Institutions and Cultural Attaches in Diplomatic Missions.** For African cultural diplomacy to be strengthened, African governments can establish more cultural centres abroad, similar to China's Confucius Institutes. There is also

the need to appoint cultural attaches in embassies to coordinate diplomatic cultural initiatives. Encouraging more participation in global cultural summits and biennales (e.g., Venice Biennale, UNESCO World Heritage Programs) is essential.

- **Strengthening the Role of CBAAC and Other Pan-African Cultural Institutions.** CBAAC and similar institutions should receive greater support from the African Union and national governments to expand cultural programming, improve research funding on African cultural diplomacy and establish stronger networks with African and diaspora cultural organizations.

Recommendations for Strengthening African Cultural Diplomacy

African cultural diplomacy has remained a powerful vehicle for advancing African interests and fostering cooperation within the global system. To harness this potential fully, increased government funding for cultural institutions across the continent is essential. African governments should invest more in cultural diplomacy as part of their foreign policy strategies. There is also a pressing need for a continental cultural diplomacy strategy. Specifically, the African Union should establish a framework for cultural diplomacy that guides African nations in leveraging culture for international influence. African governments must utilize digital tools to enhance storytelling through film, music, literature, and online platforms, shaping global perceptions of Africa. Promoting cultural education and exchange programs is crucial for expanding scholarships and cross-cultural collaborations that will strengthen Africa's soft power diplomacy. Addition-

ally, African nations must support the repatriation of African artefacts through legal and diplomatic efforts to reclaim stolen artistic treasures.

Conclusion

Cultural diplomacy remains a powerful instrument for Africa's global engagement, offering an alternative to traditional political and economic diplomacy. FESTAC '77 demonstrated how culture could unify a people, challenge historical injustices, and project Africa's identity to the world. Institutions like CBAAC continue to play a vital role in sustaining this cultural renaissance, ensuring that Africa's cultural legacy is preserved, promoted, and celebrated globally.

To fully realize Africa's potential in cultural diplomacy, stronger policies, investments, and international collaborations are essential. By leveraging its rich cultural heritage, Africa can position itself as a global cultural powerhouse, influencing narratives, fostering unity, and strengthening diplomatic ties worldwide.

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Appendices



Picture 1: *The National Theatre under construction preparatory to the hosting of FESTAC '77*



Picture 2: *Admiral O. P. Fingesi, President, International Festival Committee of FESTAC'77 in a meeting with members of the Committee*



Picture 3: *Delegation from Egypt during the Cultural Match Past at FESTAC'77*



Picture 4: *Delegation from Canada during the Parade*



Picture 5: *Contingents from Ghana at FESTAC' 77 during the Match Past*



Picture 6: *Liberian Delegation at FESTAC' 77*



Pictures 7 & 8: *Boat Regatta during FESTAC '77*





Picture 9: *Drama Performance by the Ghanaian Delegation at FESTAC '77*



Picture 10: *Performance at FESTAC '77*



Picture 11:
The Director-General of CBAAC along with other officials of Nigeria's Federal Ministry of Arts, Culture, Tourism and Creative Economy in Beijing, China

Picture 12:
Participants at the National Museum in Addiss Ababa, Ethiopia, during the CBAAC Coloquium/Exhbition on African Rock Art, 2013





Picture 13: *Participants at the CBAAC International Conference in Kingston, Jamaica, 2014*