ADULT EDUCATION THROUGH ART IN THE SUDAN

AHMED EL ZEIN SOHAYROON

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To

SCGHAYROON EL ZEIN SCGHAYROON
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Ahmed El Zein Soghayroon

September 1971.
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INTRODUCTION

In broad outline the thesis which follows is an attempt to study in relation to the Sudan the role which art has played there in adult education in the past, its present position and its future prospects.

The study is roughly divided into three parts which often blend into each other. The first part deals with adult art education relevant to Ancient Nubia and Christian Nubia down to the entry of the Arabs in the 14th century and the subsequent Arabisation and Islamization of the inhabitants of the country. The second part deals with the Condominium Period, the introduction of a Western type of education into the country, the introduction of art education in schools, and the establishment of the School of Design in 1946, which later became known as the School of Fine and Applied Art and more recently as The College of Fine and Applied Arts. The third part of the study discusses, a) the role played by the various adult education institutions and agencies which as a part of their educational programmes are responsible for the provision of art courses, b) the objectives that these institutions set themselves, their programme prototypes, the problems which they face and the administrative and organizational procedures they adopt, c) the characteristics of the adult students in terms of age, sex, occupation, education, motivation and problems, and d) the role and effect of the mass media of communication on adult art education.

In preparing this study many problems were encountered. First, no work has been done in adult education through art in the Sudan before the present one.

Secondly, organized and unorganized adult art education covers an area which is both broad and undefined. It is broad because it is provided/
provided by a variety of educational institutions and agencies. It is undefined because these adult education institutions work in complete isolation from each other. Accordingly, adult education through art not only suffers from duplication, it also has no specific philosophy and is functioning without a clear statement of aims and objectives.

Thirdly, in spite of the fact that adult art education programmes have been provided for a good number of years, no reliable statistics are available of the numbers of participants, no documents or reports on students' progress, no record of students' achievements and no evaluation of the courses offered and methods and techniques applied exist.

Finally, there is no centre or public institution of research where scientific studies about adult art education or any other educational topic for that matter, are carried out. Furthermore, there are no qualified or trained staffs to do serious research in this area.

Therefore, having no previous work to draw upon and no reliable statistics or records to consult, one had to begin from scratch. The first attempt to gather the necessary data meant spending many hours searching through dusty and very untidy files and sorting out old adult art application forms in order to determine students' characteristics in terms of age, sex, occupation, level of education and motivation. This turned out to be not only a task of enormous proportion, but also a most frustrating and unrewarding one. With the exception of the School of Extra-Mural Studies, organizations seldom had a complete record of students' application forms. Even where complete records were available they still supplied the author with no relevant data apart from the student's name and the subject he was studying. In some agencies, fee receipts were the only available records which one could lay hands on. Some agencies were suspicious/
suspicious of the author's intentions and would not supply him with all relevant information.

In order to ascertain more exactly: a) students' characteristics, b) what motivates students and teachers to participate in adult art education, c) the methods which teachers use to evaluate student's progress, d) the aims and objectives which the course administrator hopes to achieve, and e) the problems which face all the former in the learning situation, questionnaires were designed for artist-teachers and administrators, adult students and Secondary School students. These questionnaires were written in simple and straightforward language. In draft form they were pretested on a representative sample for the groups they were initially designed for. In the light of the responses a number of alterations were made and the questionnaires were distributed to the three different respondents. After having been completed they were checked and rechecked. The results of these questionnaires are fully discussed in Chapter Five, Chapter Six and Chapter Eight of this study. It must suffice to add here that the questionnaire method had been chosen simply because it reaches many people in a very short time and also because it can ask questions which informal interviews and figures of enrolments and drop-out rates do not answer.

But while the questionnaire procedure had provided the researcher with invaluable information in terms of the characteristics of the students, teachers and administrators, this procedure, especially in the area of adult visual art education, had failed to prove that there was a positive change of behaviour among the students. In other words, this procedure failed to prove by conclusive evidence that students were really learning to paint and draw or could really appreciate and understand the main elements of a work of art. This problem, however, was solved by, a) observing/_________

1. A small part of the results of this survey is discussed in this study (See page 153, F.N. 1).
observing and recording including photographing the work of beginners and critically comparing it with the work of advanced groups, and b) by observing and critically examining and comparing the old work done by the same group of beginners with a sample of their work a year later.

The solution referred to above does not claim to prove objectively or conclusively that effective learning is taking place among the students for three main reasons. First, because the arts are generally "thought to be so subjective and relativistic as to be beyond objective measurement, particularly with respect to the issue of quality." ¹ Secondly, artistic ability is very personal and private, and as such, objective techniques to evaluate students' success may prove inadequate. As Professor Munro had pointed out:

Clear, cool, objective rationality is to be desired in science, but not necessarily in art. In so far as creative fantasy depends on unresolved, unconscious conflicts, or on desires and personality situations which are not clearly understood, the attempt to analyse and express them consciously in words may be disastrous. ²

Thirdly, adult educators usually agree that conditions which produce effective learning in one student will not necessarily produce effective learning in another. Adults come to the learning situation from different backgrounds and with different abilities and capabilities which usually result in their responding in different ways.

But in spite of all this the method of recording and critically examining students' success had been chosen as an alternative simply because it could prove that at least, technically if not artistically, students were making progress in terms of learning how to observe, draw and/

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and mix and apply colours correctly. This may not be an objective yardstick of measurement, but in a painting course it may be considered more a step forward in the direction of achievement.

The part of this study dealing with the role of the mass media of communication in adult art education turned out to be no less frustrating to carry out. In this field as it is in other fields there are no reports, no controlled or uncontrolled experiments, no reliable statistics, not enough experienced or trained workers and, in short, no objective audience research with regard to the positive or negative effects of the mass media on adult art education.

The situation is further complicated by the fundamental differences among those who made it their business to criticise and evaluate the media's effects. Some defend the media by arguing that through the dissemination of information about the arts, the mass media of communication had not only created an awareness of the arts among the public but also had softened its attitude towards art, artists and art as a serious, worthwhile profession. Others accuse the media of inciting youth to delinquency and of furnishing criminally disposed adults with new ideas, techniques and skills. Another group are of the opinion that the mass media of communication is corrupting the public taste because they offer nothing but trite, repetitious programmes only of a general entertainment type and lacking intellectual content.

Since there have been no tools to examine scientifically the effects of the mass media on art appreciation, the author was left with no alternative but to depend on his own observation and experience in the field in addition to the observation, judgement and experience of educationalists, programme organisers, artists, a few selected others with a reasonable experience and research finding in other countries.

For example, in order to formulate opinions about the effects of foreign/
foreign feature films, the author relied on a) the type of films shown, b) attendance figures, c) the frequency of presentation of themes of violence, sadomasochism, crime, science fiction horror and patterns of behaviour likely to produce negative effects on audiences. But the author was not satisfied with his own personal observation and conclusion and therefore he sought assistance from police statistics, informal interviews with a few very carefully chosen law enforcement officers and administrators, criminologists, sociologists and educationalists. Though none of the former could support his argument and conclusions by substantiated evidence, all, however, seem to agree that the mass media in general and the foreign feature films in particular are important factors in the increase of delinquency, crime, the unprecedented use of sophisticated techniques and skills and methods used by criminals, immorality and a weakening of the indigenous culture and youths connections with their country's past and tradition.

Positive effects of the media, on the other hand, are inferred from the general acceleration of cultural activities in the country which is reflected in the increasing number of people attending concerts, exhibitions, the theatre and film. The growth of amateur and professional drama and dance troupes, bands and orchestras and the increase in shops selling records, record players, recorders and musical instruments.

More importantly, defenders of the mass media of communication point out that by bringing art to the homes of hundreds of thousands the media has not only created an awareness of the art, but have definitely created a favourable attitude towards art among the public. This is reflected by the ever increasing participation of females in the arts not only as spectators but also as performers. But positive, negative or otherwise, the arguments for and against the effects of the media discussed in this study/
study have been supported and/or refuted by quotations from some works by
American and British authorities on the subject, whose experiments the
author finds applicable to the situation in the Sudan.

Finally, we come to the problem of reference books. A great deal
has been written about art. No less has been written about art in
education but only in terms of children and youth. Many books have been
written on adult education in Europe, America and recently a few books,
articles and papers on adult education in developing countries. But there
is very little literature on adult education through art. Indeed, if
one understands by adult art education a systematic, planned instructional
programme for adults then only Professor Schaeffer-Simmern's book "The
Unfolding of Artistic Activity" qualifies as a reference work. But even
Professor Schaeffer's excellent experiment has been of use in only one
chapter which deals with adults studying the visual arts. Other literature
either deals with branches of art, i.e. literature and music, which are not
included in this study, or with higher adult education in arts which this
study does not deal with at all.

Therefore it had been extremely difficult, indeed impossible, to come
across a standard work on adult art education which would throw any light
upon relevant questions such as: What is the purpose, philosophy, and
goals of adult education through art? What motivates adults to participate
in art education? How do adults learn through art? Under which type of
instructional guidance does the learning process proceed most effectively?
How to recruit and train leadership in adult art education? Which adult
education institutions are best suited to provide adult art education?
What tools of measurement should one use to evaluate courses and students'
progress? etc.

The above mentioned arguments should not be taken to mean that the
small amount of literature available on adult art education has been
completely
completely useless to this study. But in preparation for the study and in order to discover how others have tackled the problem of research in related fields, the author had to read many works on art, education, sociology and psychology. Most of these works have been stimulating, valuable and suggestive. However, only a few of these works are referred to when it is necessary to prove a point. In preparation for the chapters dealing with effects of the mass media, for example, the author found Professor Richard Hoggart's book "The Uses of Literacy" and Raymond Williams' books "Culture and Society", "Communications", and many other articles by same author in The Listener, extremely helpful. But since these books and articles deal with British problems, the author had to quote only works treating the effects of the mass media from a universal point of view and particularly those dealing with the media's effects on traditional societies and indigenous cultures. For very similar reasons no mention has been made of the work of the great educationalist, Professor John Dewey. However, all works consulted but not referred to in the study the will be added to/ secondary sources in the bibliography.

It is, indeed, due to the lack of objective data and relevant reference books, and, because the majority of the people in the Sudan are more word-conscious than image conscious, more verbal minded than visual minded, that the author felt it necessary to propose the establishment of a correspondence unit especially for visual art appreciation. In a country where poetry, literature and the oral tradition are the main mode of expression and where events, ideas and experiences are mostly expressed in verbal forms, visual art appreciation by correspondence is a necessity because it will definitely help to develop the complete personality of an individual by giving him a new medium of expression. This is hoped to be the case simply because such people, while addressed in a medium which they value most, at the same time, are being introduced through images, to visual/
visual art appreciation. In other words, reproductions of works of art in addition to written literature may help give prospective correspondence students "a spatial focus, a kind of projected total recall to contain the experience."¹

The purpose, goals and problems of establishing a correspondence unit for visual art appreciation is discussed in detail under the heading "A Pattern for the Future" in Chapter Eleven. It must suffice to add here that this project does not intend to create professional artists or critics. If it did so this would be very welcome. Its main objective, however, is to provide by means of analysis and critical evaluation of great works of art a basis for the development of continuous art appreciation, and most important, to help create an informed and discriminating audience for art.

In conclusion one should say that this study is a personal view of adult education in the Sudan. As such, most if not all of it, is based on personal observations, personal communications, personal experience and personal interpretation and evaluation of all the activities at present being undertaken under that heading. To put it differently, this study is descriptive. It is not based on systematic, scientific controlled and objective experiments, simply because the tools of measurement that are available in the country are inadequate.

This study, on the other hand, is the very first of its kind in the country. The author believes that it has attempted to provide information on adult education through art, to define its philosophy and objective, show what problems it is facing and suggest solutions for these problems.

If this attempt is unsuccessful, it may nevertheless provide guidance for other experiments in the near future. But it should be agreed upon that no one person can claim that he is qualified to provide all answers in/

in this field.

Therefore, if scientifically based data is to be obtained, objective conclusions are to be researched and new policies to be formulated, there must be consultation and collaboration between creative educationalists, psychologists, sociologists and artists and generally qualified people who are ready to devote their life to experimentation in this vital field. Needless to add that training of social research workers is urgently required.
CHAPTER ONE
THE MEMPHIS PERIOD

The aim of this thesis is the study of Adult Education through Art in the Sudan in the past; the attribute towards study today; what should be envisaged for the future. It is essential to treat it in this way for without some idea as to how education through art started in the past, it would be difficult to understand its present position; and a clear understanding of its present position is necessary to guide us in our speculation as to its future prospects.

Although the history of Adult Education through art takes us very far into the past, it is appropriate to start with the Merotic era (350 B.C. to 350 A.D.), for two main reasons. Firstly, the history and civilization of the Northern Sudan were intimately connected with those of Ancient Egypt throughout the ages and even in prehistoric times Nubia and the adjacent Sudanese territories have been recorded as inseparable from Egypt. In other words, the rule of the ancient Egyptian dynasties stretched up the Nile far into the area of the modern Republic of the Sudan; and the Egyptian civilization and culture, having been the stronger from the material and technological point of view, affected the Sudan in such a way that the latter became completely Egyptianised, and no truly indigenous culture flourished. Professor Shinnie describes the situation as follows:

During the New Kingdom Egyptian influence was very strong, and besides administrators and priests a variety of craftsmen/
craftsmen and artists introduced Egyptian methods and art forms. The culture of the area became completely Egyptianized, and archaeologists have as yet discovered no distinctive material from the period. Even after the political decline of Egypt at the end of the New Kingdom, Egyptian cultural influences remained supreme and excavations at Semna–Abu Hen near modern Merowe show objects of Egyptian style.

Secondly, in the eighth century B.C. as Egypt became politically and culturally degenerate, the Sudan became independent and had a powerful and well-established kingdom (the Napatan Period, 750 B.C. to 300 B.C.), extending from Aswan to Napata in the Sudan. One of its rulers, PIANKHI, invaded and captured the entire kingdom, right down to the Delta, and ruled it from his own capital, Napata. His successors continued to rule Egypt and the Sudan till they were driven from Egypt by the Assyrians. But neither PIANKHI nor his successors tried to get rid of the Sudan's cultural and religious dependence on Egypt. In fact, they revived the glories of the departed Pharaohs by their continuation of an Egyptian style kingdom. In other words, the Napatan Kingdom was one typical of the Amon State of Thebes: 'The God Amon was worshipped in it and his priests had a very strong influence on its affairs.'

On the other hand, the Meroitic era, which lasted for 7000 years, is of great importance because the Sudan, after several centuries of cultural, political, and religious subjugation to ancient Egypt, started consciously to develop a culture of its own.

own. To begin with, we notice that the Kushites' statues and paintings, though still Egyptian in style, nonetheless represented Sudanese themes. In place of the Egyptian Pharaohs and queens with their regular and stylised features and light skins, the Nubian kings and queens are depicted as dark-skinned, with curly hair, flat noses, and thick lips. Instead of the slender, graceful Egyptian queens, plump and round women are portrayed. It is not surprising, therefore, that even today many Sudanese men consider a fat woman to be the epitome of feminine beauty (Pl. 1). In some cases we find that the Kushites have tried and succeeded in breaking away from the Egyptian canon of frontality. A good example of this is a statue of the same period from the Museum of Khartoum (Pl. 2). It portrays a nude woman, in the round, resting her right hand on her hips and scratching her curly hair with the other. This realism and independence, and, even more important, this freedom of artistic expression, is something which Egyptian art and artists did not experience throughout its development, with the exception, perhaps, of the brief period of Harkon.

Nubian pottery and jewellery are purely Sudanese in form and design (Pls. 3 & 4). But the former is of special importance because it is the most truly indigenous of the Sudanese arts. Professor Skinnie is of the opinion that 'pottery forms the main'

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1. Kushites: inhabitants of Cush, which sometimes meant the whole of Nubia.

2. In the sense that when portraying a man, for example, the head, the legs and feet — one foot slightly in front of the other — were represented in profile; the upper part of the body, with the arms held close to the sides, was frontal.
main contribution of the ancient Sudan to the artistic heritage of the Nile valley.¹ His wife, Margaret Shinnie, however, qualifies this belief as follows:

All the pots are delightful both in shape and decoration, and Kushite potters attained a very high standard and individual style — each of the painted pots is a separate creation, the like of which has not been found elsewhere.²

Though architecture of Meroe is essentially ancient Egyptian, the Kushites were able to assimilate and to transform elements from contemporary cultures and civilizations without their own national culture being submerged.³ This can easily be seen in the Kiosk at Naga (Pl. 5), a small temple in which the capitals and rounded arches show unmistakable Roman influence, and the lintel in the centre is Egyptian; but the decoration inside consists of purely Meroitic patterns and motifs, a mixture of different styles, but a most harmonious one.

It was not only in painting, sculpture and architecture that the Kushites were successful in ridding themselves of ancient Egyptian domination: they were just as successful in the field of religion. Religious deities, ideas, beliefs, and practices in the Sudan before Meroe show that they were identical with those of ancient Egypt, and that no truly local religion existed. In other words, Amon was as much a god of the Sudan as he was originally of Pharaonic Egypt. The Kushites, aware, probably/

probably, of religion as a social force, and of the grip which it had on the minds of the people; and fearing the attractive and highly refined and influential religious ritual of the Egyptians — which affected government, education, art, commerce (in short, all aspects of life) — had to introduce a God of their own. Thus the lion-god Apedemak was created (Pl.6). Many new temples were erected for his worship, where he is depicted as four-armed and three-headed, and prayers were inscribed also. These last give much information about the Kushites and their attitude to the new god and are therefore worthy of quotation. One of the most expressive runs as follows:—

Thou art greeted, Apedemak, Lord of Naqa; great god, Lord of Mussarat-es-Sofra; splendid god, at the head of Nubia. Lion of the South, strong of arm. Great god, the one who comes to those who call him. The one who carries the secret, concealed in his being, who was not seen by any eye. Who is the companion of men and women, who will not be hindered in heaven and earth. Who procures punishment for all men, in this his name 'Perfect Awakener'. The one who hurls his hot breath against his enemies, in his name 'Great of Power'. Who kills his enemies with —. The one who punishes all who commit crimes against him. Who prepares the place for those who give themselves to him. Lord of life, great in his sight.  

In the field of language, a new script, the Meroitic, was invented, but this, unfortunately, has not yet been deciphered by the linguists. Just as important was the discovery of iron and the way in which Meroë turned itself into one of the largest iron-producing areas of the ancient world. 

The afore-mentioned examples have been given to show the place of art in the Meroitic era; one can easily see that this was/
was not art for art's sake, nor was it a luxury or a pastime, the pleasant embellishment of life. Its main function was a special and a very delicate one, namely, to stimulate change. By this is meant the kind of change which must have taken place as Meroe moved from being a mere province of Egypt to a position as a united, autonomous and 'highly developed' nation, with a culture of its own as distinct from, and opposed to that of ancient Egypt. Change, one assumes, must have been experienced as something desirable since it embraced the social, economic, religious and cultural life of the Meroitic society. It was desirable because it was — and still is — a major factor in overall development. It is hardly necessary to say that nothing develops unless something changes.

But for people to accept change, they must first of all understand its causes, nature, direction, and necessity. In other words, the Kushites must have had to discard many of their old habits, beliefs and traditions before they participated wholeheartedly and honestly in the transformation and development of their young nation. The most important factor which helped motivate them to accept change, and therefore participate in the development of their nation, must have been none other than education; and not child, nor youth education, but education in its broadest sense, that is adult education.

If one agrees that change is a focal point in any development, and that development rests mainly on the shoulders of adults, then one must agree that adult education must have claimed an important and a very central place in Meroe. There is nothing novel/
novel or original in this point of view. Individuals with
great missions or messages have always addressed themselves to
adults, as Jensen, for example, explicitly states:

Recognition of the essentiality for educating adults
to ensure security, productivity and adaptability of
a society facing changing conditions is as old as
recorded history.
In ancient times organized education was for adults,
not youth. Most of the great teachers in history
such as Confucius, the Hebrew prophets, Aristotle,
Plato, and Jesus devoted their energies not to the
development of the immature, but rather to the mature
mind. The great social movements that produced
Western Civilization, the Judeo-Christian religions,
the renaissance, the Reformation, the democratic
revolutions, the Industrial revolution — all were
founded on the ability of the adult mind to learn
and change.

This brings us to the crucial question of 'what has all
this to do with art?' To begin with, art must have been the
main medium through which the majority of the population was
informed. Paintings, sculptures, engravings, and temples were
the books, newspapers, radio and television of that time.
They were the means of communication through which knowledge,
beliefs, ideas, opinions, and attitudes were made common to,
and circulated among the masses; consequently they exerted a
profound influence upon the total life of the community,
preparing it to accept change, to adapt to new conditions, to
make new demands, and to take advantage of new opportunities.
Secondly, art seems to have been the cornerstone upon which the
ideas of nationalism, native leadership, and economic develop¬
ment were built, and through which these ideas were disseminated.
Let/

1. Jensen, Liveright and Hallenbeck (eds). Adult Education:
Outlines of an Emerging Field of University Study
Let us briefly examine each of these in turn.

Nationalism, demanding the unity and integration of the country, its political autonomy, its liberation from the religious and cultural domination of ancient Egypt, stimulated as much as it was itself stimulated by the Kushites' efforts to develop a culture of their own. Thus, engravings of the Neronitic lion-god, Apedemak, statues and engravings of Neronitic kings, queens, princes and princesses, portraits of Neronitic priests and citizens, and the invention of the Neronitic script, were apparently meant as none other than nationalist symbols and values to arouse civic and patriotic feelings in the masses. In other words, art was called upon to foster national feelings by providing education in citizenship in the newly emerging nation of Neron.

Social movements, be they political, economic, religious, or cultural, demand among other things, conscious and dynamic leadership. Dynamic leaders are needed for their capacity to persuade, direct, and stimulate people to participate actively and positively, and to support the cause of the movement. In ancient Neron most of the kings were leaders of this kind. Indeed, the kings were much more than leaders; like his contemporary, the Pharaoh of Egypt, he was not merely a human agent of God, he was a god in himself. He was the church and the state in one. He was the religious, political and social machinery of centralised government, under which all communal enterprises thrived. His presence amidst his subjects gave them security and guaranteed their well-being; and his subjects, believing that he was divinely inspired and directed in whatever he
he undertook to do, obeyed and followed him faithfully, and without hesitation. This, in turn, accelerated their active and positive participation in a movement which liberated the country from all foreign influences. If this was not the case, then how otherwise can one account for the rapidity with which the Kushites discarded their well-established but alien, values and traditions and adopted ones truly their own? How else can one account for the fact that the country changed from being merely an ancient Egyptian hunting ground for slaves, a place for the recruiting of mercenaries, an area which had gold mines, ivory, and precious wood to be exploited, into a powerful politically and commercially independent state?

To diffuse among the masses the ideas of a new social order, of leadership, of the divine right to rule, and to mould the minds of the people to a desired pattern of conduct and loyalty, education and propaganda were needed, and art provided both. Statues for the glorification of the king and the royal family were made and distributed everywhere. In one of the engravings a king is shown waging war and smiting the enemies of the country (Pl.7). In another, he is with the royal family, in the presence of the lion-god, Apedemak (Pl.8). A particularly effective one shows the king performing an agricultural rite. But however the king is represented, be it in peace, war, or with god, he is always portrayed bigger than life. A deeper significance that one can deduce from the commanding size in which he was depicted (being always bigger even than the god) was the 'divine' might of the king; he is the mighty leader who/
who is to be listened to and obeyed, and thus dominates the scene. The divine right to rule may not be a good thing in itself, but it is often necessary for controlling public opinion and belief by persuasion or force; and in Meroe, one assumes, it was the vital factor which resulted in a stable and creative government.

Art, therefore, was the educator of individuals and of the nation. Through exposure to different forms of art, the Kushites, came to understand, accept and adopt ideas that were completely new to their society, about nationalism, local religion and local gods, and native leadership. In other words, it was education through art which helped the heroic man to develop a trend which was both flexible and receptive to new ideas. This was necessary before man could adapt and adjust in an irrevocably changing society. In the words of the late Sir Herbert Read "only in so far as a society is rendered sensitive by arts, do ideas become accessible to it."

The idea of change mentioned earlier is very important, not only because change stimulated cultural, religious, and political independence in Meroe, but also because it accelerated economic development as well. This can easily be proved by the fact that Nubia changed from the traditionally rural pattern of life to an industrialised and dynamic one. This was made possible by the exploitation of the rich deposits of gold, copper, and iron. The last mentioned was smelted into tools and weapons. The remains of slag-heaps in present-day Meroe led/

led Professor Sayce to say that Meroe must once have been the Birmingham of the Northern Sudan. Other historians and archaeologists are of the opinion that Meroe's products and technology were diffused to West and Southern Africa; and Basil Davidson thinks that Meroe was to Africa what Athens was to Europe:

Like Athens Meroe traded widely with many nations, developed its own traditions of art and literacy, implanted its seminal influence far beyond its frontiers, endured in the manners and beliefs it had used itself and had passed to others long after its own power had vanished; and deserved an honourable place among civilizations that have influenced the world. With Meroe, one may reasonably say, the history of modern Africa has begun.²

Shinnie writing on the same vein believes that:

Meroe was an African civilization, firmly based on African soil, and developed by an African population. That an urban, civilized, and literate state existed deep in the African continent and lasted nearly a thousand years in itself constitutes an achievement of outstanding importance.²

The time has come now to sum up the hypothesis presented so far. Art, as a direct social force of extraordinary magnitude, is a very important element in education; and since there is no evidence of any type of formal "academic" adult education existing in Meroe, it is permissible to conclude that education of adults must have been partly or largely achieved through Art. Furthermore, ideas about religion, independence and nationalism, native leadership and economic development, which/}

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which art must have helped to diffuse among the masses could 
not be fully appreciated by an immature mind; art, therefore, 
must have been a most effective educational force. It is 
effective not only because it is a mass medium, through which 
a great number of people are communicated with, but also because 
of its capacity to attract attention and to please — 'but 
pleasing, it instructs.' The arts, as O'Neill pointed out: 

may be considered also as the most perfect and 
comprehensive form of a 'language'. They are the 
most perfect means of communication because an 
artist's distinguishing gift enables him to select 
and organize all the most forcible and appropriate 
means by which our minds may be affected and directed. 

Stenhouse, writing in the same vein, distinguished three ways 
in which art may affect man. He says:— 'It may lead us to 
explore ideas, or it may induce us to accept ideas, or it may 
facilitate certain courses of action.'

Thus, in ancient Nubia, abstract concepts such as religion, 
the divine right to rule, nationalism, and national leadership 
were given concrete images or forms by which they were seen, 
touched, understood, and accepted by the people. For example, 
the abstract idea of an all-powerful and mighty god who was 
opposed to, and distinct from, the ancient Egyptian god Amun, 
was rendered by art into the concrete form of the four-armed 
and three-headed Sudanese lion-god, Apedemak. And for those 
who could read, explanations were attached in the form of 
prayers stressing the fact that Apedemak was:— 'Splendid God at 
the head Nubia... A companion of men and women. The one who 
prepares/ 

2. O'Neill, P.H. The Social Value of Art (Kegan Paul, French 
prepares the place for those who give themselves to him and punishes those who commit crimes against him. ¹

Accordingly, the service and glorification of the lion-god was secured, positive sanction or rewards for the faithful promoted, and negative sanction or punishment for unbelievers and enemies promised. In other words, it was education through art which directly or indirectly motivated people to certain positive actions and inhibited them from negative ones.

Secondly, as discussed earlier, the idea of divine right to rule or to lead a nation, is intimately connected with religion. Like religion, this concept found art a most powerful instrument through which its forms and symbols were expressed; and thus, statues and engravings of the kind and the royal family must have disposed the people to accept the idea of divine right. To understand and accept it was of vital importance because it must have meant social cohesion and resulted in a national solidarity behind the one who was their god, their king, and their leader. It is important also because it is a typically African solution of political problems: 'national conformity personified in the country's king.'²

One could go on giving examples of the effects which art exerted on the Heroic society, but the two discussed should serve this purpose and should establish beyond doubt that art was a subtle and most influential educator. To those who may argue that this type of education or learning was a passive one and lacked feedback, it can be replied that had Heroe been passive /

¹. See prayer on p.6.
passive, it would not have been such a developed nation.

We have so far been discussing art as a means to an end, especially created to influence and to direct action, and may seem to have completely ignored its aesthetic aspect in favour of the utilitarian one. This, however, is unavoidable. Although, judging by the excellent quality of the Meroitic pottery, especially its shape and design by the patterns found on Meroitic costumes, and by the remains of such once-great urban centres as Paras, Idram, and Karanoq (which all bear witness to the high degree of culture and standard of living) one has no alternative but to state that the Kushites were aware of beauty and cultivated it; and although many of their artifacts appeal to our sensibilities and may presumably have given pleasure to the Kushites also, one can say little more; undoubtedly, this is not enough to prove that art for art's sake had any relevance to Meroitic society.

Secondly, one may say that the art of Meroe was mainly used for propaganda, and that therefore it does not deserve to be called art. But this is true of all the art of ancient times, especially of the art of Egypt, the influence of which was, is and always will be the greatest in the area now known as the Republic of the Sudan. Professor Talbot Rice, writing on art and patronage, describes the art of the Near East as follows:

The case of the greatest civilizations of the Ancient World in the Nearer East is, however, very different, for in Egypt, Mesopotamia and Persia alike, art was very strictly controlled, and the artist was essentially the servant of either the religious hierarchy, or of monarchial or similar power, and his activities/
activities were almost entirely directed either towards the glorification of a particular individual, or towards the service of a religious creed. 1

Heroitic art was no exception to this. It did glorify individuals who would be nowadays called dictators; and dictators throughout history have known the tremendous effect which art may have on the masses, and have therefore made use of it to realise their objectives; indeed, they continue to do so because they are aware that societies depend on art as a 'binding, fusing and energizing force.' 2 If Heroitic art was executed for purposes of propaganda, it was propaganda directed towards social objectives. It prompted patriotism, citizenship, and national leadership; it assisted in the rejection of an alien culture and helped to develop an indigenous one in its place. Heroitic art, in short, permeated Heroitic life so widely and so deeply, that it paved the way for seven hundred years of stability, progress, and material wealth.

But neither its art, material wealth, nor culture was of any use when the Axumite king, Ezana, in 350 A.D. used border-skirmishes (like his present-day equivalents) to invade and destroy Hercot. He described the effects of this:

I burnt their towns, both those built by bricks and built by reeds, and my army carried off their food and copper and iron... and destroyed their statues and temples, their granaries and cotton trees and threw them into the river Seda (Nile). 3

After the Ethiopian invasion, the country became divided into

2. Read, H. Art and Alienation, p.16.
Villages and Towns

Boundaries

Christian Kingdoms of Nubia
into petty kingdoms and its rulers, who were largely nomads and illiterates, spent their time waging war against each other. In other words, Meroe was reduced to a complete state of chaos, in which art was of little value.

B. The Christian Period

In the year 540 A.D., Justinian and Theodora of Byzantium, believing that Nubia was part of the Roman Empire, sent missionaries to convert its people to Christianity. They were extremely successful in this, and in a very short period, three powerful kingdoms arose in the northern part of the country with Christianity as their official religion. These were Nubia in the north, Makuria in the centre, and Alwa in the south (see map 1). Many of the old pagan temples were converted into churches and new ones were built on Byzantine models. Greek and Coptic as well as old Meroitic were used side by side in church ceremonies.

The conversion of Nubia to Christianity was very important because it led to stability, unity, and peace. As Mansour el Mahdi pointed out:

Christianity spread in the three Nubian kingdoms and was both a civilizing and a unifying factor. It helped to restore peace and order in the land and eventually led to the emergence, after the chaos of the previous age, of two Christian kingdoms in the Sudan. The northern kingdom was called Makuria with its capital of Old Dongola. It flourished until Old Dongola fell into the hands of the Arabs in 1317. The southern kingdom was given the name of Alwa, with its capital at Soba. It lasted until the destruction of Soba by the Punj in 1504.1

Christianity, however, was only the religion of the ruling class and the town dwellers and therefore did not penetrate to:

to the rank and file of the population. But to acquaint the latter with the principles of Christianity, images had to be introduced both as symbols and as a means of religious instruction. Recent archaeological discoveries in the Sudan have revealed a considerable number of churches containing some of the most remarkable Byzantine frescoes and wall paintings. These usually represent scenes from the Bible such as the Birth of Christ, Mary on the Throne, the Holy Trinity, episodes from the lives of the different saints, and a considerable number of Nubian queens, princes, princesses and priests in the presence, or under the protection, of Christ and the Virgin. (Plates 9, 10, 11, 12, 13).

Compared with Byzantine art of the same period, Nubian Christian art may look clumsy, flat, sketchy, and not as rich in subjects and colour. But this is compensated for by purity, simplicity, and sincerity which was partly the result of attempting to interpret religious ideas to the uninitiated, and partly because the paintings were not meant to be art at all. The artistic value and effect which the discovery of these frescoes may have on the history of Byzantine art is beyond the scope of this thesis; but they are in themselves necessarily an illustration of the theme under discussion. They were, one believes, the means through which the vast masses of illiterates were familiarised with the Bible, and by which the faithful illiterate was assisted in remembering the Christian teachings which he had received. The value of this sort of communication was recognised by Pope Gregory the Great, who said:

1. Ibid., p.26.
said that "painting can do for the illiterate what writing does for those who read;" or as Professor Talbot Rice puts it:

Unlike the art of the Renaissance, the main aim of the Byzantine or the Romanesque was not naturalistic - nor did the art necessarily set out to please. Art was essentially a servant of the Christian faith, and as in the religion, the most pleasing, the wide and easy way, was not regarded always the best or most aspiring. Art had to assist the doctrine of the Church, and it was its duty not only to convey through the eyes the text of what the ears heard, but also to interpret the meaning of that text.

Even today images are used as a very effective mode of transmission of ideas or communication - Chinese calligraphy and art for example.

As a medium of mass information, and therefore as a type of adult education, art promoted Christianity, the spread of which resulted in unity, prosperity, and stability. That this was so is evidenced by Ibn Salin el Aswani, a tenth-century author, who describes the Nubian Christian kingdom as follows:

Soba, a town of Alwa, is to the east of the large island which is between the white and the green "Blue Nile" rivers. To the east of the town is the river which dries up, and its bed is dwelt in. In the town are fine buildings, spacious houses, churches with much gold, and gardens. There is a quarter in it inhabited by Muslims. The King of Alwah is richer than the King of Makura, and has a greater army and more horses. His country is more fertile and larger. Date palms and vines are scarce. Their chief grain is white millet which is like rice and they make their bread and beer from it. They have much meat because they have many cattle, by reason of the pastures, which are so extensive that it takes several days to cross them and arrive at the mountains. They have well-bred horses and Arab camels. Their religion is Jacobite Christianity and their bishops come from the patriarch of Alexandria, as do those of Nuba, and their books are in Greek which they translate into their own language.3

This'

This may prove that Christianity was both a stabilising and a unifying factor after the chaos of the previous era. It may also prove that Christianity was very strongly entrenched among the urban dwellers. But, judging by the manner in which this religion completely disappeared ten centuries after its adoption, with the coming of Islam, one has no alternative but to assume that art failed completely to diffuse its principles, and to make them understood and accepted among the mass of the rural population. In other words, images may have helped the rank and file of the population to accept Christianity, but it was undoubtedly a nominal acceptance only. This failure in communication, however, had nothing to do with the medium of art in itself, but rather with the Church's inability to use it properly. Christianity was essentially European in aims and outlook; it represented foreign gods and saints, and served the interests of a foreign empire. Let us take as an example the Birth of Christ (see plate No. 12). The Virgin and Christ occupy the centre of the picture, the Virgin on a bed and the infant Christ on a high cradle surrounded by saints and archangels. All are white and wear Byzantine costumes; the only Nubian touches are the Nubian patterns on the cradle, and the dark kings and shepherds who occupy a very small part in the upper left corner. Such a picture could never be part of the organic Nubian religious system, nor of the Nubian cultural heritage. If one compares the role played by art in the Merotic period with that of the Christian era one finds that in the former art had revolutionised the lives of the masses.
masses and the ruling classes, by deliberately Sudanising Egyptian gods, leadership, language, etc., and thus stimulating and creating a culture that was truly indigenous. Art as an educator had permeated the life of the Kushites profoundly, and created a national mass movement, thus it failed to do in the Christian era because there was no effort made by the Christian church to become part of the society. Instead, it was at best a religion superimposed on the existing state, and this is reflected in its failure to identify itself with the culture of the indigenous people. Trimingham describes the underlying causes which led to the decay of Christianity in Nubia as follows:

The chief causes of the gain of Islam arose from the weaknesses in the Christian communities themselves. The Church in the Sudan always remained exotic and never became indigenous in the sense that Islam is today. Christianity came as a new cult, weakly grafted onto the regressive pre-Ptolemaic culture of the country, without revolutionizing the lives of either the nobles or the masses. The cult was intimately associated with foreigners and foreign culture. All the bishops and the clergy were Egyptian and there was no system of devolution of authority. Nor did any truly independent theological schools develop, their function being filled by the monasteries which were packed with Coptic monks.1

Other direct factors which speeded the decline and final disappearance of Christianity were numerous, and only two of the most important will be mentioned. The first was the distrust of the Church by the population for its failure to fight the evil of the slave trade; indeed, not only did it fail to put an end to this traffic, but even took part in it, and, as Trimingham pointed out, "profited" by this participation. Secondly/

2. Ibid., p. 78.
Secondly, there was infiltration of some Arab tribes, the members of which managed to marry Nubians and propagandise Islam both internally and externally. This infiltration was carried on through the successive raids and invasions of those Arabs who ruled Egypt and who sought to protect their southern frontiers and sought also to destroy some of the Christian churches.

To conclude, then, it was not failure of art to educate the people, but a failure of the church to use art effectively in order to project its image as a spiritual, political and social leader, that resulted in the downfall of Christianity. It failed, in short, to create a national leadership, based on its power, and failed especially because of its inherent limitations. As Trimingham expresses it:

"The life and will of the people cannot be expressed through a foreign language and foreign hierarchy and therefore spiritual life sunk to a very low ebb and no movement for reform sprang up."

C. The Arab Period

The Arab immigration into the Sudan is a very important stage in its history. It is important because with it a gradual process of Islamisation and arabisation took place. The indigenous people adopted the Islamic faith and the Arabic language, and became connected with the Arab tribal system. The Arab stock, on the other hand, was absorbed by the indigenous peoples, and this paved the way for the Sudan to be intimately connected/

1. This is seen very clearly in its educational policies - a particularly telling example is the fact that it used only Greek and Coptic books in its efforts to spread knowledge.

2. Trimingham, op.cit., p.77.
connected with the Muslim world in general, and the Arabs in particular. (A most successful and living experiment of adult education.)

Education in general continued to be religious, and was centred around the Mosque and Al Khalwa (Quranic school). Boys at the age of seven or eight would join Al Khalwa which provided formal literacy and the learning of the Quran by heart, without troubling themselves as to its meaning. No textbooks or manuscripts were used. Al Fahi (Master) would dictate from memory and the children would copy his words on their wooden tablets which were washed off after the lesson had been mastered (Plate No. 14). Khalwa leavers (usually at the age of fourteen or sixteen) who wished to further their education, would join a mosque to study Al ILM (Islamic Sciences) which were comprised of Islamic law, the Traditions of the Prophet, Jurisprudence, Theology, Commentary on the Quran, the Science of the Traditions; and sometimes rhetoric and logic were added to the curricula.

Adult education in the mosques had no specific time or age for enrolment; there were no fees to be paid, no examinations to be passed or diplomas or certificates to be awarded when one had completed the course. This was liberal adult education at its best. Mosques were non-governmental institutions of learning, built, equipped, financed and maintained by popular support. Every town or big village community took the greatest pride in the mosque and saw to it that it lacked nothing.

This'


2. El Baghir, op.cit., p.80.
This should not be surprising, however, because Islam made it the duty of every Muslim to seek learning. The Quran says:

Allah will exalt those who believe among you and those who have knowledge (Surrah: 58, verse 11). Are those who know equal with those who know not (Surrah: 39, verse 9). A company of every party should go forth to gain sound knowledge in religion to enable them to teach their people when they come back (Surrah: 9, verse 122).

And the Prophet Mohammed says: seek learning from cradle to grave: and seek knowledge even if you are bound to go for it to China.

Some of the teachers in those mosques were so successful in their religious teachings and in their ability to persuade and to convert people to Islam that they were regarded as saints and even miracles were ascribed to them. People would come from different parts of the country to pay them tribute and to ask their blessings. This led to the formation of religious orders, "Tariqas", with these teachers as their heads. These religious orders were very important because, firstly they supplemented the formalistic observance of orthodox Islam by certain easier practices aimed at Sufism or Islamic mysticism; and secondly, they were the base for popular Islamic education. Tariqas have had the important function in religious education or missionary work of acting, until very recent years, as the chief teacher of Islam to the villager.

Art in general and pictorial arts in particular suffered a shattering blow with the coming of Islam. Although the country continued to produce some of its handicrafts, both painting and sculpture were categorically forbidden by Muslim theologians. In the Commentaries it is said that anyone who/
who made a representation of any living thing would be called upon at the Day of Judgement to give life to what he had made, and would be covered by shame and sent to hell because he would fail to do so. Therefore, orthodox opinion condemns both painting and sculpture; and the Traditions are also known to have great contempt for the painter and to classify him with murderers and sinners whose punishment would be very severe: 'the angels will not enter a house in which there is a picture or a dog'; and, 'those who will be most severely punished on the Day of Judgement are the murderer of a Prophet, one who has been put to death by a prophet, one who leads men astray without knowledge, and a maker of images. For the theologians, images were idols which might have distracted the newly Islamised people from worshipping God; worse still, they might have worshipped idols along with Allah, as they used to do in their pagan days. Furthermore the Arabs who migrated to the Sudan, were neither the brilliant builders, calligraphers, or weavers known through the history of art; they were mainly nomad tribes who raised cattle, camels, and horses, and therefore were mainly interested in seeking suitable grazing areas where they settled for short periods, and were not concerned with artistic expression. Nonetheless, these inartistic weavers, these ineffective builders and bad calligraphers gave the Sudan a form of art which has played the most important role in the arabisation and islamisation of the Sudanese. That was the art of poetry.

Poetry has had the strongest influence on the arabisation

and islamisation of the Sudanese mentality, especially in the northern part of the country, and in parts of the west, east, and south; and for this reason it has, from the coming of the Arabs to this day, been the dominant artistic expression of the Sudanese people. The types of poetry in the Sudan are numerous, but for the sake of convenience we shall divide them roughly into two main groups. There is, firstly, the classical poetry of the scholars who draw heavily on traditional and religious themes for their inspiration; and, secondly, there is the Dubiet, or the popular poetry which played, and still plays, a very important part in the social, political, religious and cultural life of the masses; it portrays love, sorrow, gives descriptions of nature, praises heroes and leaders, and can also be so satirical as to make the lives of one's enemies unbearable.

Functionally, both types can be sub-divided into three main groups which often blend into each other. The first and most obvious function is recreational; the second is that the poetry offers a means of release for pent-up emotions; and thirdly, it is educative in the broadest sense of the word. The recreative use of poetry, especially of the popular type, can be seen when it is read specifically for entertainment and pleasure; in the day time, people work in the hot sun, and when the day's work is over and the workers have had their dinner, the weather is cool and recreation time begins. Men and youths would gather in the clearing in front of the village, usually around a fire, to recite the Dubiet, or to tell folk tales. Sometimes competitions are organised, when young/
young people compete with one another in reciting Dubiet before the elders and the more experienced poets.

As a means of releasing restrained emotions, poetry could not have found a country more suitable than the Sudan, because no country has been more of a prisoner to external forces. The Sudan was ruled by the ancient Egyptians, invaded by the Axumites and the Arabs, and colonised by the Turks and the British. Poetry denounced directly and indirectly, openly and discreetly, the oppression and sufferings of the people, especially during the Turkish and the British administrations.

Sudanese poetry has not only entertained, and expressed the true emotions of the indigenous people, but has also been educative in the broadest sense of the word. If one agrees that by education we may mean the process of transmitting a people's culture from one generation to another, then in the case of the Sudan, one must also agree that poetry can claim to be a focal point because, especially in popular forms, it has throughout history expressed and reflected the religious, social, political and cultural values of Sudanese society; and these values were handed down, learned, and shared in the community generation after generation. The following is a selection of examples demonstrating this process of transmission:

a) here a poet describes and propagates the religious order to which he belongs. This type of poetry is usually learnt by heart and then passed orally from one member of the tribe to another. In this way the illiterate was kept informed about the practices and rituals of his chosen order, and sometimes he was taught the principles of Islam in the same manner. The poet/
poet says about his order, which is called Abu Garid:

Thy might Abu Garid, grows from day to day. 
He who denies the path (order) 
thrust him forth far. 
The Truth is not fraud, 
he who possesses it is not like the hump 
of a bull, 
and never lies confound.¹

b) To rally the members of the order behind the Shaykh or 
the leader of the order, the poets lavish extravagant praise on 
him. One describes Shaykh Abokur as follows:

Shaykh Abokur is my wonder whom  
I love for ever, 
An ocean which no swimmer can cross,  
The lord of a cloth banner, peace be 
upon thee.²

c) On religion, another says:

There is no God but Allah,  
Holy men are the slaves of Allah, 
Hasten to enter in the presence, fall on your knees  
To salute the Prophet of the Lord.³

This last verse is sung collectively by workers in the 
fields, by soldiers while marching, and by dancers and hymn 
singers in religious ceremonies. The rhythm evolving from it 
combats fatigue, co-ordinates steps, and gives one a feeling 
of belonging. Fischer is of the opinion that 'a collective 
working process requires a co-ordinating working rhythm', and 
that 'rhythmical movement assists work, co-ordinates effort, 
and/

1. Translated by Hilleelson, P.S. "Abu Garid," Sudan Notes 
2. Ibid., p.184.
3. Thorburn, D.H. 'Sudanese Soldiers' Songs', Journal of the 
4. Fischer, Ernst. The Necessity of Art (Pelican, Harmondsworth, 
and connects the individual with a social group. But this verse has a further significance much more deep and subtle than all this; what is most important is that it contains the two most vital pillars of Islam, without which one cannot be considered a Muslim. These are: 'There is no God but God—Allah' and 'Mohammed is the Prophet of God.' In a country like the Sudan, where many people did not speak Arabic, conversion to Islam was made much easier merely through the repetition of this verse. In other words, all that is required of a man in order for him to become affiliated with Islam, is the repetition of Faith.

During the corrupt and ruthless Turkish administration of the Sudan, both popular and classical poetry became a public weapon, fighting corruption and oppression, fanning the flames of the Mahdist revolution, and rallying the people around Al Mahdi, the leader of the revolution. A popular poem encouraging the indigenous peoples and the heads of the religious orders to march from all parts of the Sudan to Al Mahdi in Gadir and Al Obied, so as to take the oath of allegiance, and to pledge him their full and unquestioning support, runs as follows:

Hoy! Hoy! Nasir Lil-Mahdi fi Gadir

As-Sayid iyahu As-Sayed
Wa '1-Mahdi Al fi Al Obied
Al Mahdi erassal maktubu

Gal ilana sella wa Tuba
Al-Haram Atruku duruubu

Mahdina wad Abdallah
Bai-saifu qata Al-Julla

Listen! Listen! Let us march to Al Mahdi in Gadir
He is the Master
The Mahdi is in Al-Obied
The Mahdi sent (us) his Message
saying to pray and repent
Avoid the Forbidden in all its forms
Our leader son of Abdallah
With his sword he defeated

1. Ibid., p.35.
2. There are five pillars of Islam: Faith, Prayer, Alms, Fasting of Ramadan, and Pilgrimage to Mecca.
defeated, the cannon(ball)
The awaited Mahdi of Allah
He who doubts him is an unbelief

Of the classical poets and poetry, Dr Shoush says:

Poetry was no longer a part-time hobby for a few individuals, but an important public weapon. The long-stagnant water of poetry began to move and rush along, after many arid seasons. People started to recite the fiery poems of Al Banna dedicated to Al Mahdi, which opens with the lines:

War is patience, and combat is endurance, and death for the sake of God is a renewed life. Cowardice is shame and courage is the crown of the man, if with firmness combined.

The poet, stating that love of one's native land is part of faith, incites the people to unite under the leadership of Al Mahdi, and wage a holy war to liberate the country from its alien oppressors. Those who might fall in battle were promised eternal life in paradise. As Shoush pointed out: "Soon poetry followed in the track of revolution, inciting people to the Holy War and describing in vivid terms the Mahdist battles." Forced by Al Mahdi to their knees, the Egyptians or Turks turned to London for help, and the British sent General Gordon, whose main task was to supervise the evacuation of British subjects and of what was left of the Egyptian army. But 'The Chinese' had plans of his own; thinking to crush the Mahdist revolution in no time, he only succeeded, however.

1. The word used is Qata, which literally means 'cut'.
2. 'Mahdi' literally means 'the rightly guided', 'the divinely guided.'
4. Ibid., p.
however, in getting himself killed. Kitchener followed with a highly efficient British army and war machine; he wiped out the Mahdist army once and for all at Omdurman in 1898, and the losses inflicted on the Sudanese army were very heavy. It was faith and the sword against the cannon, gun, and gunboat; and the result might perhaps be said to be inevitable. To remind the people of the savagery of the alien army of occupation, poets, who dared not express themselves openly, lest the vigilant authorities take offence and prosecute them, would instead recite this verse about the war, the gunboats, and the vultures:

Birds, Birds of War

(Chorus) When the steamer comes (the gunboat)
Birds, Birds eat

(Chorus) When the steamer comes
Vultures, vultures eat

(Chorus) When the steamer comes

But poetry has not been a medium through which comment was made on passing events; nor was it only used to express sorrow, or satire, or rejoicing. It has sometimes expressed the most frivolous aspects of Sudanese life in a very vivid manner. A good example of this is the poetry of the Baramka, or the tea drinkers of Kordofan and Darfur; and strangely enough, as we shall see later, though this poetry is frivolous, it is also most educative without trying to be so.

The Baramka, the tea drinkers, compose songs in praise of sugar and tea, and these songs are usually sung in a Baramka tea/1

1. Vultures feasted on the bodies of the many thousands of Sudanese slain.
3. Baramka: those who are very generous.
tea club; this is formed of a group of youths who meet regularly, usually twice a week, for the ceremonial drinking of tea and for singing songs in praise of sugar. As a youth movement, "The Baramka tea clubs spread rapidly from the Baggara to those in contact with them, and with its spread both its rituals and its usefulness increased, until it now forms a type of youth movement embracing not only the Baggara, but sedentary Arabs, arabised Nuba, and the pure Nuba themselves." The Baramka tea club was an extremely useful movement, but, before discussing this aspect of it, let us first have a look at one of the songs in praise of sugar:

Sugar
The Prince of politeness,
Yellower of our teeth
You never look hungry
And never called worthless.

On tea, they say:

The beloved
Leaves of tea from the West
with his head pierced,
and bound up with a string
The Baramka the clean ones drink him.
With canes in their hands,
and on their feet shoes or slippers
The kettle was boiled
'And' polish the glasses
and let all hearts be glad
By Allah my brethren, let the young men
hand round the tea.
You are my beloved brothers.

Baramka poetry and songs make no claim or pretence to be poetry in classical Arabic or even poetry at all. Nonetheless, it was of considerable use, firstly because it taught Arabic to:

1. Baggara: cattle owners, inhabitants of Kordofan and Darfur.
3. Ibid.
to the inhabitants of the Nuba Mountains and some of the tribes of the southern Sudan, and even to others to whom Arabic is a foreign language. To most of the former, these songs meant the first steps in Arabic, or rather in pidgin Arabic; and secondly, because, although these clubs started only as groups where youths got together for the ceremonial drinking of tea and for composing songs in praise of sugar, they were very soon converted into multi-aid agricultural clubs and other self-help projects. Before or after the ceremonial drinking of tea, and before the singing, the whole club would go out to help a farmer plough his land, plant the seeds, or harvest the crop. They would perform community work or road and bridge construction, planting of trees, and building of clubs, of Mosques and Khalwas (Quranic schools). Thus, as youths, the members had their energy channelled into constructive work, and as citizens they fulfilled their duty to the community.

Thirdly, and finally, the tea club members are governed by an aesthetic code which demands 'spotless white clothes, ostrich feathers in the turban, coloured diagonal breast-bands, and a cane. In this they dance on important occasions.'

The Saramka tea club continued to expand and eventually grew into a popular youth movement which embraced the whole of the Western Sudan; it would have developed into a nation-wide movement if it had not been for the fact that the elders were suspicious of it and thought that it would lead youth astray; and when the British came, they too feared these clubs. Consequently, they took the 'advice' of the elders and started to/

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1. Ibid., p.147.
to harass the clubs until either they stopped functioning at all, or else moved to areas where they were no more than light-hearted associations for the continuation of their original functions — the ceremonial drinking of tea and the praising of sugar.

We have discussed so far the role played by poetry in the cultural process of Islamisation and Arabisation of the Sudanese mentality. As a medium of mass communication it has been the broadcasting and press of the country, and the poets were the mouthpiece of public opinion, their utterances taking the place of the political and religious pamphlets of today. Poetry has made it easier for the masses to understand and adopt Islam, the Arabic language, and most of the Arab ways; it has stimulated and co-ordinated group work, and taken away the feeling of drudgery from it. In leisure time it entertained and relaxed without exhausting the mind or the body.

However, poetry has had yet another important function, namely, it has helped people in difficult conditions and circumstances to adjust to and to adopt, an optimistic attitude of mind. An example of this is the hymns and songs recited to help pregnant women to a safe and less painful delivery. Childbirth used to be a horrible experience, not only because of the unpleasant methods of delivery, or because there were no trained midwives, no hospitals, doctors and ante-natal courses, but also because of the superstitions, ignorance, fears and anxieties which surround the process. The nearer the time of the delivery, the more nervous and anxious is the pregnant woman; so, to help a woman who was about to give birth, other women will gather all day around her bed and encourage her and ease.
ease her pains with their company and their hymns praying to God, the prophets, and the saints to help her. One of these runs as follows:

Deliverer of the pregnant one
From the burden of a young son
He that tension does cause
It is He that tension will ease;
And Gabriel will implore his Master
And with hope descend hereafter;
Ease he will grant
The seeker of no reward;
The Deliverer will deliver her;
The Quencher of Thirst
Her thirst will quench;
The Solver of problems
Her problem he will solve.1

When birth is imminent, the shrieks of the mother-to-be become louder, and the other women call upon God and the saints, saying:

0, Allah the strong
0, Messenger (Mohammed)
0, Father of the Virgin
0, Sheikh Magdoub
0, Master Al Hassan
0, Nager of the young woman,
Who cannot be reproached,
0, Saints
0, Prophets.2

Forty days after the child’s birth, it must be taken to the River Nile for purification. Not only newly-born children go to the River, but also newly-married couples. In both cases, the people in question wash their hands and feet or are sprinkled with Nile water. This is done as a protective measure against the evil eye. In the case of a child they would sing:

We

We have come to you, Oh river of ours,
The light has shone before us,
the river has welcomed us and our hope is
that our child may grow up and be blessed

I called upon all the Holy Ones
and the people of God came in great numbers,
They were present at the hour of her pangs
They delivered her and the Lord had saved her.¹

One cannot really pinpoint in this verse the relationship between the ritual of the Nile visitation and purification, and God and the Islamic saints and practices. One may assume that this may have been the ceremonial washing or "Baptism" which survived from the Christian era.² It could definitely be an Ancient Egyptian and Sudanese belief in the spirits of the Nile, upon which depended and still depends the very existence of the two countries. Islam, when it came to the Sudan must have assimilated this practice along with the many other animistic beliefs and practices. As Trimmingham pointed out:

The cult of the spirits, whether propitiary or exorcistory, though associated with Islamic formulae, remains much the same as it was before the coming of Islam. All their old customs still persist: family life, for instance is governed very definitely by Islamic law, yet every single practice connected with it is indigenous, even the marriage contract needs to have a propitious date and hour found for it by a Muslim faki who has replaced the pagan Kujur.³

Pagan, Christian, or otherwise, the indigenous Sudanese ritual has been accepted, adopted, and practised by the incoming Arab stock; and poetry kept it alive by transmitting it both as a custom and a tradition, and as a means of release of anxiety and fear.

We/

2. Ibid., p.193.
We may sum up the argument so far as follows. Art in the Sudan has been used to sustain culture and to educate. If it is understood that by culture we mean 'that complex whole which includes knowledge, beliefs, art, morals, law, customs and any other capabilities acquired by man as a member of a society', and that education in its broadest sense means the process by which a culture is handed on from one generation to another, then one must agree that in the case of the Sudan art must claim a very conspicuous place in the process of education. And since the ideas and values which art sought to diffuse could not have been appreciated or understood by an immature mind, then art must claim a central place in the education of adults. We have seen this in the following terms:

I. In the Meroitic era, art was the potential instrument for attaching the adult Kushites to their motherland, for moulding their national character and for cultivating ideas and values different from those of Egypt. In other words, art was extremely successful in diffusing the spreading among the masses ideas such as Sudanese nationalism, local leadership, religion and development, which ultimately led to the independence of the country from its previous cultural, religious, and political subjugation to ancient Egypt.

II. In the Christian era the church was foreign and used foreign languages such as Coptic and Greek in its ceremonies. To acquaint and remind the vast majority of illiterates of the

Christian teachings which they had received, images were depicted for all to see: the Birth and Life of Christ, the Virgin, episodes from the lives of the Saints, and stories from the Bible.

III. With the coming of Islam, painting and sculpture were categorically prohibited. The art of poetry was developed in their place and became the leading artistic expression of the majority of the Sudanese people. It has played the most important part in Islamising and Arabising the Sudanese mentality. The religious poetry of the religious orders, for example, has been important in the instruction of the adult illiterate because it has adapted the formalistic aspects of Islam to suit the needs of the masses. It fanned the flames of revolution against the Turkish and British administrations, it took away the feeling of drudgery from work and thus increased productivity, it has relaxed, entertained, and, finally, helped, and still helps, individuals in difficult circumstances to combat frustrations, fear, and superstitions, and to adopt an optimistic attitude of mind. Poetry, in short, has been the most important factor in the success of one of the greatest experiments of education in general and adult education in particular of a whole nation.
CHAPTER TWO

THE CONDOMINIUM PERIOD

The period 1898 - 1956 covers the years of the joint Anglo-Egyptian rule over the Sudan. To study the place of art education in general and adult education through art in particular, one must consider the total framework of the British educational policy for the country. To start with, British educational policy for the Sudan had been very limited in its aims and objectives and had in no way included art education. It aimed at the spreading of a very simple form of literacy among the masses and at supplying the colonial administration with an effective but subordinate "educated class" of officials to fill the minor posts.

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Accordingly, in 1900, James Currie, the first Director of the Department of Education and the Principal of Gordon Memorial College outlined British educational policy for the Sudan as follows:

1. The creation of a competent artisan class.

2. The diffusion among the masses of the people of education sufficient to enable them to understand the machinery of Government, particularly with reference to the equitable and impartial administration of justice.

3.

1. The Earl of Cromer, architect of the British policy in Egypt and the Sudan, defines what he means by "educated class" as follows:

I wish, however, to explain what I mean by an educated class ... I do not refer to high education ... what is now mainly required is to impart such knowledge of reading, writing and arithmetic to certain number of young men as will enable them to occupy with advantage the subordinate places in the administration of the country ... MacMichael, H., The Anglo-Egyptian Sudan (London, MCMXXXIV) p.76.

2. Later Sir James Currie.
iii. The creation of a small administrative class, capable of filling many Government posts, some of an administrative, others of a technical nature...

For the implementation of these objectives two primary schools were started as well as the Gordon Memorial College which was no more than a big technical primary school. This limited policy of education was justified by lack of teachers, of resources and of Sudanese educational traditions to build on. Quranic schools were abundant, but these were not good enough, the British thought, to be the base for secular education. This might have been the case, but the truth was that Quranic schools were not good enough to suit the political and economic interests of a colonial power. In addition to this, Quranic schools had always been linked in British Administrators' minds with religious fanaticism, Mahdism and political agitation. The British, therefore, had to 'move slowly to avoid expenditure on mere educational machinery...'. Hence from 1900 to 1932 the main function of education in the Sudan had been solely to feed the bureaucratic machine, or as expressed by a British educationist who served in the Sudan 'To supply a class of educated boys whose only prospects lay in Government employment.' It was not until 1932 that the British thought of reforming Sudan's educational policy. They were forced to do so by the growing Sudanese nationalism on the one hand, and to counter a growing Egyptian influence on the other. Both Condominium countries had economic and political interests in the Sudan and each/

each was continually trying to create a favourable image for itself among the Sudanese in general and the educated Sudanese in particular. Egypt, for its part, wanted to safeguard its southern frontiers, to have an external market for its goods, and most important of all, to control and distribute the Nile waters upon which its very existence depended. The Egyptians even worked for unity with the Sudan under the Egyptian crown.

The British objectives and interests in the Sudan could be summarized as follows:

Politically to keep the Sudan as one of the outposts - for Britain's strategic and political power in the world; economically, to retain the territory as a source of cheap raw materials for British industries; as an outlet for British manufactured goods and investment and the British skill, technical and administrative; militarily as a source of manpower in a major war, and emotionally to use the Sudan, along with other colonial people, as a means of satisfying the British paternal instincts and altruistic disposition, together with the ideal of the British Commonwealth.

Therefore, while Egyptians poured in money for Egyptian-run schools in the Sudan, the British opened new government schools and encouraged non-government nationally sponsored efforts in this field. It was:

Fear of political implications of Egyptian education was partly responsible for the growth of non-government education and the change in government policy from limited encouragement to one of active encouragement and support...

But neither the Egyptians nor the British, especially the latter who were the real policy makers in the Sudan, had introduced/


introduced or thought of introducing art in the school syllabi. In other words, while 'western type' education had an early start in the Sudan, no comparable development took place in visual art education. This should not come as a surprise to anyone, because the British had their doubts as to the existence of any indigenous tradition in this field. Some went as far as to declare that the Sudanese were wild savages devoid of any culture. Even a man like G.O. Scott, who is well remembered in the Sudan for his efforts to reform and liberalize education, held such an opinion. He once said the following:

"Education, therefore, is a necessity to administration, and there is no need to add that it alone can cure the crudities of many kinds that not only make people unhappy, but hinder the government, and dirty its name — indifferent agriculture, fanatical Mahdism, disease carrying dirt, female circumcision and all the cruelty and barbarity of a backward people ..."

As a remedy Scott suggested the following:

"Schools in the Sudan are not only inadequate, they are dangerous. If they are to satisfy the educationalist or the administrator, if they are even to produce efficient government clerks they must be able to base western knowledge on native values that it may act as both a stimulant and a means to creation of a native culture ..."

Scott's condescending and patronising attitude, which, no doubt, was that of the majority of the British officials, must be discussed at length because it bears directly on the subject of this study. How can a savage, crude and barbaric nation possess native values (values peculiar to itself) which would/

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1. It is significant to add here that Scott was the first British Administrator to think of "Introducing Adult Education in the Sudan in the form of travelling libraries, cinemas and travelling Magic Lanterns" (Besrir, op. cit. p.98)

2. Besrir, H.O. 'Scott's Note on Education in the Sudan', op. cit. p.221.

would provide the basis for the creation and development of a culture - developed by European methods - that would bring it into the twentieth century? What native values to preserve and which to give up, Scott, however, does not say. But Scott was a colonial officer turned educationalist 'formerly a member of the Political Service he found his vocation and life's work in teaching ...' ¹ Like many of his colleagues he felt constrained to declare cultures other than European inferior - colonialism had to be justified as a duty of civilization - European civilization. Lord Kitchener of Khartoum, for example, deeply believed in the British mission as a colonizing and a civilizing power in Africa. To raise funds for the establishment of Gordon Memorial College he addressed the British public as follows:

I trust that it will not be thought that I am trespassing too much upon the goodwill of the British Public, or that I am exceeding the duties of a soldier, if I call your attention to an issue of very grave importance arising immediately out of the recent campaign in the Sudan. The region now lies in the pathway of our Empire, a numerous population has become practically dependent on our race. A responsible task is henceforth laid upon us, and those who have conquered are called upon to civilize.²

In the same letter he continued to say:

In the course of time, no doubt, an education of some sort, and administered by some hands, will be set on foot. But Khartoum could be made forthwith the centre of an education supported by British funds and organized from Britain, there could be secured to this country indisputably the first place in Africa as a civilizing power, and an effect would be created which would be felt for good throughout the central regions of that Continent.³

But/

3. Ibid.
But had the colonial officers adopted a less arrogant attitude, they would have discovered that the people they ruled were a historic people responsible for a unique form of language, culture and society. The colonial officers wore cultural blinkers which prevented them from understanding fully that a mosque was not only a place where people say their prayers, but was in so facto a school and indeed a large one, that not far from Khartoum there used to be academies where Islamic science and studies were learnt not only by the Sudanese, but also by other Africans who came all the way from East, Central and West Africa. Indeed, had British officials been tolerant they would have discovered that culture in its broadest sense was not the privilege of a few people or one class, but was part of the life of even an illiterate nomad. The nomad would have astounded his foreign rulers by the way he sang (and still sings) of his history, traditions and the wonderful tales of his heroes and his national life. Alione Diop's description of a Fulah shepherd might well have referred to a Sudanese nomad, and is therefore worth quoting at length. He wrote:

In our civilizations culture is, in effect, accessible to all men of good will, and is in no sense reserved as a distinctive activity or a luxurious decoration for a handful of privileged ones. It is even worthy of note that traditional culture does not welcome servitude of specialization. The same Fulah shepherd whose knowledge of his local flora and fauna astonishes you by its accuracy, is likely to join his companions in poetical jousts which afford a heartening spectacle. On top of this he has a passionate sense of the history of his past, a solid knowledge of the classics of his culture and a natural familiarity with the conditions and economic laws which govern his existence ...

But...

But not all British administrators and educationalists were obliged to say or record what the prince in power demanded.  

Professor Holt, for example, writes:

The Arabic speaking tribes of the northern Sudan whom Muhammad Ali Pasha brought under his rule were by no means primitive savages. True, with the decline of the Funj power, the tribe or the clan was the largest effective political unit; true also that the towns were little more than an agglomeration of villages on sites favourable to the exchange of merchandise; nevertheless these tribal communities of cultivators and herdsmen possessed a vigorous if rudimentary culture, and produced a small literate elite who were in touch with the civilization of the great Islamic world ...  

In the same vein he says elsewhere:

The Muslim, Arab tradition within the Sudan is, moreover, not an inert residual deposit from the past. It is an active and developing factor, constantly stimulated by the cultural renaissance of the Middle East, which has now been in progress for about a century ...  

From the foregoing it is possible to conclude that due to sheer ignorance on the part of those responsible for educational development or to their full awareness of the creative arts and studies in humanities and change which they could bring about in the life of the educated, art was deliberately not introduced into schools. Griffiths writes 'Nothing that could be called art had/'

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1. Holt, P.M., Professor of History of the Near and Middle East, University of London, formerly the Chief Archivist and teacher of the Sudan Government.


3. ibid., p.204.

4. Professor Holt is of the opinion that educational development in the Sudan was hampered by British Administrators who were originally political officers and not educationalists. He wrote: "too few British officials in the Department (of Education) combined authority and professional knowledge." It was after the thirties that "British masters ceased to be political officers in embryo, and were recruited from professional graduate teachers." ibid.,
had ever been taught in the Sudan ...

Still, to put all the blame on the British officials would be unfair. Arab entry in the past and Islamization had definitely hampered artistic activities, especially painting and sculpture. During the Condominium period, the attitude of some of the Sudanese parents and notables may have also contributed to a late development in art education, as would appear from some educational reports on music:

Our striving in this direction has not as yet met with very much success, partly owing to the difficulty of procuring instruments and instruction, and partly on account of the opposition of a number of parents and notables in whose minds music and more particularly singing, carries with it associations of an unedifying character ...

Nevertheless, the British must accept the lion's share of blame since they were the actual policy makers whether in social, political, educational or even cultural matters. Their indifference to art education can easily be proved by the fact that it was not until 1939 that the first art teacher had been appointed and that art courses were not added to school curricula until many years later.

The upshot of all this was a delay in introducing visual art education and at the same time the consolidation of the position of poetry as the main medium of literary artistic expression in the Sudan. The role which poetry had played in adult education during this era is very significant in the context of this study and, therefore, must be discussed. Poetry has been the bulwark of Sudanese humanism against the crushing ...

crushing impact of European culture as introduced by the British, and a major factor in the dissemination of information, in the enlightenment of the Sudanese people, and in their mobilisation in the struggle for independence. Let us see how poetry played its part.

In the early twenties under the Condominium a number of literary, debating and dramatic societies and social clubs came into being. Their aim was to promote the general welfare of the country and the special welfare of the educated Sudanese. Under the guise of providing cultural and recreational activities and facilities for their members, these societies were able to play a major and vital role in the awakening of the social and political consciousness of the Sudanese people. In the process some societies were able to transform themselves into political movements demanding either independence for the Sudan or unity with Egypt. Together with festivals and religious occasions they provided an ideal place for poets to voice criticism of the social and political state of the country and to articulate Sudanese feelings.

Al Banna, one of the greatest of living traditionalist poets of the Sudan, refuting the allegation that his culture was inferior to that of the European, called upon his people to awake and recreate the glorious past of their fathers when 'morals were sound, rulers were just, people were religious and courageous, and women noble and virtuous and above all the Arabs were masters of themselves and others...' and recited the following:

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following poem to a very big gathering in the Graduates Club in 1921. He addresses the moon by saying:

O young moon, talk of the world or of religion because in 
thy talk lies my cure; 
You emerged like nun (the Arabic letter) eternally young 
as a child 
And you have witnessed the age of Zhu el Nun (the ancient 
prophet) 
You voyaged with Noah, though you did not join his ark 
And you are now as you were in the age of Zeppelin. 
Tell kings, who are oblivious in their majesty and 
greatness 
That kings, however great, in the end they are disgraced. 
Glance at the changing fate of Baghdad and weep for 
everyone therein 
That was full of courage and steadfastness. 
Ask Baghdad how many are those who are buried in her 
graves 
Once so noble and so generous. 
Ask the home of 'Atika about the deeds of 'Atika and what 
has become of Haroun. 
Ask Zubeida about the palace that was occupied after 
Al Amin 
By the sword of sagacity, al Namoun. 
Ask her about the army, the army of God, where it vanished 
And how they were disarmed of their sharp and piercing 
weapons. 
Alas, its altars are deserted by those who now fill the 
graves 
Those whose traces are visible and those whose traces 
are buried. 
I have wept for a magnificent past full of glory 
With pride not tinged with vanity.

To drive his point home the poet:

Proceeds to draw the darkest picture possible of the 
state of the Arabs, their degradation, their moral 
depriavity, their religious lewity, and so on and so forth. 
Having put these pictures together, the poet ends by 
pleading to the public to awake and revive its glorious 
past...

Another poet, Salih Abd Al Gadir, writing in the same 
spirit urges his people to wake up and free themselves. He 
says:


1. Shoush. Some Background Notes on Modern Sudanese Poetry, pp.8-9
2. Iibid., p.9.
Country Men! Wake up! You were not born to be sheep.
I wish I could know what had kept you behind; you were once the masters
"and" now you are the slaves.

Of the societies formed between 1921 and 1924, the White Flag League played a very significant role in the evolution of the national political consciousness. It was made up of army officers, graduates of Gordon Memorial College and civil servants. Its aim had been the ending of British occupation of the Sudan and its eventual unity with Egypt. To realize these goals, protests and demonstrations were staged in most of the major towns, which culminated in the 1924 Revolution which shook the whole country. Folk poetry played a major role in preparing the people for and fanning the flames of the Revolution. Inciting the masses to rise and drive the British away, Khalil Farah, a most popular singer then (and even now), composed the following song which was very popular and ran as follows:

We ... We are the splendid honour
We are the attacking snakes of the battle ...
The youth of the River Nile
We are the defenders of faith and land
Let us die .... "and" Long live the Nile.

Of the British he says:

They are degrading our nation
Tightening their grip around our throat;
Suffocating us.
They are exploiting our country
to enrich their own.
Nothing satisfies them more than
sheding our blood.
Do not say that you are Egyptian
Nor say that I am Sudanese
We are both the offspring
of the Nile.
The leaders of the White Flag League sought the support of the Ulma (Muslim scholars), who had great influence on the masses. They wanted the latter to issue Fatwas (formal legal Islamic opinion) against the British occupation. The Ulma would not do this and the modern poets wasted no time in exposing their lack of initiative. A popular poem from that period runs as follows:

Verily ... Oh my beloved
Our religious men had turned into sheep
Verily ... I wish (if) their beards turned
into grass,
So that the horses of the British would be
fed with it.

The British officials were very much alarmed by these demonstrations and protests and generally by the nationalist feelings which were expressed against them. Seeking to put an end to this movement before it took root, they arrested and imprisoned many people, among whom was the leader of the W.F.L. There was a very violent reaction to this measure, especially among some of the units of Sudanese troops, who mutinied, and the cadets of the Military School, who also revolted and paraded the streets of Khartoum. The cadets as well as the people who lined the streets to encourage and give them support joined in a revolutionary song which ran as follows:

Our girls with plaits
Take the banner and lead the nation
to freedom.
And chant. Long Live the country
Death is our inescapable lot,
be it by (British) bullets or
at the end of a bayonet.
He who wishes a reward from God
Must sacrifice his life for his country.

Inciting the young men of the country to participate fully in the Revolution, the song says:

Brave!
Brave young country men
Bid thy folk farewell and
join the fight
(and) Die happily for your country
Our beautiful girls shall mourn
over your shrines.

Turning to the community leaders who commanded the
allegiance of great numbers of people, and who kept silent
and would not come out against the British occupation and
oppression, the poet says:

Can't you see the crushing poverty we live in?
Our nakedness and misery?
Our tears and helplessness
How long can the country endure this?
Speak up! Silence is shameful now.

The struggle waged for freedom was ruthlessly crushed by
the British army of occupation. It had been an unequal battle
against a formidable enemy which had at its disposal the might
of the greatest empire on earth. Nor did it end at this.
Professor Shibeika describes the repercussions of the events of
the 1924 Revolution in the following manner:

1924 was a black year for the Sudan. The first genuine
struggle for freedom from the British after the battle
of Um-Dawikat when Khalifa Abdalla fell was ruthlessly
suppressed. Leaders and members of the White Flag
League and the Military Cadets were in prisons; officers
who resisted the British army were shot and a general
policy of repression was followed. Boys of the Gordon
Memorial College were made to clean their rooms, make
their beds and remove mounds of sand in the afternoons.
Children in the elementary schools had to squat on
native mats instead of sitting on benches when attending
classes. The programme of establishing native courts with
somewhat discretionary powers on the pretext of following
native customs and traditions was accelerated. Movements
between Egypt and the Sudan were restricted and the
reading of Egyptian newspapers amounted to an offence,
especially among school boys...

Nor was this the final outcome of British reprisals.

Because/

Because the 1924 Revolt was organised, led, and supported by the educated class, education and the educated suffered most. Suspicion of and hostility towards the educated class led the British administrators to curtail the employment of Sudanese in government, to close down the Military College and to cut down the intake for Gordon Memorial College. Furthermore, 'No primary school was founded during the period 1920-1932.'

Sir James Currie, on a visit to the Sudan in 1926, noted that there was 'a change of attitude towards education among many of the higher grade English officials...' and that 'enthusiasm for education had largely evaporated, and "Indirect Rule" was the prevalent administrative slogan.'

In the very same year, Edward Atiyah, a Lebanese and an Oxford graduate who taught in Gordon Memorial College and later worked in the Political Service "intelligence" describes the same situation as follows:

"I disliked the Gordon College the moment I walked into it. It was a military, not a human institution. It was a government school in a country where the government was an alien colonial government. The (British) tutors were there in the dual capacity of masters and rulers, and the second capacity overshadowed the first. The pupils were expected to show them not the ordinary respect owed by pupils to their teachers; but the submissiveness demanded of a subject..."

Atiyah adds:

But at the Gordon, as I knew it those days, the boys saw/

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2. Currie. op. cit., p.47.
3. ibid., p.48.
saw behind every British master the embattled forces of the Government. Even if the master was individually kind and human, there stood behind him, in the eyes of his pupils, the Director of Education, the Civil Secretary, the Governor-General, the Union Jack, and the power of the British Government. Behind him there also stood the District Commissioner who ruled their village homes. The master himself, indeed, would one day be a District Commissioner and rule over them and their fathers. . . .

The educated Sudanese, on the other hand, aware of the role which education would play in the progress and welfare of their country, believing in their own powers and aiming to depend on their very limited resources, started their first voluntary effort in national education by campaigning for an intermediate school. This was done not only to improve and supplement the government education system, not only to secure places for able but poor pupils, but also as a protest against British patronage and encouragement of missionary schools. Most important of all, national institutions of education were desirable in order to put an end to attempts at proselytising school boys by the American Mission School at Omdurman. Poetry played a very prominent role in inciting the public to raise funds and devote time and service to the realization of that noble aim. One of the very popular poems which were recited at the first public meeting for the establishment of the first national intermediate school in 1926, began as follows:

My beloved country!
You are ever present in my heart and in my mind
May God protect and save you.

Likening/

3. Yousif Al Tinai.
Likening the Sudanese to a pack of wolves, who, if united, could defeat and kill the fighting Lion (the Lion being the symbol of the British), the poet says:

Two wolves: a weak and a lean one
Can tear the stomach of the fighting Lion
Let us be as united as a bundle
"And" enough of this comedy
Let us be the protecting shield of our country.

Missionary schools were by their nature unsuitable for the education of Muslim children. Lack of places in government schools made the people choose the former as second best for the education of their children. Furthermore, missionary schools were believed to have aided economic exploitation and political and religious domination. Therefore, the poet's attack on them was relentless:

Of my religion I am always proud, glorifying and preaching.
I fear not death which is bearing its teeth
Neither am I joining the missionary school
Now that I have national institutions
My national institutions will meet my needs
How can I abandon them for alien ones
The latter impoverishes my country to enrich its own.

Hassan Nagila, writes that the people present were so excited by the poems recited (especially the one quoted above) that in "less than two hours they raised more than two thousand pounds in cash", a very great sum of money at that time. "A woman gave her jewellery and many men offered their houses as temporary premises for the establishment of the school."

Under the Turkish administration of the Sudan tribalism had begun to disappear. With the coming of the Mahdist Revolution/
Revolution it was completely wiped out with the result that the country became unified; but it was revived and introduced by the British administration under the guise of indirect rule and native administration. This added to the already growing antagonism between the educated Sudanese and the British administration, and:

The former suspected the policy of indirect rule and native administration as calculated to preserve tribal society by promoting allegiance to the tribes and tribal leaders, and as such contrary to modernism, nationalism and their own interests.  

The same poet had this comment to make on indirect rule and native administration:

Why should I concern myself with tribalism.  
I am well aware of its evils past and present  
We are for noble nationalism  
We desire not fanaticism or tribalism  
Tribalism breeds evil grudges (in us)  
Tribalism would increase calamities  
from which the country suffers  
We are one integral nation  
Let your motto be: One people, one nation, one destiny.

Hassan Nagila says that the government prohibited the above poem from being sung either in private or in public, a procedure which made it most popular and helped to spread it.

During the Condominium period poetry not only concerned itself with Sudanese nationalism and with voicing national aspirations and desires but also with social problems. Education for women and girls, for instance, was a favourite theme. A mild discrimination on the part of the Sudanese in addition to:

1. Beshir. op.cit., p.76.  
to British indifference who always gave as a pretext the
classical justification that parents hated to send their girls
to schools, led to a late development in this field. On
this Duncan wrote:

The position of women in the northern Sudan was, and
still is, deplorable, and it is difficult to find any
satisfactory answer to criticism of the government in
those early years — and even up to the 1930's — for
the rather dilatory treatment of girls' education.
Admittedly, in a backward Moslem country, there is strong
opposition to women's emancipation, but the government
should have seized the opportunity to provide such
schools whenever and wherever it knocked.

To encourage official as well as voluntary efforts in the
field of female education, poetry had been written, published
and recited in gatherings. To encourage girls to join schools
in great numbers, men were advised by poets not to choose their
wives from among ignorant girls. An example is the following
poem:

Do choose your wife from educated girls.
Men court the love of educated girls
Who are pious and God fearing.
Whose excellence instigate the lovers.

Nor was all the poetry of that period utilitarian. In
many of the clubs and societies competitions, attended by huge
gatherings, were organised where poetry was recited for purely
aesthetic reasons. An example of poetry for its own sake is
the following poem by Ali Oigani Yousif Beshir:

We have worshipped you, O Beauty,
Surrendered our souls to you in love and devotion.
We have given you life and opened its fountains
For the sake of your eyes.
We have idolised every charming weakness in you
until it overpowered and overflowed.

1. Duncan. The Sudan, p. 113.
We have performed every task possible to make you, 
O middle comprehensible. 
But you continue to be even more elusive. 
We have endeavoured to pursue distant meanings for you. 
Yet you appear much nearer.¹

One would be wrong to suppose, however, that poetry had only been used to help people achieve noble ends, for unworthy aims were also realized. A good example of this is some of the religious poetry of the two main, and most powerful, sects of the Sudan; the Ansar and the Khatmia. The leaders of both sects and their families are landowners and extremely rich; because they command between them the loyalty of the majority of the illiterate masses of the northern Sudan, and, indeed, the loyalty of some of the highly literate, they are also extremely powerful. The masses, who have always been exploited by the two families, are loyal to them because they claim descent from the Prophet's family and, therefore, possess the baraka (supernatural power to grant grace). Being illiterate and not well versed in religion, the masses tend to believe that fullness of life is attained through passionate and unquestionable devotion and obedience to their sect leaders. For the very same reason Sudanese political life became deeply mixed with religion. During the Condominium, the Ansar were believed to have been strongly pro-British, and the Khatmia strongly pro-Egyptian. Today both are competing for secular power, and religious poetry has effectively served their ambitions. The following poem is the kind of praise lavished on the leader of the Khatmia, Al Mirghani:

By/

¹ Shoush, op.cit., p.15.
By the power of my design did I quaff the cup of knowledge;
By the welcome of every gift was I called.
My Beloved refreshed me with a draught of knowledge;
I am the Sayyid famous for my knowledge of the unseen.
You see, my friend, my judgement is above all creatures,
I am a pillar of the universe - a gift from my Lord.
I am of the descent of pure-ones - God is my witness;
I am the treasure of lights in the midst of creation.
I am the glory of the people of the age, know, O my friend!
I am a lantern light on the throne of Judgement Day,
I am the chosen of the chosen, above the heavens;
I am the door, my authority is over east and west.
I am the flash of light above creation...

Between each verse of this effusion the whole company chant this chorus:

For God's sake, O Mirghani; for God's sake, O Mirghani -
the Meccan, the Medinan ...  

The Ansar, followers of Al Mahdi and his family, who form
the popular base of the Umma Party, chant the following about
their leader (now dead), Abd ar-Rahman, whom they call As-Siddiq,
the Truthful. It must be quoted at greater length than the
previous poem, because it gives a comprehensive analysis and
insight into the relationship between the leader and his
followers:

We pray God who answers prayers; the Lord has aided him
in his rule.
The Prophet in whom the age puts its hope; follow him,
O men of Islam.
The Mahdi in his day killed the unbelievers.
The Truthful one has saddled his horse; mounted on
thoroughbreds he upholds the faith.
O Prophet bearing the mark of truth; he whose
ancestor bore a birthmark on his shoulder.
Many a one who disobeyed him is fed on fire in
the next world.
Disobey not the Truthful One; he beareth the very
burden of the Mahdi.
I call upon you to turn to the pilgrimage (to Awa)
with pure intention.
'Abd ar-Rahman, the Truthful, in a vision has called
upon his horsemen.
Blessed/

Blessed is he who lives in his time, who believes his message, and obeys his commands. He has ordered his affairs as in a Diwan; with the Mahdi's word he leads us. Our leader and our refuge; behold the gates of mercy open before us. This is his time; behold the Mahdi and the Prophet before him. He is the seal of all prophets; fully sealed with divine secrets. The Prophet of mercy, the Lord of plenty; love for him has brought life to the Island. He who is not with thee is blind of perception; he who loves thee thou wilt save in the next world. O Lord, accept this verse containing greetings on him; and distinguish the poet with a mark. The Truthful One has ordered his affairs; through thee I hope to attain salvation. 'Abd ar-Rahman, the truthful; may the Lord exalt his state.

Refrain (repeated after each line)

The Truthful One, the son of our Imam, has illumined the universe from childhood; be purified through him in his congregation.1

Religious folk-poetry similar to that quoted above could, sometimes, be an extremely dangerous type of indoctrination. It contains images and rhythms to which the Sudanese masses are extremely sensitive and responsive. Furthermore, being a mass medium, and having an irresistible appeal to their emotions, it was always being used by their leaders to inspire the religious or political sentiment which they wanted to inculcate. By these means obedience and loyalty to the leadership is assured, its position consolidated and its policies and ideas accepted and applied without question. Politically, even if these leaders never held a public office, they were the masters and "king-makers" of those who did. In other words religious fanaticism, tribalism, political and economic instability and all the evils and prejudices from which the country is suffering, are

are perpetuated.

The British were quick to recognise this propaganda use of poetry and used it to their advantage. Many a time they played off one leader against the other - *divide et impera*. They were also quick to notice the effects of poetry on the masses and made excellent use of it during the Second World War. When the war came, Sudanese units volunteered and fought with the Allies, serving with distinction. To the educated the war gave a stimulus to hopes of freedom and self-determination, and some of them supported Hitler and Germany. The mass of the people, however, were for the British and the Allied forces, if only for the obvious reason that their sons, brothers or husbands were fighting on the side of the latter. The names of Mussolini and Hitler were names heard everywhere. If one behaved badly and in an impolite way he was immediately called a Mussolini. If one talked loudly and in an offensive manner, he became a Hitler. The British were believed to have paid folk poets and poetesses to compose poetry in their favour. And, indeed, a big crop of poetry was written and recited which helped to maintain public morale by giving stirring accounts of Sudanese soldiers' heroism, victories, successful resistance to the Germans and assurance of their eventual return safely. A very popular song of that period runs as follows:

O Mussolini! Big as you are
In our (Sudanese) eyes you are as insignificant as a pin.
O Hitler! You are nothing but a noisy mosquito.
The British are rich
The British are mighty
They (the British) will attack and crush both of you.

Poetry!
Poetry, also, has not always dealt exclusively with Sudanese themes. African problems and issues were also given poetic treatment. In the following poem, by el Paituri, Africa is urged to wake, unite and rebuild itself:

Africa awake. Wake up from your black dream.  
You have slept so long, are you not weary -  
Are you not tired of the master's heel.  
........................................

Africa awake, wake up from your dark self.  
How the world has passed you by  
How the stars have revolved above you.  
........................................

The time has come for the black  
Hidden 'till now from the eyes of light,  
The time has come for him to challenge the world,  
The time has come for him to defy death.  
Let the sun bow down to us,  
Let the earth hear our voices,  
We will fill it with our happiness  
As we filled it with our sorrows.  
Yes, our turn has come, Africa,  
Our turn has come...  

In another poem el Paituri becomes an ordinary African farmer, proud of his land and freedom:

I am negro, and Africa is for me  
Not for the foreign conqueror.  
I am a farmer, and I have my land.  
This earth has been nourished by my blood,  
I am a human being, and I have my freedom,  
Which is dearer to me than my own son.  
I am free, in my own country  
And will always remain free.  

Less defiant, and not arrogant like the preceding one, another poet, Mohi el Din Fares, writes in the same vein but with a different message. He is for the brotherhood of man, white, yellow and black, in Africa:

I am here painting the picture of the green peace  
For/

2. Ibid., p.24.
For its existence to be come a song, full of perfume
For the spring to whisper to the spring
For the birds to whisper to the birds,
For tears to encounter tears.
For wounds to see wounds,
For man to meet man in an embrace...1

Thus the role of poetry during the Condominium period could
be summarized as follows:

1. It had informed, enlightened and helped the public to
develop a high level of national consciousness. It had fought
against and discouraged social evils like tribalism and other
bad customs and had encouraged female education and voluntary
efforts in education (National Schools). Before independence
its role in mobilising the Sudanese people against colonialism
was very significant. After independence it continued to work
for national and African unity and the development of the
country and for the African continent economically, politically,
socially and culturally. For these reasons it is highly
imbued with national sentiments and colour, putting high values
on indigenous customs and traditions and, sometimes, over-
emphasizing them.

2. Some charge poetry with sustaining an ossified
"Sudanese culture" unsuitable for modern times. This may be
true. But it is also true that no people subjected to
centuries of colonialism can claim a lively and dynamic culture
which they can call their own. In Marp's words:

A community which is deprived of its political liberty
has great difficulties in recreating an image of its
past. It has just as many difficulties if its prospects
for the future and its impulses towards other peoples are not/

not protected by the political sovereign, both in style and of their original expression, and the choice of their meaning ...".

3. Thirdly, if the Sudanese tried to "resist" other cultures, it was in order to reinforce their own character which is deeply rooted in Afro-Arab culture, Islamic religion and past glories. A heritage which poetry, rightly or wrongly, has revived, enriched and transmitted to future generations.

4. Fourthly and finally, in this chapter 'education' is interpreted in its broad sense to mean inducing people to accept and help bring about change and how poetry helped in this.

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CHAPTER THREE
VISUAL ART EDUCATION

Visual art education got off to a very slow start. It was not until the late thirties that the Education Department realized its importance, and even then, it was not introduced in the school curricula until the early forties. Before these dates art had been an out-of-school activity organized by art societies. The latter's role is significant. If not for them, nobody would have discovered the existence of a native talent for such a refined preoccupation. A report on an art society from 1933 has this to say:

It is gratifying to record that considerable aptitude for paintwork has been displayed. Individual progress has been handicapped by the fact that many of the members belong to other societies as well, which make calls upon their time and labour and thus divide their attention. The fact that some of the boys are occupying themselves with three or more branches of Fine Arts (Drama, Music, Poetry, Literature) at one and the same time proves that the aesthetic sense is not lacking...

Neither was enthusiasm lacking to join the Art Society. Another report adds this: "There are more applicants than can be admitted..."  

In 1936 a handwork officer, Jean Pierre Greenlaw, was appointed and attached to the Elementary Teacher Training College at Bakht el Fada. That year was a landmark in art education and art appreciation in the Sudan. It was due to the single-minded determination of Greenlaw, in spite of the immense!

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2. G.M.C. "Art Society", in Reports and Accounts (December, 1934), p.27.
immense problems he faced and the obstacles put in his way, that visual art education had been introduced, implemented and developed in the schools of the Sudan. Of Greenlaw, it has been said: 'On arrival, he turned with unflagging enthusiasm to the encouragement of painting and drawing amongst our adolescent school boys.' Some of his colleagues had their doubts about the value of art education and, therefore, tried to dissuade him. Others were disgusted by his efforts. V.L. Griffiths, the Principal of the Teacher Training College, describes the reaction of some of his staff as follows:

A disgusted critic of our teaching art told us we were doing harm. We were distracting people's attention from the first need of the Sudan, which was to work hard and achieve an adequate standard of living. Civilization, according to his view, could only come after achieving a fair amount of wealth because almost all civilized activities - books, drama, painting, music - cost money and time.

Greenlaw himself sometimes had his moments of doubt as to whether the Fine Arts would ever "take on" in the Sudan. He observed as follows on the place of the Graphic Arts in the Sudan:

While it was impossible to say whether drawing, painting, sculpture, etc. would ever "take on" as arts in the Sudan, the evidence for and against seemed to indicate that it was quite possible that they would not, at any rate, be the country's main mode of expression. Climate, economics, historical and religious traditions having found literature and poetry better suited to their needs.

However, deeply aware of the value of art as an integral part,

2. Ibid., p.105.
part of education, he continued:

While drawing, painting and carving, might never take a very high place in a future Sudanese Culture, it was thought that the educational value of these occupations and their pure utility value (for illustrative and propaganda purposes) justified their being taught...

Fine Arts as well as the Applied Arts (Handwork), in his opinion, would reach a high degree of respectability if they were attached to:

1. Literature and book craft.
2. Poetry recitation, the stage and music.
3. Utilization and applied arts such as pottery, weaving, metalwork, leatherwork and carpentry.
4. Architecture and interior decoration...

From the foregoing it seems that Greenlaw was not always able to get his ideas accepted, and, probably this was one of the reasons why he had to start with the purely Applied Arts or what the Department of Education had called Handicrafts. His very first efforts in this field, however, were directed towards his student—teacher trainees for whom he had drawn up a tentative syllabus, by means of which they could in the future achieve the following:

1. To inculcate an appreciation of beauty and educate taste for colour and design.
2. To provide crafts which will be of use to the boy and which he will be able to continue as a hobby later, should he so desire.
3. To make him "handy" and able to avoid waste and expense by odd repairs on the theme "a stitch in time saves nine".
4. Give him enough knowledge of certain craft techniques to be able to give instructions to an osta (artisan).
5. To enable him design or plan in common materials ranging from leather and woodwork to brick and mortar.
6. To assist him in other subjects by being able to construct models connected with them and encourage resourcefulness or ability to make do with odd materials.

Here:

1. ibid.
2. ibid.
3. ibid., p. 65.
Here one should find it difficult not to ask why a distinction had to be drawn between the Fine and Applied Arts. After all, drawing, design and colour are as basic factors in the one as they are in the other. Overemphasis, on the other hand, on handwork was unfortunate, because the latter was associated in the pupils' minds with the occupations of the lowly paid and uneducated; a factor which made pupils shy away from art lessons. Even when they attended an art lesson their participation in it must have been a passive one.

Furthermore, Handicrafts in Griffith's words:

Not only did crafts require more patience and a slowly acquired skill before one could reach a pleasing standard, but crafts were associated in the minds of the pupils and their parents with existing carpenters, potters, tinsmiths, and blacksmiths, all of whom were lowly paid, and most of whom were quite uneducated. Bookbinding was, perhaps, an exception because of its association with the Arabic language and decorative calligraphy...¹

The nationalists, who were very unhappy with British educational policy in general, were also not satisfied with the provision for art education in schools. In their famous Memorandum to the Civil Secretary in 1939, the Graduate Congress expressed the following view on art and literature in school:

Experience in intermediate schools and the College has shown that there is great aptitude for Fine Arts and Literature. We therefore trust that more attention be given to it. We suggest that the Education Department provide staff for developing and directing natural aptitude for poetry, writing, painting and music. It is important that the teachers be well qualified for this work and we hope the possibility of introducing these subjects into schools' syllabuses will be considered.²

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¹ Griffiths, V.J. op. cit., p.106.
² Beshir, M.O. "Graduates Note on Education", Educational Development in the Sudan (Appendix V), p.369.
Caught between the cross fire of suspicious and unsympathetic superiors and the pressure and criticism of the nationalists, Greenlaw never lost heart. With the greatest determination he went on working, and as he puts it:

I laboured for eight years to insert art education into the official curriculum that would start with the six year olds and go on up through elementary school ages...

This trudged along in a desultory fashion for a while, but it finally caught on and still persists. Art is taught in lower schools all over the Sudan...

But laying the groundwork for art education was only the first step. If art was really to catch on, its image should be enhanced and prestige for it should be created and reinforced. Towards the achievement of this end Greenlaw took two very important steps. Firstly, he sent some of his students for further study courses in art to Egypt and Britain; and secondly, he tried to associate art with a respectable institution of higher learning. By 1945 Gordon Memorial College had reached academic standing and therefore could provide an ideal place with which to associate art. He wanted a School of Design to be created and added to the already existing schools in the G.M.C. But it seems that not all the Council members of the College were convinced that art was a discipline worthy of their College. On the General Note on the School of Design, Greenlaw says:

Meanwhile the formation of a School of Design for the Sudan under the aegis of the Gordon College was being discussed by the Council and was approved with a slender majority at the meeting in May 1946...

Thus:


2. Board of the Study of the School of Design (G.M.C., First Meeting Agenda, Appendix I), p.1.
Thus the School of Design was finally opened in September 1947 with five students and two British teachers. The aims of the School were outlined as follows:

Thus the school was originally conceived to train art teachers yet presenting the case for a school of this kind to the Council, it was stated that its ultimate aim was to develop the taste for beauty of the educated Sudanese and especially in buildings and the objects of daily use in house and home.²

Architecture, mother of all arts and crafts, became the main subject around which other subjects were grouped. However, it was not the aim of the school to train architects:

While architecture was thus to be a main item in the curriculum, it was not the aim of the School, as at present constituted, to produce Architects in the modern sense of the word but it might teach enough about elements of simple brick and stone construction, architectural composition and its historical background, to produce young men able to appreciate and influence the character of the buildings around them.³

It was also hoped that the School might produce competent young men for careers in the following:

1. Book illustration and production.
2. Publicity, Poster work and Commercial Art.
3. Pottery.

Toward the achievement of these aims a three-year course was introduced which comprised such subjects as:

1. Drawing, Painting, Design and Composition.
4. Lettering in Arabic and Latin characters.
5. Architectural drawing.
6. Pottery.
7. Poster work and Layout.

Greenlaw's/

1. ibid.
2. ibid., pp.1–2.
3. ibid., p.3.
4. ibid., p.8.
Greenlaw's preoccupation with architecture and architectural design was very great. He believed that nothing could mould the taste of the Sudanese better than architecture. It was not beneficial only to art students but could also further the education of local builders and masons. In architecture he saw:

An immense scope for the training of the local masons and builders to make the most of their very considerable skills in manipulation of their own local earth and stone. 1

A graduate architect with wide experience of arts and crafts auxiliary to his own, on the other hand, could be:

A great employer of local talent and in many cases himself a designer or part-designer of the materials he employs in his interiors. He can even employ painters or find opportunities for independent painters to exercise their talent. He can be an interior designer in fact and such work, with a second background of traditional culture, should form a part of every builder's training. 2

Not always had Greenlaw's interest in architecture been purely aesthetic and utilitarian. A sense of guilt must also have driven him to insist on teaching it. He says:

There is no career comparable in efficiency and power in moulding the taste of a young country like the Sudan, as that of an architect and it is significant and indicative of the value with which we have to contend, that after fifty years in this country we have not produced a single Sudanese architect. 3

But there were those who opposed this view on the ground that the training and employment of architects was expensive. Greenlaw conceived the whole idea of architecture and architectural design, and, in fact, the whole idea behind the School of Design/

1. ibid., p.3.
2. ibid., p.4.
3. ibid., p.3.
Design, as a return to native traditions, for which he had great respect. Furthermore, he adds:

I thought of art as something very much bigger than painting and sculpture. I considered the Islamic non-representational art in the Sudan to be pure design. This is seen in the mud buildings, and the applied art with hieratic symbolic patterns of great complexity and put on everything. This design in daily living seemed to have been utterly ignored in the teaching of art in African schools. I wanted to see a rediscovery and a rebirth of the basic principles of all art - which seemed possible in the Sudan.¹

Not all his ideas were accepted during his stay in the Sudan, but most of them were later applied successfully by his students. Before he finally left the Sudan in 1951, several of his former students had returned as accomplished artists from abroad and two or three of them had joined the staff of the School of Design. That same year the School of Design was removed from the C.M.C. to the Khartoum Technical Institute. With the return of more trained and qualified Sudanese artists from England in 1957, the School became subsequently known as the School of Fine and Applied Art awarding its own diploma. Because of this the School was put under the complete supervision of the Ministry of Education, its main function becoming the production of art teachers for secondary schools. It continued to do so until its curriculum was extended and the length of the diploma course was extended from three to four years. The School of Fine and Applied Arts outlined its aims as follows:

The

¹ Brown, op. cit., p.105.
The aim of the School, besides the development of artistic taste in general and the provision for art teachers, is to train designers in the first place to cope with the growing need of industry, and share in the development schemes of the country. Moreover, the School acts as a passage through which talented students can push their way to becoming freelance artists.

To realise these objectives a four year course, the first year being fundamental followed by three years of specialization, is offered in the following subjects:

1. Painting and Drawing.
2. Graphic Design.
4. Textile Design.
5. Calligraphy.
6. Pottery.
8. Photography.

In 1963, the Ministry of Education invited a commission from the United Kingdom to appraise the School of Fine and Applied Arts and to suggest ways and means for developing it. The commission was expected to comment generally on the subject of art in the Sudan. Members of the commission were the following:


On the general quality of work done by the School, the commission thought that:

This seemed to all of us to be of a high standard. Inevitably this standard varied to some extent as between the different departments, but we found such variation to be marginal and due more to the inadequacies/

1. A Note on the School of Fine and Applied Art (Appendix II), p.3.
inadequacies of the accommodation than quality of teaching.¹

The quality of teaching appeared to them to be:

High in terms of intellectual content, technical experience, imagination, and, not least, the plain ability to teach effectively.²

However, the commission was not altogether satisfied with the condition’s under which the staff worked; the latter worked six days a week. The commission advised against this because:

It would leave no time for a teacher to carry on with his own work and would effectively prevent him from remaining an artist himself and putting his talent at the service of his country. Lack of opportunity to practise as an artist or designer must in turn reduce his inspiration as a teacher and lead to conventional standards and emotional drought.³

The commission was dismayed by the salaries of the staff which:

Appeared to us insufficient, to pay little or no more regard to the experience and reputation of the individual and to be unjustifiably inferior to those obtaining in the University (Khartoum).⁴

To the commission the staff of the School appeared to suffer under a sense of grievance caused by the lack of recognition and regard for the fact of their having spent three or four years in the United Kingdom, and having gained high awards and qualifications. The commission went on to say:

There can be little doubt that many of these artists would make a better living and, what is more important, secure greater recognition for their work, in Europe or the U.S.A., and if one were to make the attempt others might soon follow. On a long view this might be valuable for the cultural reputation of the country but the'
the immediate effect upon the School could be disastrous.

The commission, therefore, recommended an appropriate adjustment of salaries since this would relieve that "sense of inferiority under which they appear to labour." Finally the commission advised that the following steps should be taken for present and future development of the school.

1. That the School cannot expand and develop in its present premises with the K.T.I.
2. A new building for an autonomous school is essential.
3. Special attention should be given to the graphic and industrial subjects connected with the development of the country in general...

After receiving Sir Robin Darwin's Report in 1964, and after prolonged discussion on the future administrative control and organisation of the School, a Ministerial Committee recommended the following:

The Committee has recommended and approved the secession of the School from the K.T.I. and its independence from it, with its own council, and its own separate independent entity that would attract the interest of the general public to its aim and message. This would also strengthen its academic and technical connections with other Schools, and Colleges and Institutions, and would increase assistance to its sister African countries.

It also stressed the importance of new buildings, halls, studies, etc., that would furnish opportunity for progress and would increase the equipment necessary for progress and development.

Subsequently the name of the School was changed into the College of Fine and Applied Art. Preparations are now being made to elect a governing body and to build a spacious and more functional premises.

To/

1. ibid., p.24.
2. ibid., p.25.
4. ibid., p.4.
To summarise, then, it is possible to conclude that art education during and after the Condominium has been a product of many forces operating either for or against its development. Some of the latter can be listed as follows:

I. The distinction drawn between Fine and Applied Arts, and the emphasis placed on the latter at the very beginning, has been unfortunate. Handicrafts, as was mentioned earlier, were associated in the minds of the pupils and of their parents with occupations of a lowly-paid and uneducated nature, a fact which made students shy away from them. Greenlaw, however, aware of the effect which they could have on native crafts and industries, and the contribution which they could make to them, deliberately insisted on a Handwork Programme, which he defended in these terms:

Handwork, in schools, also aims at laying a firm foundation of manual ability and inventiveness for those children who will later become the country's craftsmen and artisans ... These qualities are particularly necessary if the native industries in the Sudan are to survive, for unless the craftsman keeps pace with the changing customs which the Western civilization is bringing into the country, and adapts his crafts to meet new articles, his trade will gradually disappear.  

How far Greenlaw's predictions are correct will be discussed in a later chapter: it should, however, be pointed out here that he must have forgotten that the educational policy had been geared towards the production of clerks and junior administrators, and that, at that particular time, a Sudanese with elementary school education automatically thought of himself as one of the 'educated'/

"educated" and therefore preferred a white-collar job to a craft.

II. A little later on, as education was extended and developed, it became extremely selective and was geared towards the passing of examinations which were competitive; 'academic' subjects such as History, English, Arabic, Religious Knowledge, Geography and Arithmetic, but not art, had to be passed, and failure in these meant that the chance of progressing to a higher school or stage was nil. Art was either not taught at all in an intermediate school (11-15 age group) or when taught was usually frowned upon by some of the teachers and most of the parents. For a child to join one of the three secondary schools which catered for the whole country, he had to concentrate his efforts on academic subjects and not 'waste' valuable time on art. Inhibition and discouragement at this stage is disastrous, because:

Children who are inhibited in their creative expression by dogmatic rules tend to lose confidence in their own original power of artistic creation and so many reach adult life with their creativeness warped or destroyed.

III. There was a very considerable difficulty in attracting students to art as a career. Lack of government or private patronage, on the one hand, and the non-existence of industry or commerce, in which an artist could look for opportunities, on the other, made art teaching the only career open to a talented young man.

IV. /

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IV. Because of its highly abstract nature and because its conceptions and the conception of its uses are remote from the 'public eye', art has been a peripheral interest in schools. Efforts to produce more doctors, engineers, and scientists resulted in art being less associated with high social status and individual achievement. Furthermore, even where students genuinely wanted to study art and to make it their career, they were always at a disadvantage when compared with other students: The art student in this country is at a disadvantage compared to, say, the medical or agricultural student for in these branches the country is relatively well-provided with both equipment, staff and examples of practice. In art however the country has but one museum, one school of art, only three or four art teachers, and hardly any craftsmen except 'dying' native ones...

V. The lack of attractiveness of art as a career and a subsequent lack of qualified applicants for the School of Design, forced the education authorities to supplement recruitment from among the highly talented of the elementary school teachers and from secondary school (junior high school) boys who were talented but who had no General School Certificate. When the latter graduated they were usually employed at salaries considerably less than those offered to other college graduates. Some had no alternative but to accept: the majority, however, took other jobs and gave up art completely. This discrimination continued for quite some time. Indeed, it so happened several times that artists with paper qualifications not only equal to but far better than those of other university graduates were submitted to the humiliation of being employed as if they had none?

2. Data obtained from communications with most of the graduates of the School of Design.
none. This is no longer so, but, because the situation did exist in the past, some of the best talents in the country are now abroad; worse still, none of them want to return to the Sudan.

Even today, a candidate for the School of Fine and Applied Art must have obtained the Sudan G.C.E. with a distinction in art; this is a must, because the education authorities want to make art 'respectable' by providing university-equivalent qualification. Lack of the G.C.E. has deterred a great number of potentially good students; and, although it has not been proved yet that there is a positive relationship between having the G.C.E. or possessing the ability to pass examinations, and being artistically creative, experience has shown that many talented students with no G.C.E. had turned out to be brilliant artists and won places in highly respected academies and art colleges. The Darwin Report reflects this fact by advising that provision be made for the acceptance of students with exceptional artistic gifts who may be more backward in other subjects, because:

Good artists are always intelligent, but when they are young they do not always lend themselves readily to measurement by the conventional criteria of academic achievement. Sometimes they are so preoccupied with the observation of external phenomena and with tactile and almost sensual appreciation of their surroundings, that their power of intellectual analysis may remain dormant longer than is the case with ordinary children.  

VI/

1. This information is the result of personal communication with Sudanese artists in the U.K., U.S.A. and Sweden.
2. Research is being carried out on this relationship now.
VI. Art had not been added to the list of approved subjects for admission to the University of Khartoum before 1965. This fact speaks for itself and needs no elaboration.

VII. Finally, a great proportion of the inhabitants of the Sudan, if they are not nomads themselves, are descended from nomads, and are still in the process of settlement: they are, in other words, wanderers spiritually, physically and aesthetically, with their own poetry, weaving and jewellery, and it will take time before they begin to appreciate and use painting, sculpture and architecture.

Forces which have definitely contributed to the development of visual art education and appreciation are summarised as follows:

I. It is no exaggeration to say that the introduction, implementation, and development, of visual art education in the Sudan had been achieved through the single-minded determination of Greenlaw. It had been through the single-handed efforts of this man, more than anyone else, that the organized study and appreciation of sculpture, painting, and graphic design, was begun in the country.

II. Egyptian radio, press, cinema, and theatre, which have a wide influence, are greatly responsible for the softening of Sudanese attitudes towards art. Egyptian theatre groups have visited the country for almost a century, Egyptian films are played every day, and exhibitions are frequently shown. Egyptian magazines are very well illustrated. Some of the most beautiful landscapes and portraits are reproduced in colour/
colour. But, most important of all were the Quranic verses written in a very impressive Arab calligraphy (Pis. 15 & 16), and cheap coloured prints depicting Muslim and Christian holy men and subjects of a similar nature, which are much acquired by the people. The latter are important because, firstly, the fact that simple folk bought them and hung them in their households (they still do) meant that the taboo of images and representation had been broken and the picture as such became accepted; and, secondly, because although these pictures were sketchy and faulty in drawing and perspective, ugly in colour and design, most of our prominent artists learnt the rudiments of drawing and painting from copying them. (Pis. 17, 18, 19).

III. Thirdly, there has always been a very great admiration of, and respect for, purely abstract patterns and design in the Sudan. As early as the Khalwa (Quranic School) children learn to decorate the margins of their wooden tablets with beautiful geometric patterns and shapes. This is called Ash Sharafa, and is usually done after a boy successfully completes a part of the Quran. Adults have their prayer manuscripts which are also very beautifully handwritten and illuminated with rhythmic geometrical patterns in bright colours.

IV. Fourthly, and finally, the landscapes and nudes of the pioneer primitive painters Ali Osman, Ibrahim Alla Gabo and Ciha, contributed very much to art education and appreciation in the Sudan, especially among the masses. There is no coffee shop or restaurant, and many private houses, where works of these artists are not seen. They are much more well-known and popular than the/
the academically trained artists, their popularity arising from the fact that their work is 'comprehensible' to the uninitiated, and also because of the reclining Sudanese women (Venuses) that they paint. (Pls. 20, 21, 22, 23). These paintings are thought of by the masses as the epitome of female form and feminine beauty, the women usually portrayed lying in bed, very soft in flesh, provocative in every curve and contour of the body, and displaying erotic appeal and wantoness.
CHAPTER FOUR
SOME YOUNG SUDANESE ARTISTS

Ibrahim Mohamad El Salahi

In the previous chapters it was made evident that art education and appreciation in the Sudan began amidst conditions which were far from conducive to their systematic and speedy development. Successive periods of invasions and subjugation to foreign powers in the past had made it extremely difficult for a long, uninterrupted, and purely indigenous culture tradition or a national style to develop. During and after the Condominium era, the country was confronted with all kinds of economic, social and political problems urgently requiring solutions, and the people have been too busy trying to achieve some material wealth and a degree of modern civilisation to pay much attention to the fine arts. In other words, the majority of the population lived at subsistence level, had very little leisure, and obviously could not afford to cultivate the arts. A very small minority of the present-day intelligentsia developed a favourable attitude to and interest in the arts, but the great majority of this latter body is as indifferent as the rest of the population. Furthermore, because of the rich and deeply-rooted oral and literary tradition, the educated are much more word-conscious than image-conscious, more verbal-minded than visual-minded. Government patronage is very limited; private patronage is insignificant, indeed almost non-existent. There is, today, one school of fine and applied arts but no gallery or museum of modern art. Yet, in spite of this apparent aesthetic/
aesthetic frustration, the Sudan is not an intellectual desert as far as the visual arts are concerned. It is, indeed, no exaggeration to say that today, in Khartoum more than in any other African capital, there is a group of highly-talented and original artists and a very lively movement in the visual arts, which we can call the Khartoum school.

This is not a school or an art movement in the European sense of the word, in that it is not equipped with a programme and a theory. It came into being in the late fifties as a result of the dilemma which faced some of the Sudanese artists after their return from England where they had acquired solid training in the techniques and innovations of classical and modern European art. They felt that what they had learnt in England was valuable, but at the same time they knew that they had assimilated artistic ideas, experiences, and experiments which were foreign to them, and which imprisoned their own artistic expression. In other words, they - or the majority of them - felt that they were so much under the influence of European art as to lose their own national identity. The most crucial question to them, therefore, was how to liberate themselves and thereby their art. Within this body there were three main groups, each seeking a solution to the problem, and each reacting differently - indeed, in some cases, the reaction varied from one artist to another within the same group. But whatever the reaction was, whichever group an artist favoured or method to liberate himself and his art he adopted, all these artists were not only determined to create a new Sudanese art, but to create a Sudanese audience for it as well. In other words/
words, artists, through speech, discussions or radio and television, articles in newspapers and magazines and, most important of all, through regular exhibitions of their work in addition to evening classes in art appreciation and practical lessons in painting, sculpture, pottery, graphic design, photography, textile design and calligraphy, endeavour to educate and develop a greater understanding for the arts among the adult population of the country. This role as pioneers and educators of a nation makes it necessary to discuss briefly each group and some of the artists who are actually engaged in adult art teaching at length.

The first and most naive group consisted of artists who thought that they could easily rid themselves from the influence of European art by dealing mainly with familiar subjects from the Sudan, such as realistic and naturalistic landscapes, portraits of Sudanese notables, and other similar themes from everyday life. There was definitely nothing competent or original about this particular group.

To the second group, the lack of a continuous local tradition to draw on, on the one hand, and a belief in the universality of modern art on the other, meant embracing Western art completely. Their having lived and studied in Europe has conditioned their vision and artistic statements to the extent of believing that even if a continuous local tradition existed, it would neither be adequate nor good enough to help them express their feelings and modern outlook. Their work, therefore, differs in no way from contemporary European painting, sculpture, or graphics. (Pls. 25 & 26).
The third and most important group consists of the very few pioneers who neither totally accepted nor rejected European art. Their solution was to try to create a meaningful synthesis of their own traditions and the European ones so as to form a contemporary but distinctly national art. Unlike the former group of artists who believed in the universality of art, this third group favoured individuality and some ethnic identity. As a solution, therefore, they had to give up using and relying on western tradition and start exploring their past and present history so as to discover the values peculiar to their own society. The leader and guiding spirit of this movement was - and still is - a painter, Ibrahim Mohammad el Salahi. Salahi played, and continues to play, the most important role in the history of the Khartoum school or contemporary art in the Sudan. Through his own work and teaching he is credited more than any other Sudanese artist with opening the eyes of many contemporary Sudanese artists to values existing in their own society, though each of these in the end followed a course of his own. This undoubtedly makes Salahi an artist of artists, and an educator of educators. It may, therefore, be useful to discuss him at length.

Salahi was born in Omdurman in 1930. His father taught children the Quran in the daytime and organised study circles on religious matters for adults in the evenings. One evening every week the participants in the study circle, accompanied by drums and other musical instruments, would chant religious hymns and sing spiritual songs in praise of God, in honour of the Prophet or a saint or the leader of the religious order to which they/
they belonged. This developed in Salahé a great passion for Sufi orders and Sufi rituals. As a child he never missed taking part in them, and he still does. All this experience later became embodied in themes which inspired and enriched his drawings and painting.

As a secondary school student he wanted to be a doctor, then later on an architect and started a course by correspondence, but he found studying in this manner very exacting since it demanded considerable training in mathematics and details of structural engineering, and eventually he gave it up. On leaving his secondary school, he joined the School of Design in Gordon Memorial College to study painting where he stayed for three years during which he proved himself to be exceptionally talented. Mr Greenlaw thought highly of him and described him as "a youth of prodigious skill in drawing."

After teaching art in secondary schools for some time he was sent to London to the Slade School of Art in order to further his education by mastering the techniques of European art. He stayed at the Slade for three years during which he neither accepted nor rejected all that was offered to him. His attitude was reserved, almost that of an observer. He followed attentively everything that was taking place, but he never participated in any movement or joined any groups. He valued the techniques he learned in London, but remained emotionally unmoved by them. In other words, his unique temperament began to reveal itself and his individuality to take shape. He felt he was in a position/  

position to choose consciously what he thought was useful for his personal expression and to reject anything else. In general he found it extremely difficult to work according to Western canons of painting and drawing: he rejected perspective and the law of chiaroscuro, and, as he puts it:

I worked. I had to. I was sent to London for that. But as I was carrying out a purely intellectual research, I experienced a physical barrier, a violent headache, when for example I had to adapt a three-dimensional object to a two-dimensional surface like the canvas.

After distinguishing himself in an art which he considered conventional but necessary, and for which he received a first class diploma, he returned to the Sudan in 1957 and took a job as a lecturer in painting at the School of Fine and Applied Arts. In his first two years as teacher he was neither happy with what he taught nor with his own painting. The latter consisted of academic portraits, landscapes and still life works. They were, according to Ulli Beier, "competent, but not very original and there was certainly nothing African about them." Salahı hated those first two years not only because he could not paint anything original but also because he was "obliged to teach the students artificial knowledge and in so doing, the imitation of a culture that does not correspond with ours in any way, always tormented me more."

In desperation he resigned and took a job in the Eastern Region of Saudi Arabia. Unhappy with life in the latter and unable/

unable to find what he was looking for, he returned to the Sudan to his old post. The next year (1959) he accompanied an official Sudanese delegation to China. The greatest experience of that journey for Salahi was his rediscovery of Chinese art. He had previously seen some Chinese landscapes and calligraphy in London museums and galleries which had always impressed him. But in their natural geographical and traditional setting they were something different altogether. He was overwhelmed by the Asiatic tradition, its originality, warmth, and continuity – qualities which he had never encountered in modern European art. Full of admiration for the former, and critical of the latter, he drew the following comparison between the two traditions:

The technique although perfect does not kill the sentiment. It remains constantly at the service of the emotion. Whereas in western art there is a sort of compromise and a crude light which tires me. You see, Western art does not help me in any way to strike the chord that should be struck.

Discovering Chinese art was very decisive in Salahi's evolution as an artist. He returned from China a new man, rescued from his past sufferings and uncertainties about his ability to create and determined to paint themes inspired by his country's own traditions. While most of his contemporaries tended to denigrate or to deny the existence of local tradition, Salahi, on the other hand, was not afraid to look for it, to rediscover it and to develop it and weave it into something new and vital.

In/

In order to uncover it, he turned from painting to the study of the most indigenous of Sudanese arts, namely ancient and modern pottery, Arabic calligraphy, the decorative patterns found in the making of such crafts as baskets, mats, and food covers, and the geometric coloured patterns made by children in the Quranic school on the margins of their wooden tablets.

Letting himself be guided by their abstract qualities and the rhythm in their composition, by his artistic vision and still further by a mystical instinct—neither copying nor mechanically repeating their formulas but using them as a point of departure, as a means to free himself, he discovered the form of a unique and personal expression.

Salahi's first drawings were merely decorative treatments on Arabic alphabet and verses from the Quran and Arabic poetry (Pls. 26 & 27). Later, the alphabets and the abstract patterns were gradually transformed into the figurative images which constitute the bulk of his work today. His drawings are surprising.

Salahi in letter to the author describes this as follows:

Ever since the days of Al Khalwa I have always kept my eye, I remember, on the letter, the bone of the letter and the space between one letter and the other together with the space contained within the letter. Also keeping an eye on open shapes and closed shapes. Shapes that suggest continuity and those which break off and form an identity of their own. All letter forms as you well know have basically originated from human forms or fragments of human form in most cases. And when I joined the Slade School and finally decided to take calligraphy as a subsidiary subject, I had spent most of my days in regard to times allowed to that subject, at either the British Museum or the Victoria and Albert Museum in London. I got so much absorbed in digging up hieroglyphic forms, Round Hand, Uncials, Half Uncials, Gothic, Italics and their Arabic equivalent in Nashi, Diwani, Piri, Thulth, Kita and Kufi. The more I looked into them, by grouping them, breaking them and stripping them to the bone, then reshaping them, the more their human element and components became more and more obvious. There were times when whole figures appeared side by side with bare letters that bear meaning or no meaning at all. The meaning was the relationship that exists between them or inspired by them. Gradually the letter disappeared and the image of the figure bloomed in full dominance.

surprising in the strangeness of the subject of their themes, the acuteness of the expression on the faces of the figures depicted and a simplicity and nervousness of contour. Whether one considers drawings like 'Dream' or 'Poor Women carry empty Baskets' or 'Madonna and Child', 'The Crucifixion' or 'Face No. 2', Salahi shows himself to be an original artist and a draughtsman of great calibre (Pls. 26, 29, 30, 31, 32). With the exception of numbers 30 and 31, all these drawings represent commonplace people with neither social position nor attractive physical appearance. Stripping them to the bones by simplifying their form, Salahi gives their silhouette movement and power, creating beauty out of banality. One is amazed by the sureness of his hand. It is true that his line is nervous, but there is no groping, no working over, and no alterations. Ulli Beier, one of the few art critics in Africa and one of the very first to recognise Salahi's creative talent, said the following about Salahi's drawings:

And here we must remark immediately one important element in Salahi's work. The traditional formal elements he has used are in themselves aesthetic and rigid. Salahi's line on the other hand is extremely sensitive, it moves along nervously, tenderly and its movement is highly expressive of the artist's personality. Salahi's line has a life and expression of its own which is quite separate from its representational function.

Salahi's paintings on the other hand are something out of this world. They perplex, disturb, and command immediate attention. In technique one finds them confusing because they vary from the rich in paint to the almost transparent, from ones/

ones where the subject depicted dominates the canvas to others where only the paint and colour are evident. All, however, carry the unmistakable mark and personal touch of the artist. The subjects of his paintings not only solicit and grip the spectator, but also attempt to make him react and succeed in doing so. Salahi's canvases are covered with naked bodies of human beings, beasts, birds, and strange places. These are sometimes very severe and give the impression of a fantastic dream world or a hallucinatory vision of passive people, beasts, angels and demons, who at other times can also be as ferocious as passive. If one considers 'Victory of the Truth' or 'Man and a Woman' or 'Secrets of Life and Death' (Pls. 33, 34, 35), one discovers grandeur and solemnity; the grandeur, immobility, passivity and the serene gravity of ancient Egyptian-influenced Sudanese sculpture or of the Sudanese Byzantine frescoes for that matter. On closer examination, however, one discovers that Salahi's forms are neither static nor passive. On the contrary, their apparent external immobility increases their inner vitality. The vitality and movement of the stretched hands, the piercing power of the gaze which looks at you and through you, and the mouths rounded for cries that might come at any time - all these become apparent.

The mythological quality of Salahi's paintings was described by Ulli Beier in the following terms:

His figures seem to be a mixture of Gods, human beings, animals and plants. In his work there is no dividing line between the living and the dead. There is a sense of unity of creation. Much of his work represents human suffering and the emotion is always sublimated to a symbolical plane.¹

¹. Beier, Black Orpheus p.49.
Salahi himself when asked about the way he works or the meaning of his paintings would say that he could not explain either. He says that he begins to paint without any pre-conceived ideas and without even having the least notion of what is going to appear on the canvas. In other words, he acts as an intermediary between the depth of his subconscious and the canvas. This is how he describes the way he works:

I feel when I am working certain words come to me. I usually feel nervous, almost like a chicken trying to lay an egg, when I have an idea. And then suddenly I have words that come to me; then I start chasing them, I start repeating them, humming, and then sometimes some of them appear in work itself. I find I have done them without realising it. Their meaning is prayer mostly. Some of it is poetry; some of it is directly from the Koran, and some of it is just things that come into my head which have no meaning at all, just words put together. And they seem to come through me and appear on the canvas.1

Salahi claims that images 'loom up' and form themselves, indicating the colour to be used. He chooses nothing, he just executes.

The manner in which Salahi explains his working, and the fantastic and dream-like quality of his paintings themselves, where the natural mixes freely with the supernatural, led many of his critics to claim that his images were influenced by Paul Klee and/or the Senfu funeral masks of the Ivory Coast. Ulli Beier, on the other hand, believes that whatever similarities may exist between Paul Klee or the African masks and Salahi's painting "are purely superficial", and that Salahi's work is "so highly original in its overall expression and composition." 2

Yet/

2. Beier, Black Orpheus p.49.
Yet Beier himself also has his doubts as to the existence of a Sudanese tradition or an indigenous source of inspiration for the artist:

Looking at Salehi’s work one would guess that a rich African artistic tradition had here (in Khartoum) found a modern interpretation and transformation. Yet the tradition that one feels so strongly in this work is absent in the Sudan and the artist has had to descend into his own soul to produce this rich and profuse imagery.

Beier, a scholar and prolific critic of contemporary African art, is neither wrong nor right in his assessment of the artistic tradition in the Sudan. His criticism of Salehi’s work is excellent but he is definitely not familiar with, or knowledgeable about, the Sudan and its history, its people, and social and artistic traditions. While one agrees that the Sudan, unlike other African countries, may well have had no continuous tradition in carving, sculpture, or painting (which, thanks to the British, was introduced as an organised educational activity some four decades ago), one cannot agree with the allegation that the Sudan is without artistic tradition or that artistic traditions were totally absent. They may have been meagre, obscure, and sublimated many a time, but they have always existed – never absent but continuous, like all arts. As Professor Talbot Rice puts it so well:

One of the most striking aspects of art is, in fact, its continuity. It may see periods of greater energy or greater freshness: it may go through long ages of obscurity – but it is always there; it never for one moment ceases to exist. Always something is handed down from the past, to be developed and worked upon in the present, and in turn to be passed on to the future.

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1. ibid.
Sudan has had an artistic tradition that is not only seen in the Meroitic art, the ruins of the Byzantine churches, in Arabic calligraphy and the decorations and patterns on Sudanese pottery and handicrafts, but also in murals and frescoes that are not absent from a single house in the present-day Wadi Halfa (Pls. 36, 37, 38). Most important of all, it has a tradition that is handed down and perpetuated in the form of the colourful clothes that a man wears on the three most important occasions in his life: birth, marriage, and death.

A second source of inspiration for Salahi's work could easily be traced back to his childhood memories and adventures. It seems that, as will be shown later, every emotion and feeling which Salahi had experienced as a child, was stored within his memory, and later fully utilised in his work as an adult.

The third and by far the most important source of inspiration to which much of his work owes its origin is the mystical world of Sufism. During his childhood and youth and now as an adult, Salahi never relinquished a deep love and even awe for Sufi Orders and Sufi rituals. But in order to establish both the influence and the place of Sufism in his work, it will be necessary to give a brief outline of Sufism in the Sudan.

As mentioned earlier, in the first chapter of this study, the role played by the Religious Orders in the process of Islamisation and Arabisation was very great. Mention has also been made of the fact that Religious Orders supplemented formalistic observance of orthodox Islamic practices by certain easier practices aimed at Sufism or Islamic mysticism, and that these had been the basis of popular education. Religious Orders and/
and their practices and rituals have permeated life in the Sudan to the extent that, for the greater part of the population, knowledge of God became very mystical, i.e., non-intellectual and mostly identified with Sufi Orders, practices, and leaders. This is described by Trimmingham:

They are turned to ritual prayer as a religious duty, but express their inner yearning in dhiker exercises; for they are a race of emotional believers. They can never be regarded as orthodox, their orthodoxy being chiefly a question of trite phrases. Magic sways them more than formal prayer. Their leaders are the Bekis and Shaikhs of the religious orders for whom they have a superstitious veneration. Their religious ideas are based on the wildest possible stories derived from the teaching of the orders about the lives of the prophets and saints. To the sacred, the baraka, the unseen, the supernatural and their appearances are very real. The spirit-world, both harmful and good, is ever present with them.

The dhiker "remember God with frequent remembrance," is the very centre of each religious order. It is divided into two parts: the silent dhiker of adoration, and the vocal. In both, however, the mystical idea of God predominates. The following is a description of dhiker of a religious order called Al Quadria:

It is an effort to conquer space and time and discover the unknown. Whilst the lips repeat formulae revealed to the leader and their fingers turn their rosaries, the followers are calling on God, watching, their hearts beat as if any moment thereby they might unveil the Divine Spirit.

Once a week on Friday they meet together and concentrate their minds on one idea, the Majesty of God, under the leadership of the head of the Zawia (the place where the group usually holds its meetings). Then under the direction of their leader they turn their heads to the right and say Allah, and then to the left and say Allahu, and then lower their heads and say Allahi and continue...

1. Trimmingham, Islam in the Sudan p.110.
2. The Quran, xxxiii 41.
continue swiftly until they become quite hysterical. In the collapse that follows they see visions and receive inspiration.

In view of the prominent place held by religion in man's life in the Sudan, and given one agrees that an artist is in most cases the product of his society and environment, and that artists usually adopt the 'intellectual' system that suits their temperament, then Sufism is tailor-made for Salahi. In other words, Salahi's art is never far from the roots of the world that gave birth to the artist himself; or as Professor Talbot Rice puts it:

If it is true to say that art is to be considered as the mirror of the civilisation that produced it, it is even truer to regard it as the mirror of the mind of the man, or the minds of the group of men who were responsible for it.

So Salahi is religious. And according to Dennis Williams he is also modern and intelligent:

Two seemingly contradictory attitudes meet in these his paintings which yield something of the strange logic, of unfinished sentences. The logic exists in the line; the line appears, disappears, discloses a fragmentary image of tremendous potency, and wanders off into a darkness, several darkneses, that are meant not as nothingness, but a medium, an almost palpable vehicle, for the religious idea... His attitude is not that of the magician: not mental; not that of the mind knowingly capitalising on the secrets of nature. His is an argument with the Myth: the myths of the ancestors: a willing acquiescence in myth: a fervour - that is nothing if not mystical.

Because Salahi's experiences are extremely intimate and intricate, his work makes great demands upon the imagination of the spectator. Asked to meet the spectator half-way by explaining:

explaining his technique and the content of his pictures he
answers that he cannot explain his work, that he paints outside
technique, and that he does not direct his work; he is as if
possessed. But he once reluctantly gave the following inter-
pretation to some of his painting. In showing his picture
'One Ramadan a Scorpion stung my little nephew' (Pl. 39) he says:

One Ramadan a scorpion stung my little nephew. We
just stood there. One can do nothing. Doctors were
useless. Two hours later he died. His mother did
not cry. I wished she could have wept and piled earth
over her head. She saw her child die. Before her
eyes, foams of blood bubbled out of his lips. Black
poison. He died. We took him home cold and silent.
We buried him. He came back. I saw him three days
later at dawn. He spoke to me. I shivered, but I
was happy. He is alive. But where?

Of 'The Donkey in my Dreams' (Pl. 40) he says:

In my dreams I used to see a donkey standing in the sun,
standing still and thinking. A donkey with a long
drooping face and sad vague eyes. The donkey's face
becomes mine. My face becomes long, and I stand in the
sun thinking in place of that donkey.

Horrified by the atmosphere of persecution and oppression
of fellow Africans by white South Africans, Salahi says of 'The
Arising' (Pl. 41):

Men of evil come to make a man that was free-breezing
in the sacred earth of his own country - a slave in
his own land. It made me sick to hear about things
in South Africa. Identify cards like renegades.
Rounded with barbed wire in camps. They had to rise
or die. They rose like a whirling sand storm against
the hot sky of the desert to burn up the shame of the
past and the sad and painful memories that are still
present through tyranny.

Of 'Self Portrait' (Pl. 42) he says:

A man lost in his introspective visions,
looking/

1. Quoted in Black Orpheus (No.10) p.50.
2. Quoted in Black Orpheus (No.10) p.49.
3. ibid., p.50.
Looking in and into himself,
Sitting in the shade of a cracked mud wall,
Gazing as the shadows creep over his toes
Staring into the blaze of the sun.
Gazing into nothingness.
Until his two eyes become one,
Gazing into the horizon of far away dreams,
Into a mirror that I hold before my hands,
To paint a portrait for me.

Here Salahí proves himself as a poet who expresses himself visually, as well as an artist who gives plastic forms to poetry.

The interpretation which Salahí reluctantly gives to his work led many of his fellow artists to hastily condemn him as being unvisual, and his work as being literary, descriptive, or illustrative. Worse still, some self-appointed critics tend to appreciate and to praise and propagate the very same qualities in his work which the artists condemn. Both groups are wrong.

Salahí's fellow artists and other critics, like the majority of the Sudanese intelligentsia, are brought up in a society where education is predominantly literary. They are, as mentioned earlier, more word-conscious than image-conscious, more verbal-minded than visual-minded; and this is the main reason why they look for and appreciate literary qualities in a painting more than qualities which are more peculiar to painting. The artists' attitude towards Salahí is understandable — artists have always and will always condemn each other's work.

And the attitude of those self-appointed, non-professional critics, who praise him for the wrong reasons, is justifiable so long as they are genuine and well-intended. "It is," Professor Talbot Rice says:

far better to like and admire something that is wrong,
or/

1. ibid., p.49.
or to like and admire for the wrong reasons, provided
that we do so sincerely, than to follow slavishly the
dictates or ideas of some other person. If our admiration
be true, genuine, and progressive we will in the end come
to admire the good and cease to admire the bad. We will
learn by our own experience what is best, and not by
following the dogmatism of another.¹

One can only hope that this will happen in the Sudan, but one
cannot really, for the time being, be quite so optimistic; in
a country like the Sudan where people are not in constant
contact with pictures and where there are no well-trained art
critics, the impact of the self-appointed critics on popular
taste can be disastrous. These critics have access to the
mass media of communication and are therefore considered by
many as authorities on the subject, or indeed, on any other
subject. In the sphere of the arts they are able to create
and to develop a taste for appreciating the wrong things in a
work of art, and by so doing may mould the taste of a whole
nation.

To sum up, then, Salash is nothing but a painter. His
medium is not words but a remarkable knowledge and use of line,
colour and form. He is a mystic and a visionary, constantly
escaping this material world to a spiritual one. His claim
that his works determine their own form with him acting as
the medium through which the creative will of superior power is
manifested is nothing but mysticism - genuine mysticism. It is
not a camouflage covering an artistic ignorance; it is only
important in so far as it provides him with exciting pictorial
possibilities, new forms, and a new plastic rhythm.

¹. Rice, D.T. The Background of Art p. 27.
Ahmed Mohammed Shihrain

Shihrain was born in Berber in 1932. He studied art for three years at the School of Fine and Applied Arts and graduated with a diploma in 1955. Like most of his fellow artists he joined the Ministry of Education as a teacher of fine arts. In 1958 he was sent to London for a post-graduate course at the Central School of Art where he obtained a diploma in Publicity and Graphic Design. He is now a lecturer and the head of the Graphic Department in the School of Fine and Applied Arts.

Along with Salah, Shihrain is considered one of the initiators of the Khartoum School, or of contemporary visual art movement in the Sudan. Like Salah, he believed in attempting to discover the artistic values existing in his own society, and both of these artists had the same point of departure, namely Arabic Calligraphy. But while Salah turned figurative and representational, Shihrain has ever since remained with Arabic Calligraphy, discovering in it new possibilities, simplifying its traditional form, and transforming it into a new plastic expression. There are also other facts which differentiate him from Salah; while the latter's work is characterised by a strange choice of subject, by dramatic colour, and violence and aggressiveness in movement and expression, Shihrain's work, on the other hand, is characterised by absolute simplicity. Not only is his choice of subject and colour simple, but he also chooses simple titles for his works which are called Messages No. One, Two, Three, etc. Nonetheless, Shihrain's simplicity must not be mistaken for the commonplace or the facile, it is the inimitable and individualistic simplicity of a creative talent.

While/
While Salah is credited with reviving Sudanese painting, Shibrain, on the other hand, is credited with developing and transforming Arabic calligraphy - the sole graphic gift of Islam to the Sudan - from a rigid and decorative form, into a new and much more elegant cursive one. And he did not have to look far to discover this. Almost all Muslim houses, private shops, public houses, and vehicles such as lorries and taxis, are adorned with verses from the Quran, poetry, and/or Arabic proverbs and sayings in the classical Kufic or Nashki (Pls. 43, 44); like illuminated manuscripts, these are meant as 'pictures' just as much as writings. People adorn their houses with texts from the Quran engraved in copper or brass, and collect illuminated manuscripts, not only for the obvious aesthetic reasons, but to perpetuate and exalt the language of the Quran, and also because they believe that these pictures both harm evil spirits and keep them away from their properties and dwellings. All that Shibrain had to do was to excise all the oriental decorative motifs such as rosettes and scrolls, birds, trees, animals, and plants, thus simplifying the script to its essentials; and in so doing, he created a new plastic space and succeeded in giving an illusion of depth (Pls. 45, 46, 47, 48). Dennis Williams, author, fine arts lecturer, and the creator of the term 'The Khartoum School', in describing the work of the young artists of the Sudan, said the following of Shibrain's calligraphy:

By virtue of proper control of the purely abstract elements Shibrain has transformed the traditional graciousness of the Arabeque into plastic construction aesthetically related to the work of European painters such as Mondrian, Miro and Hans Hartung. He has extended/
extended the concentrated and intense idiom of Islamic tradition by the trimming away of Oriental excrescences and flourish, and the reduction of form to its most austere essentials; straight and curved lines, contrasts of pure mass. At this level the Arabesque all but disappears, but the work remains charged with traditional complexity. With these experiments a new element - space - enters traditional Islamic iconography. The implications are infinite.

Shihrain's work, as mentioned above, is entitled simply 'Messages' - Message No. One, etc. These titles are not meant as means or ways of directing, showing, or explaining to the spectator how to appreciate the work of art he is seeing; rather, they allow him absolute freedom to react to a work, and to discover, for himself, and by himself, all the values and beauty it contains. In all these 'Messages', however, the Arabic letter is dominant. But the Arabic letter in Shihrain's work is not the known beautiful calligraphy; it attracts attention not only because it is different, but also because it has an elegant line in which one recognises individuality, delicacy, and a force which can only be described as 'beauty' or beautiful. Everything that is depicted in the work is symbolic, be it a tree, a dome, a mosque, a flower, a human being, or simple calligraphy. All is reduced to lines. In other words, the artist's intention is never to show how these things really look or how they can differ; all he is concerned with is the essence and truth of their very being. Therefore, all the 'Messages' are lines on flat backgrounds, lines which vary in length, width, character, and direction. Horizontal, vertical, intersecting, or diverging, curved or straight, thick or thin - all are dynamic, full of life and rhythm. They are, in short, an art which deserves to be called a Sudanese calligraphy or a modern interpretation of a great Islamic art.

Taj Ahmed

Taj was born in Khartoum in 1933. A graphic designer, book illustrator, engraver and painter, he is one of the few mature Sudanese artists. A born artist, he began drawing at an early age, filling the margins and whole pages of his exercise books (often getting into trouble with his teachers because of this) with landscapes, portraits, and imaginary compositions. After secondary school, he wanted to study art, but his teachers were opposed to this and his family was very hostile. The latter saw no future in art and forced him to study anything but art - something 'worthwhile' so that he could support himself and his family in the future. He therefore entered the Faculty of Law at Khartoum University, but gave it up after only two years.

To please his family and at the same time to find a discipline connected with art he went to Sheffield University to study architecture. He was successful in his studies, but spent much more time attending evening art classes at the College of Art than attending lectures on architecture. After two years, deciding to be master of his own destiny, and to choose a career that suited his temperament best, he gave up his studies and returned to the Sudan where he took a job as a 'studio assistant' at the School of Fine and Applied Art.

Free from the academic life which he hated with all his heart, and from the 'dry' subjects - as he describes Mathematics, Strength of Materials, etc. - he painted feverishly. His first works were objective portraits, mostly self-portraits, and several beautiful landscapes in watercolour and oil. All were done/
done in the social realist fashion, and sometimes self-consciously stylized. A good example of this period is Al Mulid - Festival of the birth of the Prophet (Pl. 49).

At the beginning of 1959 he applied to the Royal College of Art, sending samples of his work, and was accepted. Although study at the Royal College of Art was purely academic Taj experimented and drew and painted in different fashions, but under the guidance of Julian Trevelyan he became an expert print-maker. Also, as a friend of some of the young British artists of the late fifties within the Royal College of Art and in London itself, he followed the pop movement attentively, and participated in the evolution of the London Group. Taj must have shown considerable talent because a critic of an exhibition by the group, dividing their works into three distinct categories, and placing that of Taj in the third one, said of him:

There are those who innocently or with malice, offer to turn a strange page and send us away shuddering. In Taj Ahmed there appears a new master at this game; or perhaps with him it is not a game: strange pages being turned now in Algeria come very near to what he has to show.¹

Taj suddenly retreated from the pop movement because it was characterised - and still is - by glorification of modern publicity, and the realization of the aspirations of the masses (in a highly industrialized Western community). That enhanced a latent inclination for the romantic, and hence an attempt to paint the exotic, but in greyness of the environment (British) and a self-conscious rejection of the decorative (a typical English prejudice against the Orient, Taj believes). But the romantic/

romantic was soon to be given up and as an alternative he painted and drew interiors which are very enigmatic and betray a certain awareness of the art of Francis Bacon (Pl. 50).

From 1961 to 1965 movements inside London and subsequently inside the R.C.A. continued to grow and oppose each other. Inside the R.C.A. there were two main opposing forces: the Pop versus the Expressionists or the Beatnik versus the Traditional. Feeling that art was becoming overwhelmingly influenced by America, or beginning to be Americanized, meant that Taj would completely break away from the London Group and participate in no movements. This again meant a long period of despair and a turn to portraiture, mostly self-portraits inspired by Kafka’s Metamorphosis and other stories. In other words, these works were disturbed and are very disturbing even today (Pls. 51, 52).

In 1963 Taj graduated with a first class diploma, won the R.C.A.’s Silver Medal for engraving and the Gold Medal as the first prize in the Graven Image Exhibition at the Royal Water-Colour Society. Back in his country he took a job as a lecturer in wood engraving and art history at the School of Fine and Applied Arts. He is now a lecturer in the Graphics Department of the School of Fine Art, Makerere, Uganda.

Taj represents the international trend as distinct from and opposed to the national more than any other Sudanese artist. He strongly believes that he ‘found himself’ in London. He gives the impression that he is very western in orientation and that his vision and artistic statements are conditioned accordingly. He speaks of London as a devout Muslim would speak'
speak of Mecca. But he is not really that western. He only
uses this as a facade to hide his romanticism which is apparent
in almost every work he did from 1963 to 1967. In London he
paints themes inspired by his country - i.e. Al Mulid; in the
Sudan he draws and paints portraits inspired by the Turkish era
in the Sudan, and hence, 'The Khedive', 'Effendina', 'Suakin'
and abstract paintings which supposedly represented a nostalgia
for England in general and London in particular. In other words,
hes hovers between the figurative and pure abstraction. The
figurative is inspired by themes and subjects from his own
environment. He feels that the figurative or the represent-
atinal helps him to say what he wants to say dynamically. When
he wants to express an emotion, an intense, and sometimes even
violent inner feeling, he finds the use of pure colour, lines,
shapes and other abstract forms and elements yields a more
suitable creative tool. And since expression is the first
consideration, Taj, or for that matter any other artist, must
assert the right to express himself as he sees fit and in
whatever way he feels.

Taj is essentially a graphic artist in whatever medium he
uses, be it etching, engraving, water-colour drawing or even
painting. And as far as painting is concerned, Taj, according
to an art critic:

He has not only become an expert in print-making
under Julian Trevelian at the Royal College, but
he has learned to use oil paint for its own virtues
and not just as a substitute for something with
which to draw a line.¹

Taj also represents the conflict and challenges which
face /

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¹ Butcher, John. "Taj Ahmed at Windsor" in The Guardian,
23.3.63.
face artists everywhere. The conflict between the native and the international expression he embraced and accepted: between the inborn gifts and the foreign artistic experiences which he assimilated. But in Taj's case it has been a magnificent conflict because whatever there is of the western art in his work is fully digested and made into something new and original, combining the best that the two cultures have to offer, and, therefore, Taj has the right to acknowledge no master but his own imagination and creative talent.
Kamala Ibrahim Osman Ishag

Kamala is the only female Sudanese artist who belongs to this group. She was born in Omdurman in 1939. She studied painting at the School of Fine and Applied Arts in Khartoum from 1959 to 1963. In 1964-66 she did a postgraduate course in London and received an A.R.C.A. in painting. She went back to the Sudan and took a job as a lecturer in painting at the Art School. In 1967 she came again to London for a one-year course in illustration and lithography at The Graphic School of R.C.A. She is now a housewife and freelance artist.

Kamala belongs to the youngest and most recent generation of Sudanese artists. A student of Salahi and British teachers at the R.C.A., she is experimenting with different techniques and styles. Depicting themes from the different aspects of Sudanese life – religion and folklore are her main concern. An aspect of Sudanese life which fascinates and obsesses her more than other aspects is the Zar cult. Zar is practised or used to be practised by a great number of women in the Sudan. It is a celebration for propitiation, appeasement and domestication of Jinn (evil spirits) by means of ecstatic dance, gifts and slaughter of lambs.

Kamala covers her canvases with grotesque shapes and ferocious women who look more like beasts or demons than human beings. To represent the hysterical atmosphere of the Zar ceremony she stresses such facts as expressiveness, emotionalism and builds her grotesque forms with very suggestive colour. A critic of a recent exhibition of Contemporary African Art in London describes Kamala's works in this manner:

Power and mystery are the two qualities shown by the paintings!
paintings of Kamala Ishag that are immediately felt. The power resides in the eyes of her figures, and in forms out of which the compositions are built; the mystery is conveyed, perhaps, by the colours that build up into solid shapes out of the unformed atmosphere, and then dissolve again, and by a suggestion, by hints that behind appearances there are other visible powers that work mysterious processes of transformation.

Kamala is an Expressionist. Her themes are dramatic and obsessional, her colour tense and sharp and her figures are distorted to extent of exaggeration (Pls. 53, 54, 55, 56). In other words her art is animistic, terrifying, aggressive and sometimes monstrous, qualities which led many of her critics to believe that she is much influenced by the two British Masters of the Macabre, Francis Bacon and Graham Sutherland. This does not mean she copies them. Similarities between their work and her work do exist but may be superficial; maybe it is only an affinity in spirit. One should never forget that she is young, experimenting and has considerable talent and potential. And, like the art movement itself in the Sudan, she should benefit from development in world art in order to build and consolidate her independent character.

Hassan Al Hadi

Hassan Al Hadi (Pls. 24, 25), whose earliest work differed in no way from contemporary European painting, was born in Omdurman in 1928. He joined the School of Design in 1949 and graduated three years later with a diploma in textile design. In 1954 he was sent to England to the R.C.A. for four years and was awarded an R.C.A. Diploma in design. To gain practical knowledge and experience he stayed in England for some years working with textile firms. According to Brown:

He was given the gold medal for work of outstanding merit in London, and won a first prize in the International Wallpaper Competition organized in Switzerland. He sold his designs in England and exhibited for the Vogue Show in Manchester and twice for Manchester Cotton Board.

On his return to the Sudan he took a job in the School of Fine and Applied Arts as lecturer in textile design. He resigned after one year to become a freelance artist.

Pls. 24 and 25 show that earliest phase in Hassan's development as an artist who had wholeheartedly embraced Western abstract painting. Competent and highly sophisticated these two paintings are, but they definitely betray the extent to which the artist had been exposed to, and influenced by, contemporary western art at the cost of sacrificing his national identity. It is true, certainly, that contemporary art in general and abstract painting in particular is international. It should be extremely difficult, if not impossible, to identify a certain abstract painting with a particular tradition, or to attribute it to a specific country; and, furthermore, to be artistically 'UnSudanese' or 'Westernized' is not a crime.

But/

But the most important part of the dilemma which faced Sudanese artists in the late fifties and early sixties was not only the need to build a tradition of their own, but also to be able to contribute to world art works which could readily be identified as Sudanese: works that are individual and that have a local flavour.

From 1960, however, and since he became a freelance artist, Hassan's attitude towards art and its function has changed radically. He was - and still is - influenced by, and has much respect for, contemporary European art; but at the same time he was rediscovering the art of Ancient Egypt and that of Meroe and Christian Nubia. The appeal of the art of these three periods was so strong and moved him so profoundly that he decided to stop abstract design and painting for a while in favour of a form of art which could be available to all rather than to a chosen few. He was of the opinion that an art which was not functional, and which was not committed, was but art for art's sake only, and consequently intended for the country's élite, not its masses. In other words, Hassan wanted to address himself to a larger number of his countrymen and, strangely enough - in view of the general attitude that prevailed has been very successful. He knew that the majority of his countrymen, like the general public everywhere, are shocked and bewildered by abstract painting and most other forms of contemporary art. In the Sudan, not only do they find abstract art confusing and difficult to understand, and consequently are angered by it; but because of this they are actively hostile to it, and reject it totally because they believe that it 'represents'
'represents nothing', means or communicates nothing, is not serious, and, in a word, is simply useless. Objectively, this reaction towards the abstract is irrational from a people who, in everyday life, use implements decorated with purely abstract patterns and motifs - such as bedcovers, foodcovers, floor mats, water pots, and, in some places, even the very clothes they wear (Pls. 57, 58, 59, 60). But the rejection of, and hostility towards, abstract art, is understandable and justifiable for many reasons, some of which are:

1. Most of the people in the Sudan value an art object by its function or simply if it has a utilitarian purpose.
2. The abstract artist is addressing himself not only to an audience which is very little acquainted with abstract art, but also one among whom wisdom of traditions, deeply rooted beliefs, habits, and customs exert more pressure than anything else; in other words, a conservative audience, and therefore one which seems happy and confident with familiar art objects, which are purely functional. Cries of 'new', 'uplifting', 'fantastic', 'super', 'stimulating' and/or 'disturbing' not only upset them but make them shy away from most forms of contemporary art. Indeed such clichés, often used by self-appointed art critics, not only upset them but lead them to believe that they are totally ignorant, and therefore they become hostile towards abstract art and reject it.
3. The income per capita in the Sudan is thirty five pounds. Prices of works of art range from £25 to £200; this/
this fact speaks for itself and needs no elaboration.

4. Finally, abstract art is, in most cases, confusing and bewildering. To be able to appreciate it, one needs to be cultivated and well-educated — and very few people are. Hassan may or may not have been aware of the difficulties which the mass of his people face in attempting to appreciate art. But to reach his conservative audience, he took two very important steps. Firstly, he started to make beautiful copies of Ancient Egyptian and Sudanese art. These are mass-produced and are sold as prints for a low price. (Pis. 61, 62, 63, 64). The prints serve the purpose of acquainting the Sudanese with representative works of his art and culture, and definitely beautify and embellish dwellings, making them more habitable. Secondly, Hassan turned his attention to the Sudanese woman's wardrobe. Women in the Sudan wear dresses and thub's - a thub looks like an Indian sari - made by textile firms in America, England, France, and other European countries. Most of these dresses and thub's are not only ugly in design, but are as well extremely expensive. A ten-yard thub which costs ten or twelve pounds in London, will cost twenty-five to thirty pounds in Khartoum; some thub's can even cost as much as sixty pounds. Parents in general and husbands in particular suffer greatly in order to satisfy their daughters' and wives' craze for thub's. A dress or a thub is not only an article of clothing, it is particularly a status symbol; the higher the class a woman belongs to, the more expensive and varied thub's she must own. It is a well-known fact that in the Sudan marriages sometimes break up and families are ruined because of expensive wardrobes.

Hassan/

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1. Two to five pounds.
Hassan Al Hadi had the ingenious idea of printing beautiful designs on locally manufactured cheap and plain thumus. He started by printing beautiful flowers, colourful birds or plants on these (Pl. 65), and although most of the wealthy class continued to wear imported materials, the not very well-to-do and the poor would bring their thumus to have one of Hassan's designs printed on them (Pls. 66, 67). Nowadays his designs are very fashionable; and, since the demand in the local textile industry for fully-trained designers is very little, almost nil, most of the graduates of the Textile Design Department of the School of Fine and Applied Arts who work as art teachers during the day, have started their own little workshops where in the evenings they attempt to satisfy the increasing demand.

Hassan's contribution to the improvement of the general taste in the country is therefore considerable. He and his fellow-designers are not only helping and guiding an important section of their fellow-countrymen towards true art appreciation, but they are helping the economy of their developing nation as well. Locally-made fabrics with designs printed by Sudanese artists meant that the majority of the female population stopped buying foreign-made clothes, and consequently saved huge amounts of hard currencies which are needed for other much more important and immediate priorities.

His addressing himself to a larger audience led certain people to say that he had turned 'commercial'; but he is a commercial artist by virtue of his training and his specialisation as an artist-designer. One cannot apply the same yardstick of evaluation and judgment of 'fine' arts like painting and/
and sculpture to 'applied' arts such as textile design and pottery. And, according to a report on visual arts sponsored by the Dartington Hall Trustees:

The commercial artist and the illustrator differ from the 'pure' painter or sculptor because their work is intended only to be seen in reproduction and they are mostly required to express the ideas of others. Their work must therefore be judged not solely on its merit as art, but on the effectiveness with which it fulfils its total functions.

In other words, even when Hassan decided to address himself to a large audience, he never watered down his artistic principles, but remained an artist capable of original design. To meet his audience half-way he started by drawing realistic themes, then moved to complicated designs composed both of abstract and representational themes, and finally to pure abstract design (Pls. 68, 69). Appreciation and demand for abstract designs is not only increasing, but women in urban areas prefer them to all others.

From the foregoing analysis it is possible to conclude that the founding of the School of Design in 1946, which subsequently became the School of Fine and Applied Arts in 1956, establishes concrete dates for organized art instruction in schools and the instigation by the British of western art tradition in the Sudan. Western art's techniques and styles were introduced and the students of the School of Fine and Applied Arts were trained to paint and draw academic portraits, still life, landscape, figure and object drawing, and imaginary composition (Pls. 70, 71). The most talented of the students were sent, after graduation and...
a year or two of work as teachers, to England for further training. This meant a more solid training in the techniques and styles of traditional and modern European art. In their different British Art Schools and Colleges, Sudanese artists followed attentively and in some cases participated and contributed in the evolution of some art movements. But most of them, while grateful for the techniques and craftsmanship which they acquired in England, were not satisfied with simple imitation of European art and were determined to express their memories, dreams, anguish and happiness in a different manner. In other words, they genuinely desired and worked very hard to create a new Sudanese platform of art and were successful in their endeavour.

The Sudanese artists discussed in this chapter are young. Most of them were born between the years 1930-1953. They came from different environments, have different backgrounds, have different temperaments, but most of them studied art at home and abroad together, and they work together at the School of Fine and Applied Arts or other institutions in Khartoum. They are highly qualified in their different fields and most of them had attended courses in education in the Teacher's Training College. They work under difficult conditions without much public support. Among members of the government and leaders of the community very few or none seem to have any basic understanding of art, though artists have to depend on their art for a living. The majority of the Sudan artists are teachers; some are advertising artists and a few have recently found their way to light industries. In spite of all this, their attitude is very optimistic, mostly a product of genuine desire to develop a national style, to contribute to and maintain/
maintain an international standard of taste and, most important of all, to enrich their own culture. Indeed, that in such conditions they work and produce works of art is an attribute to man's innate ability and a proof that Carlyle could not have been more right than when he said, "Like a vein of water flowing hidden underground, secretly making the ground green".
CHAPTER FIVE

THE STUDY OF ART IN THE SUDAN

Part and parcel of the art education programme for the people are the activities of the Sudan Fine Art Association which is the national official body of all Sudanese artists. Its main objectives are the welfare of its members and the promotion of art in general and Sudanese art in particular. It has a very ambitious programme of exhibitions all the year round; organizing one-man shows, groups exhibitions and the winter and summer exhibitions to which all Sudanese artists are invited to show their work. The main purpose behind these exhibitions is to meet the people half-way so as to help them understand art, its nature and its function. And as a member of the Association puts it:

There is an effort by the contemporary artists to meet the people of the Sudan half-way and build a bridge to understanding. We tackle ordinary subjects most familiar to the Sudanese and use traditional forms, colours and patterns the people have in simple craft designs. Gradually the painters and others will shift to more modern expression. We artists are making a very sincere effort to help the people understand and appreciate what art is all about. At the same time we are not "watering down" our art principles.¹

The role which exhibitions play in acquainting a wider public with works of art is of some importance; but exhibitions as a means of improving the general standard of art appreciation are neither good enough nor can they be considered adult education proper. In other words, an adult visiting an art exhibition/   

exhibition may experience or learn something from it; but what he learns, in most cases, is passive, accidental and short lasting. Professor Verner calls this type of adult learning, learning from 'natural societal settings' and describes it as follows:

Adults can learn by reading, by watching television, from conversation, or by participation in the life of the community. By and large, however, such activities produce learning largely by chance or by accident. While everyday activities may provide unparalleled opportunities, the learning achieved thereby is casual and undirected as well as inefficient and uncertain.\(^1\)

To learn, then, is not only experience casually but to undergo, react, retain and be able to recall what you have learnt; or as adults' learning is defined by Birren:

Learning may be defined as a relative lasting modification of behaviour as a result of experience. To be regarded as learned, the "experience" must be registered, retained and recalled.\(^2\)

Another important contribution to adult learning is provided by Lindeman. It bears directly on the theme of this study and is worth quoting. He wrote:

Beauty is not discovered solely by contemplation of beautiful objects; beauty is experiencing. Indeed, passive contemplation of beauty in objects or in terms of abstract conception may; and often does become hindrance in creative experience.\(^3\)

To minimize elements of chance, uncertainty and ensure active learning and participation, Sudanese artists, the Art School/

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School and other adult education institutions are supplementing exhibitions by offering evening courses in painting, sculpture, pottery, graphic design, textile design, photography, calligraphy, printing, music, theatre studies and art history to the adult public.

To obtain, therefore, the necessary basic facts, data and first-hand information about art education in general and adult education through art in particular, and, most important of all, in order to examine more closely why professional artists were engaged in adult education, a survey in the form of three different questionnaires had been designed and distributed among artists-teachers, adult evening class students, regular day school students and administrators of art courses in the Three Towns (Khartoum, Omdurman and Khartoum North). This survey was not intended to be exhaustive - covering the whole Sudan - for three main reasons. First, the adult art education programme in Three Towns has been going on for a good number of years and consequently offered a good prospect of making it easier for the author to obtain a representative cross-section of the opinions of artists-teachers, administrators and students within a reasonably short period. Secondly, the Sudan is a big country and an exhaustive survey would have meant expenditure in money, effort and time in addition to the unsurmountable difficulties which would arise when one comes to final analysis, interpretation and presentation of the results of such a survey. Thirdly and finally, programmes offered in other parts of the country do not differ much from the ones offered in the Three Towns and one does not expect patterns of behaviour of either the teachers/
teachers or the students in those areas to differ significantly.

But, before setting out on the discussion of the results of the first questionnaire which concerns the artists-teachers, it should be useful at this point to explain how and why the questionnaire was designed the way it is.

The aim of the questionnaire was stated from the very beginning as follows:

The object of this questionnaire is to find out the views of the teachers of art appreciation on some of the problems related to position, aims and methods of art education in general and adult education through art in particular. The result of the questionnaire will remain entirely confidential and will mention no name.

Full personal opinion, therefore, will be greatly appreciated.

The questionnaire was then divided into ten parts dealing with the following:

1. In Part One the art-teacher was asked to fill in a few personal details, such as name, age, the grade of the post he held, academic qualifications and the number of exhibitions he held at home or abroad, individually and/or jointly with other artists. The main aim of the researcher here was to try and discover the extent of knowledge and experience which an artist-teacher may have had. It is a known fact that all artists in the Sudan are basically trained to teach children and youth. Methods and techniques which a teacher applies when teaching children cannot and would not be accepted by adult students. An adult may join an art course for a variety of reasons.

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1. To avoid generalization, and also, to have a different area represented, the author carried out a survey on adult art education in Atbara which is 320 kilometres from Khartoum.

2. Appendix III.

3. See cover page of the questionnaire.
reasons the least of which may be to learn and with preconceived ideas as to how he may learn and what goals he is out to achieve. In other words, teaching adults is a tough job which demands an experienced professional adult educator. Professional adult educators are a scarce commodity in the Sudan and definitely non-existent among artists. Most of the adult education programmes in the country are performed by non-professional, part-time volunteers. A part-time adult art teacher can never substitute a full-time professional one. But if there are those among the art teachers who are highly qualified in their subject of specialization in addition to a good standard of general education and long experience in the field, they may succeed as substitutes for professionals. Art education in general and adult education through art in particular can neither be purely vocational nor purely technical but should form an integral part of the general education. It demands, therefore, not only highly specialized artists but ones with good standard of general education and experience as well.

2. Part Two of the questionnaire consisted of four questions dealing with the necessity of art as an integral part of the general education, if it was desirable to make art compulsory, if adults were educable and if artists were at all in favour of educating adults. It is not enough for adult teacher to be highly specialized in his subject, he has in addition to academic qualifications to be strongly committed to adult education and most important of all, to believe in the potentiality for growth or learning among adults. Most of the intelligentsia of the country mistakenly believe that adult education/
education is a waste of resources and efforts and time. Artists form an important part of this intelligentsia and it therefore became necessary to find out if they were of the same opinion or not.

3. Part Three suggested a number of possible aims and objectives for the education of adults through art. Each objective, artists were informed, could be either Very Important, Moderately Important, of Little Importance or of No Importance at all. Artists-teachers were then asked to indicate their assessment of each objective by making a tick in the appropriate column (see page 3 of the questionnaire). Since the aims and objectives to be achieved by any course can be as different as the students and the adult education institutions offering the courses, care has been taken to furnish the artists-teachers with a fair number of different objectives. For example, should an art programme concentrate on developing technical skills and abilities in painting, drawing, modelling, etc., or should it teach mere appreciation of art? Should it be a programme combining theoretical and practical knowledge of art or should the main objective behind it be to encourage social intercourse and helping adults to spend a few leisurely hours in a relaxed atmosphere. Statements of objectives are of vital importance to the success or failure of an adult education programme because, according to Knobler, they give answers to some or all the following important questions:

1. What needs and interests are to be served?
2. What are to be the hoped-for outcomes to individuals; what changes in behaviour will be sought?
3. What will be the content of the program?
4. What methods will be used?
5. What will be the relationship of this program to other programs in the community?
6. What will be the role in this program in terms of the larger organizations of which it is a part? How will it contribute to institutional development?

To sum up, then, the main aim of this part of the survey is twofold: firstly to find out to which objectives artist-teachers attached the highest priority and, secondly, to use results obtained in one of the final chapters of this study which shall deal with an evaluation of art education.

4. Like most of the teachers engaged in adult education professional artists may have one or several reasons why they come to take up adult education. To find out what their motivations were, artist-teachers were presented with a number of different motives, each of which could either be Very Important, Moderately Important, of Little Importance or No Importance at all. Here again artists were asked to make their assessment of each motive by simply making a tick in the appropriate column. The author's aim here was to discover what really makes a professional artist engage himself in the tough business of adult education. Is it because an artist wants to serve his community? Is it because an artist is very enthusiastic about his art and consequently would want others to know about it and appreciate it, or is it simply because of the financial reward? In other words, to which motivation do artist-teachers attach their highest priority, and are these priorities?

priorities well placed or not?

5. The first section of part five of the questionnaire deals mainly with problems of amateurism or adults learning about art through practising art. Professional artists were asked if they thought that an amateur artist had a contribution to make and if an increase in the number of amateurs would enrich or lower the standard and quality of art in the Sudan. Most of professional artists everywhere are either suspicious of or look down upon amateur artists' endeavours. It was therefore necessary to find out exactly what professional artists in the Sudan thought of the amateur adult.

Since artist-teachers combine adult educational functions with their regular day teaching, the three remaining questions of the second section of this part tried to discover how much adult education interfered with regular teaching, if they found it stimulating or if it was sapping their energies and creative ideas.

6. Part six of the questionnaire consisted of three questions concerning the artists' status in the Sudan. The aim here was to find out if artists thought their status was entirely satisfactory, barely satisfactory or unsatisfactory.

7. In part seven artists-teachers were asked if art teachers in regular day schools were aware of the students' problems and the purpose of art education, or if the teacher-artist failed to do so. The aim of this was to make the artist-teacher the judge of his own performance. In other words, how good or bad a teacher he thought himself.

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8. Part Eight was designed to find if, according to artists, there was great patronage, little patronage or no patronage at all from the government, private enterprise or individuals. Patronage is important not only because it means encouraging artists through buying their work, but also because its existence creates a favourable climate for the arts to flourish and for artists to be less alienated.

9. In Part Nine each artist-teacher was asked to give the criteria by which he judged the success or failure of the course he taught. Through evaluating a course teachers and administrators should be able to determine what progress the course is making towards the achievements of the goals set for it, how good is the material offered, how effective are the methods of teaching and, most important of all, if the students were really learning or not. In other words, positive results would mean success and satisfaction with the course. Negative results, on the other hand, should show where the educational institution providing that course or the teachers or the students went wrong and subsequently what changes should be made to remedy the situation. The main purpose of the researcher here was twofold: firstly, to find what methods of evaluation artist-teachers in the Sudan used, and secondly, how much of a success or a failure those methods were.

Such care was taken to design this questionnaire in such a way as to provide the author with the exact information needed for this study. This is the very reason why the questions asked and answers given were simple and straightforward. In other words, instead of asking open questions and leaving it to the/
the respondent to decide on the length and detail of the answer he wished to give, a number of answers or variables were offered from which the respondent chose only one. Answers were not provided to influence the respondent in one way or the other but simply to make the latter's job much easier and simpler so as to save time and energy. In short, the purpose of the Questionnaire or "The Problem" to be tackled by the survey was made clear from the start and hence what relevant questions to ask and what possible answers to offer to the respondent to choose from. It may seem arbitrary on the part of the researcher to ask the questions and provide the possible answers from which the respondent had to choose one answer. But this has been done not only to save time and effort as mentioned earlier, but also to avoid the complications which arise out of open questions; or as Moser puts it:

Open questions have their problems. The detail obtained is partly a reflection of the respondent's loquacity, so that different amounts (as well as different items) of information will be available for different people. A second difficulty lies in the task of compressing a written, qualitative answer into code categories.

Part Ten of the questionnaire, however, tries to solve this problem by giving the respondent a free hand to make all the comments he saw fit. He is left with four blank pages and asked:

Kindly add any additional information you deem of value concerning art education in the Sudan in general and the aims, position, methods and problems of adult art education in particular, or any other specific or general points which you might feel have been

been left out by the questionnaire. The few blank sheets at the end of the questionnaire have been specially left for this purpose. Thank you very much.¹

This should suffice to explain how and why the questionnaire was designed. Let us now first present the results obtained, and later attempt to analyse and discuss some of the artists' views on art education.

Artists' answers to the questions were varied. But almost to a man, they all seem to believe that art is a very necessary part of education, that art is man's highest and most noble means of expression and communication and that the creative impulse is a basic need to all people. They are also of the opinion that art is an essential factor in the over-all development of the human personality; in giving the individual new means of communication art fosters values which are essential for the intellectual, emotional and social development of an individual as well as the society as a whole. In the case of adults, artists strongly believe that the latter are capable of growth and learning and that they can understand and appreciate art much more quickly and far better than children.

Given the list of possible objectives of artists in teaching adults their preferences can be arranged in descending order of importance as follows:

As Very Important of the objectives of the course they agreed:

1. To aid the adult to spend his leisure time to a good purpose and in a constructive manner.

2.¹

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¹ See last page in the questionnaire.

² Artist-teachers' response to the questionnaire was excellent. Out of 80 copies distributed 77 were completed and returned.
2. To acquaint the adult with representative examples of the painting, sculpture, music, etc. of his country.

3. To stimulate and enrich the indigenous culture.

4. To develop the total personality of the individual by giving him a new means of communication.

5. To improve his critical values.

As Moderately Important objectives they chose the following:

1. The majority of the population do not know how to appreciate a work of art. They need help and guidance.

2. To provide by means of analysis and critical evaluation of great works of art, a basis for the development of continuous art appreciation.

3. To help the adult to achieve self-criticism.

As of No Importance At All they all singled out the following objectives:

To familiarise the adult with techniques, forms and media of the various arts.

To the given list of possible motivations why artists are engaged in adult teaching their preferences can be arranged in descending order of importance as follows:

As Very Important:

1. To create an audience for the arts.

2. "Not to produce more and better works of art but better people and better communities." 1

3. To create patronage for the arts.

4. Because of the financial reward.

As Moderately Important the following:

1. An increase in amateur artists would change the attitude of the masses in favour of art and artists.

As of No Importance At All they all seem to agree on the following:

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following motive:

1. To create positive orientation towards the artist and reduce his alienation from society.

Asked whether they thought an increase in amateur artists would lower or enrich the standard and quality of art in the Sudan, the majority (about 90%) thought it would do neither.

To the question "Do you find Adult Teaching stimulating?" they seemed to be divided on this. To some adult teaching is stimulating because adults ask intelligent questions and raise problems which make artist teachers stop to consider not only the courses they are teaching but art in the Sudan as a whole. Many others, however, do not find it stimulating in the least. Because it is part of their regular teaching load they seem to feel that hours spent with adults in the evenings sap their energy and much interfere with their regular day teaching; few went as far as to claim that adult teaching is not only sapping to their energy but to their creative ideas as well.

All of them, however, strongly believe that the status of the art teacher in the Sudan is barely satisfactory, that he gets little patronage from the State and private enterprises but no patronage at all from individuals.

The question of evaluation or the criteria by which an art teacher can judge the course he is teaching is very important and very difficult at the same time. It is important because only by means of evaluation can a teacher tell how much of the programme has been carried out, what weaknesses it has had, where it is successful and how much of the objectives has been fulfilled. It is difficult on the other hand, because the methods generally used/
used are far from perfect and the results one obtains are neither reliable nor conclusive. Fortunately, in a discipline like Fine Art, one does not really need to use or apply every rule or trick in the book of evaluation. An art teacher has this advantage of being in a position to tell if his student has really learnt to observe, draw and mix and apply his colours correctly or not. This may not be a sound yardstick of measurement, but in an art course it means much more than a step forward in the direction of achievement. To Sudanese art teachers, however, a course is successful if it fulfilled some or most of the following conditions:

1. If the number of students enrolled at the beginning of the course remain constant to the end, with insignificant or minimum drop outs.

2. The amount of skill learned in drawing, painting, modelling, etc.

3. The change or modification of attitude towards each other's achievement. Many teachers devote a whole evening once a month for the students to criticise the work of the whole group; this is usually done in a very friendly manner.

4. Modification of attitudes towards other nations' arts and way of seeing and portraying things. A whole class was once very indignant during an art appreciation evening when Michelangelo's Creation of Adam was shown. They could not believe that an artist or art would dare to portray God or Jesus. Explanation of the role art played in the spreading of Christianity and showing them examples from their own Christian Nubia slowly convinced them. At the end of the course they were not only sympathetic.
sympathetic but they wanted to know much more about other European and African art and artists.

5. The amount of new ideas fully adopted and practised by the students. In other words, the depth of personal experience is of prime importance in the art course. Thus, the meaningfulness or success of the art programme is measured not only in terms of group achievements but individual achievement as well.

6. Not only individual achievement but also independence, enthusiasm and attentiveness as against indifference. Taj Ahmed gave a comprehensive answer. It is worthy of quoting. He says:

As a lecturer in Graphic Arts (as opposed to Graphic Design) I often consider the individual student's reaction to the exercises and programmes I set for the studio... My teachings range from Roman lettering, theoretical typography to techniques into autographical methods, e.g. copper and zinc plate etching, lithography, silk screen, wood and lino cuts.

My experience of seven years of teaching had greatly convinced me that apart from enthusiasm and attentiveness, the more independent my students are in co-ordinating and correlating these disciplines and techniques in solving their problems, the more successful my endeavours are. In other words, I take the student's original endeavours, competitiveness as a healthy sign... where a proportion of 7:10 serious students is not bad at all. I often worry when the ones lagging behind show more indifference than lack of artistry.

The results of the questionnaire, comprehensive and very informative as they may seem, have in turn raised very important new questions which cannot be left undiscussed. A first and fundamental question is: Are the artist-teachers discussed in this?

this study competent enough to teach adults? Before answering this question it is necessary to describe what competencies are desired of a teacher of adults. Malcolm S. Knowles has identified the following as top competencies:

1. An instructor must not only have knowledge but must be a successful practitioner of his subject or skill.
2. He must be enthusiastic about his subject, and about teaching it to others.
3. He must have - or be capable of learning - an attitude of understanding and permissiveness toward people.
4. He must be creative in his thinking about teaching methods. He must be willing to experiment with new ways to meet the changing needs and interests of adults. He must be concerned more with the growth of the individual than with the presentation of facts.
5. Such standard requirements as status in the community or occupational group, previous teaching experience, etc., are desirable only when they are compatible with the characteristics described above.1

In other words, a teacher of adults must believe in adult education, in an adult's ability to learn. He should himself be not only technically skilful but as much creative; to be aware of what drives an adult to learn and to be capable of appreciating the difficulties and problems involved in adult learning. This list of desired traits or competencies required in an adult educator is hard to come by even among professional adult educators, needless to mention the part-time volunteers who constitute the majority of adult educators in the Sudan. According to the results of the questionnaire, the artists-teachers in the Sudan believe in and are enthusiastic about adult education, are themselves highly trained, skilful and creative/1

creative artists. The fact that most of them take part in exhibitions at home and abroad proves that they are themselves continuous learners, often experimenting with different materials, shapes, forms and themes. Most of them, and in this respect like the majority of adult educators in the Sudan may not know or are aware of the problems of adult learning but some have, through experience, study of fellow artists teaching adults, or simply through hit or miss methods, learnt to understand adults better. Furthermore, the friendly and informal atmosphere in the College of Fine and Applied Arts or other adult education institutions running art classes help both the teacher and the student to understand each other better and hence develop positive relationships. And according to Salahi even the time of the day has a role to play in the development of positive student-teacher relationships. He says:

The time of day (6 p.m. - 8 p.m.), the students feel quite fresh and relaxed and quite ready to concentrate; also the lack of the rigid academic ties which is a great contrast to that of day-students.¹

Therefore, professional artists in the Sudan do not claim to be ideal adult educators, but they are learning every day and the prospect for them to be better ones is rich and challenging.

A second and also important question is: Are the art teachers well aware of students' problems and the purpose of art education? This question was mainly posed to art teachers in /

¹ Salahi to Soghayroon, December 1969.
in secondary schools. Their job as the moulders of taste of the country's future adult population and, indeed, future leadership, makes their role in the development appreciation and enrichment of the arts extremely essential. In other words, the secondary school art teachers' ability to understand their students' art problems and general aim of art education will determine how many of the talented students will want to join the Art College, or who will want to continue to study and appreciate art even if he chooses a career that is altogether different. Most of them answered in the affirmative, but the truth is a different matter altogether. Many a teacher in school fails to understand the students' problems and the purpose of art education. This is due to many reasons, some of which are the following:

1. The course which art teachers had taken as students of S.F.A.A. plays an important role in their lack of understanding of the objectives of their vocation. It is almost purely technical because it lacks a good programme of art history and allied subjects of general education. The S.F.A.A. never had a qualified art history lecturer before 1964, who, incidentally, resigned a year later, nor did it have or has a qualified lecturer in general studies nor even an adequate library. When Sir Darwin and his colleagues came to appraise the S.F.A.A. in 1963, they could not fail to notice these shortcomings and accordingly gave the following advice:

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1. The author obtained most of the information for this part of the study as a result of his previous job as full-time, and later as part-time lecturer in art history at the S.F.A.A., also as a result of personal contacts and informal discussions with art teachers in different secondary schools.
An artist is essentially an interpreter of ideas and consequently he must be broadly educated and not merely technically trained; and the source of his inspiration must need to be as carefully nurtured as the skills with which he outwardly clothes it.

2. About 90% of the graduates of the S.P.A.A. become teachers. After a few years of teaching they usually lose whatever youthful ideas which they may have had and settle down into routine, governed by mundane, mechanical attitudes which impose limits on their concept of art. Thus the system of faulty education perpetuates itself. In other words, most of the secondary school art teachers and especially those in remote areas, get out of touch with what is happening in the arts and so what they have to offer in any number of years of their career neither improves nor develops. And unlike art teachers in S.P.A.A. and indeed unlike teachers of other subjects in any other educational institution, the prospect of their going abroad to do post graduate courses or even short refresher courses is minimal, almost nil.

3. Finally, even if art teachers are up to date in their knowledge of what is taking place in art, their knowledge becomes obsolete as they can never apply it nor practice it in schools. Examples of the latter are those who graduate as sculptors, graphic designers and to a lesser extent, textile designers. Most schools cannot provide facilities or material for the former to teach or work in their original field of specialization. Instead,

Instead they have to teach painting, pottery and very primitive textile design or bookbinding. Lack of motivation either to produce works of art or teach well probably makes their frustration extremely great and the relationship with students rather tense. They must have the opportunity to continue their personal work if they are to preserve the vitality of their teaching.

A third and fundamental problem or question which emerged from the results of the questionnaire concerns the confused attitude of the professional artist-teacher towards the amateur adult. It can be posed in this manner:

Do artist-teachers really believe in the adult's ability to learn?

In answer to this question in Part Two of the questionnaire, professional artist-teachers, almost to a man, said that they believed in adults' ability to learn and were all in favour of teaching adults. But when asked in Part Four if an increase in amateur artists would enrich or lower the standard and quality of art in the Sudan, they thought it would do neither. This is obvious confusion. If one strongly believes and knows that adults can and do learn to practice and appreciate art, then one can have no alternative but to agree that they should have a substantial role to play in enriching the standard and quality of art in the country. Even if adults or amateurs fail to become creative and original artists, their endeavours in this respect should at least equip them to become more appreciative of art. In other words, they will become a sophisticated audience who is not satisfied with the mediocre or the/
the banal and hence will demand good performances from specialized artists, a thing which should definitely improve and enrich the quality and standard of the arts in the country.

Some of the professional artists (the very young and inexperienced) do not think much of amateur artists because of the quality and character of the work of most of the latter. To them, the amateur is extremely conservative and does not move with the times. He suffers from a faulty art educational system which taught him that art is such-and-such, and his main aim is to acquire the greatest facility at what he was doing at school, i.e. painting flowers and landscapes. This is all true. Amateurs, or most amateurs, are conservative; they paint landscapes, imaginary as well as real, and they paint portraits, and they tend to arouse more admiration from the society so that a pseudo "Classical Style" of painting, for example, is held as the ultimate in "Good Art". But they do this in good faith without realizing their faults and shortcomings. The professional artist-teacher's first duty must be to help the amateur to improve his art through positive criticism, and generally to help him improve his critical values and self-criticism. Indeed, a professional artist must realize that in the amateur he has a formidable ally and not a rival. The amateur can help the professional artist to prove to society that art is not a frivolous activity but a very serious one. Together they can create a living pattern of culture and will bridge the gap between the professional artist and society thus reducing/

1. The following two chapters shall deal mainly and in full detail with the students.
reducing his alienation. The amateur has, indeed, an important role to play. In The Bristol Seminar on Education and Art the role of the amateur was described as follows:

In the past it was the craftsman who created and followed an instinctive taste arising from the direct feeling for materials. Now that industry is speeding up the process and squeezing the traditional craftsman, there is a very real danger of a break between aesthetic feeling and cultural product. On the amateur now rests the responsibility of making the bridge between the people and the arts. With the decline of wealthy individual patrons and the tendency of state or communal bodies to take over the functions of patronage, the average citizen now also has the responsibility for what should be valued and acquired. Hence the need for the amateur element in the population to be as well informed and as sensitive as possible in regard to art; and, consequently, the need to sponsor and support all means for his improved artistic education.¹

¹ Sneum, Rikard. "The Role of the Amateur", in Education And Art, p.98.
CHAPTER SIX

THE VISUAL ARTS IN GENERAL EDUCATION

In chapter three we have discussed the introduction of visual art education in Sudanese Schools, its aims and objectives and the forces which operated either for or against its development. Art in general education cannot be ignored for three main reasons. First, a brief look at its role in school today may throw some new light on its function and provide some more useful clues for understanding the problems which today face art education not only in school but also in adult education institutions and agencies. Second, an examination of its present position will definitely guide us in our speculation as to its future prospects. Third, and perhaps most important, the artistic or cultural climate of a nation is very much conditioned by the school programme in the arts, its aims, methods, place in the curriculum and the attitude of teachers and administrators toward it; the attitude of the latter towards art is significant because it may reinforce or hinder artistic activity in a child not only his Primary School but also during Intermediate and Secondary Schools or later in his adult life. But if one is to have a clear picture of the place of art in education, one must first briefly describe the system of general education in the country and the way in which education is conceived and the purposes the schools are expected to serve.

There are two types of education in the Sudan, secular and religious. In the secular one child-youth education is divided into/
into a three stage system of four years each. These are the Elementary (7 - 11), the Intermediate (11 - 15) and the Secondary (15 - 19). To be promoted from one stage to the next one children must pass very competitive examinations. The religious type does not differ much from the secular one if not for the fact that the former does not provide instruction at the elementary stage and that its curriculum puts more emphasis on Islamic culture and Islamic studies.

Government education is supplemented by non-government private schools such as Sudanese National Schools, Arab Mission Schools, in addition to schools for children of foreign minorities such as Greeks, Americans and Indians.

Successful Secondary School students with very good G.C.E. passes usually find their way to the University of Khartoum. This is the Sudan's main University and comprises the following faculties: Architecture, Arts, Agriculture, Economics, Social Science, Medicine, Law, Engineering and Veterinary Science.

Students who hold the G.C.E. but do not satisfy the admission requirements of the University join other educational institutions such as the Teacher Training College, the Khartoum Polytechnic (formerly K.T.I.), Khartoum Branch of Cairo University or the Higher Institute of Islamic Studies (formerly the Islamic University).

The Sudanese system of education, though covering a wide area has had many disadvantages. The following are only a few:

1. Government Ministries such as Health, Defence, Ministries of Interior and Agriculture provide their own specialized educational training programmes.
i. It is an alien system, basically introduced by the former British Administrators. In form and content it is European oriented; therefore, not geared towards the promotion of the cultural, economic or social aspirations of the country.

ii. It is highly selective, geared towards passing competitive examinations. To be promoted from one educational stage to another a child must memorize mechanically subjects and information that are in themselves dead knowledge and which have no present or future value.

iii. Thirdly and finally, inspite of the fact it covers a wide area, it has failed to secure educational opportunities for the majority of Sudanese children. Of the Sudan educational system it has been said:

The percentage for those who attend the Junior Secondary School, age group 11-15, is 4.4%, and for those who attend the Secondary School proper is 2.4%; of those who complete the Elementary School 20% only have the opportunity to attend the Intermediate School, and of those who complete the Intermediate School 40% only have the opportunity to enter the Secondary School.¹

This academic, static and obsolete system of education is to be abandoned as from October this year (1969) for a new one which is hoped to be dynamic and functional enough to meet the new/

new demands and conditions of a developing country.

Turning to the visual arts in education we begin at the bottom, the kindergarten. We find that art activities occupy most of the time which a child spends in the kindergarten. Dancing, singing, or scribbling and drawing in crayons and coloured chalk and clay-modelling constitute most of the curriculum and are considered creative play. Unfortunately kindergartens and infant schools are private institutions for the few privileged children. The majority of Sudanese children cannot join them firstly because there are very few of them and secondly because they are rather expensive.

The formalization of art education begins in the Elementary School. Accordingly to Greenlaw and those Sudanese educationalists who revised, appraised, developed and implemented his theories, the aims of the art and handicraft programme in the Elementary School are the following.

A. Physical Aims
   i. Training of the senses.
   ii. Co-ordinating the hand and the eye.

B. Mental Aims
   i. Stimulate the imagination.
   ii. Increase the power of observation.
   iii. Learn to express and apply them.

C.

1. According to the new educational ladder the Primary School is to last six years instead of four years. The Junior Secondary (formerly Intermediate School) stage will last for 3 years and the Higher Secondary (formerly the Secondary School) will also last for three years. The Higher Secondary is divided into two types, Academic for three years and Vocational and Technical for four years. The latter includes agricultural, technical, veterinary, commercial, medical, teacher training and home economics. Between every stage vocational and trade centres will be established to absorb drop-outs.

2. See also pp.
C. Aesthetic Aims.

These are perhaps the most important aims. They are concerned as much with how well the children do their work as what they do. They are concerned with the education of taste: what is beautiful, or suitable, and what is not.

Towards the achievement of the above mentioned objectives, pupils are given weekly three or four periods of 40 minutes in the following subjects:

1. Drawing: Imaginative, objective and technical.
2. Design: Pattern making.
3. Colour:
   - Colour naming.
   - Colour Analysis.
   - Making Paints.
5. Paper Work.
7. Weaving and Textiles.

From the early forties and until 1951 when Greenlaw finally left the Sudan, art had been part of the Intermediate School curriculum. Pupils, then, had a syllabus comprising the following subjects:

2. Drawing - Objective.
4. Design.
5. /

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From 1951 onwards, however, the place of art in the Intermediate School began to change radically. Concentration on academic subjects such as Languages, Geography, History, Science and Mathematics squeezed our art periods altogether form the overwhelming majority of Intermediate Schools. Fortunately this situation has been rectified with the introduction of the new educational system last year. Art once more became a part of the Intermediate School curriculum.

Next we turn to art education in the Secondary School. But before considering this stage it is necessary to stop briefly to consider the role of the art teacher and administrator in the Elementary and Intermediate School and influences which they may have had on adult art education.

Prospective Elementary School teachers are recruited from those who completed the Intermediate School. Before they start to teach they must join the Elementary School Teachers Training College at Bakht el Ruda for two years during which they study mainly to become proficient in the three Rs and class management. Art, Drama, Physical Training and Rural Education are offered as non-academic, optional "activities" from which a prospective teacher may choose one.

After graduation from E.S.T.T.C. a teacher joins an Elementary School to instruct two or three general education subjects. One teacher in the School will usually be asked to "take" art as an "extra" to his teaching load. For several reasons the consequences of such an attitude towards art would be serious/
serious. To begin with, since art is an optional "activity" one does not expect all Elementary School teachers (very few) to receive some - art training in the course at the Training College. Therefore it would be a grave mistake to ask a teacher who is neither naturally gifted nor trained to teach art. One definitely does not expect such a teacher to appreciate, understand, enjoy or to discover and encourage the growth of children's aesthetic responses.

Secondly, from among those who had some art training but are not particularly gifted themselves, one or two will readily agree to add art and handicraft to their teaching load. To this category teaching art is considered the easiest thing in the world because all they have to do is apply to the letter the lessons in Greenlaw's three books "Handwork For Elementary Schools In Africa", "Handwork And Art In Intermediate Schools" and "Art, Design and Handicrafts". These books, no doubt, are landmarks in visual art education in Sudanese Schools. Though written in the late thirties and early forties much of their content is relevant to art education in the country. But in the hands of a teacher with little general education, little or no training in art and little or no artistic gift, these will be applied mechanically and dogmatically without real understanding of the purpose and the spirit in which they were initially written. In other words, a teacher who is neither artistically creative himself or adequately equipped in the study of art will find it extremely difficult, even impossible to know how to select significant art experiences for the class and reject ready-made lessons and projects which deny children the opportunities to express themselves freely!
freely, individually or in groups. Writers on art education advise against ready-made theories at this stage of a child's development because as Lowenfeld puts it:

The art of children provides us not only with the understanding of a child but also with an opportunity to develop growth patterns through the area of art education. Here we mean something a great deal more significant than changing the outward appearance of the drawing themselves; we are concerned with the total process of creating. We cannot positively affect a child's behaviour by providing him with patterns or procedures to follow in order to achieve a "better looking" product. The change in the product itself should come about through the changes in a child's thinking, feeling and perceiving. 1

At best the same teacher may ignore the ready-made theories, rules and lessons and leave the children to express themselves freely. This approach, though is encouraged by some art educationalists has its disadvantages. As Evelyn Gibbs puts it:

In the early stages, with infants and children in the primary school, the complete freedom "to paint what you like" provides a great outlet for the child; but unless there is some direction and constructive approach from the teacher, the average child will cease to develop after a certain stage, and will become discouraged. Children who have had their confidence taken away by repressive methods will not respond readily, and "paint what you like" will often be interpreted in a second-hand way, or the child will repeat a well known formula and no new experience will be expressed. 2

Thirdly, there are those teachers who in addition to their little art training are themselves naturally endowed with artistic facilities. These are usually sensitive, understanding and sympathetic towards children in art classes. Unfortunately such/ 

3. In course of preparing this study the author has visited a great number of schools.
such teachers are very few and work in conditions and against problems which are by no means conducive to art education in the Elementary School. Their work is handicapped by big classes (40-50 children), inadequate space and equipment and most important, often under headmasters whose attitude towards art is one of prejudice and apathy. To the headmaster the success of achievement of his school and in turn his own advancement and rewards depends solely on how many of the school children memorize and pass competitive examinations in subjects of factual knowledge but never in art.

Fourthly and finally, one is not suggesting that all art teachers in the Elementary or Intermediate School must be professional artists. To have well trained artists to instruct children would be ideal but not necessary. Any Elementary School teacher with some artistic skill, of a reasonable standard of general education and culture and who understands the function, aims and necessity of art in education can instruct children in art without much difficulty. A teacher, on the other hand, who lacks in most or all the qualities referred to above may inhibit the general development of the children's creative abilities or encourage them to appreciate the stereotyped and vulgar. Therefore it is imperative that a teacher of children should have a faculty of aesthetic judgement. As Gibbs puts it:

In every child's work there are qualities which are genuinely artistic, and very often qualities which are the reverse. The preservation and development of the finest qualities will often depend on the teacher's recognition of their value. A word of praise or criticism, a small suggestion here or there, may be all that is necessary to guide the child, but the teacher must know where to place the emphasis.1

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1. Gibbs. op. cit., p.75.
In the Intermediate School (age group 11-15) forces - other than the facts that art education for a number of years had been excluded altogether from the curriculum in many schools and lack of trained and sympathetic teachers where it continued to be taught - also operate against visual art education. One important factor is that education becomes much more abstract, emphasizing those subjects geared towards intellectual achievement to the detriment of feeling, imagination and creative ability.

In the few Intermediate Schools where art continues to be part of the curriculum, the young adolescent begins to discover mistakes in his drawing, becomes more critical of his painting and handwork and often gives all up on the assumption he can no longer paint or draw. The child at this stage is faced with a crisis and accordingly either

he ceases to paint altogether or he demands training that will give him a skill in conformity with the standards which seem to be universally accepted,¹ and since creative and trained teachers lack:

Failing the real help which the good art teacher can give in this crisis, such reactions are inevitable and fatal to the adolescent's hope of self-expression.²

Another factor which operates against the visual art education in the Intermediate School is that the child becomes more articulate in the spoken and written language in the country where oral and literal traditions are the country's main mode of expression/


2. ibid.
expression. In the Elementary School the child draws and paints not only because the urge to artistic expression is an imperative need but also because he cannot express himself verbally. As Viola has pointed out:

One has traced the origin of Child Art to the fact that the child, like the primitive, cannot express his feelings by words, his language being not sufficiently expressive. It follows that as the spoken language becomes richer and richer, the graphic language of most children deteriorates or is reduced to writing, which is nothing but petrified pictorial language.¹

Finally, during the Intermediate School most children pass through the pre-adolescent stage of their growth. This is a stage of rapid physical and mental development and is generally accompanied by stress and strain. Neglect or the exclusion of art education at this stage is a grave mistake because the art experience may be an essential release. As Lowenfeld puts it:

This is the age when emotion and strong feelings begin to be expressed, when the adult word is no longer accepted as gospel, when he begins to find that he is not a child, but also very sure he is not an adult. The role of art at this stage of development should both be strong and clear: to give support to his individuality, to provide a socially accepted release for his emotions and tensions, and to ease the transition from the expression of a child to the type of expression expected from an adult.²

According to the art teachers in the Secondary School (age group 15-19) the aim of visual art programmes is to stimulate the creative imagination of the student to foster a lively interest in the arts and generally to provide a foundation for the/

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the development of taste long after the student leaves the school.

Secondary schools have no formalized syllabus for visual art education. The Art Unit in the school (consists of three to five teachers) usually get together at the beginning of the year or each term and draw a plan which they feel would achieve the aforementioned objectives. Accordingly students are free to experiment with a wide variety of materials and techniques. A student can paint and draw in oil, water-colour, gouache or poster paint. He could also use other materials such as linoleum, textile and clay. In some adequately equipped schools he could also make pottery, wood-carving and/or sculpture in plaster.

All the teachers of art in the Secondary School are graduates of the School of Fine and Applied Arts. They are generally experienced with many materials and techniques but each has a command of one medium of expression. A few are creative artists who often contribute works to exhibitions held locally or abroad. The majority of the Secondary School teachers, however, are frustrated, unproductive and seem to fail to understand students' problems and the purpose of art education. The reason for this has already been discussed at length in a previous chapter. It should suffice to mention that the problems which the teacher of art faces in the Secondary School are made much worse by facts that he is never trained in the methods of teaching art to children.

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children or adolescents and that his general education leaves much to be desired. A prospective Secondary School art teacher for instance, is never taught Theory, Principles and Philosophy of Education or Education Psychology or Art History during his four years of study at the S.F.A.A. Even after he graduates and becomes a teacher he is neither required to attend a course in subjects mentioned above nor is he provided by the opportunity and facilities to do so. These subjects are not only essential to his own professional and personal development but also towards the understanding of the problems of his students because:

An adequate acquaintance with the fields of study other than the arts is essential both to the teacher's personal development and his professional development. If he is to help his students to see interrelations of art with other areas of living he must be aware of these himself. Many teachers who are successful practitioners in a special field of art, such as painting or sculpture cannot make their knowledge function in the students' life because they do not themselves perceive the social significance and potentialities of their art. Accordingly they may merely pass on to the student their personal techniques and viewpoints.\(^2\)

The students, on the other hand, come to the Secondary School with a varying range of art abilities. There is, firstly, the greater majority who succeeded in passing the competitive and selective examinations of the previous stages and came to the Secondary School as excellent in academic work but greatly handicapped in art experience. Their Elementary and Intermediate education had developed their intellectual and verbal faculties but paid little or no attention to their artistic abilities.

\(^1\) Art History is taught by a teacher who is not professionally trained in this subject.

A second group would be composed of those who are average in both academic and artistic work.

A third group would consist of those who while not academically talented are very creative in painting, sculpture and other forms of visual art.

Finally, a fourth group would consist of the very few who are excellent in their academic as well as their artistic work.

The Secondary School teachers, therefore, should have their hands full trying to help, encourage, sustain and satisfy needs and solve the problems of every student in an art class. But since the former are not prepared to deal with such a difficult task and because art is an optional subject in school curriculum, the overwhelming majority of the students would drop out for good before or after the second year, leaving only those who need the credit in art in the G.C.E. to complete the requirements of admission.

1. Evidence for this was obtained from the results of a survey carried out in 1968 among 200 4th year Secondary School students who intended to sit an art paper in the School Certificate examination. The survey had never been intended to be part of this study but as a means to obtain basic data for future research. It should suffice to mention here that it is divided into sections: A and B. Section A tried to find out what the students thought and felt about the art lesson, the time allotted to it and how they would react if art was given up in the school. Section B tried to find out what the student intended to study after leaving school, what type of job he would choose and if he would go on studying art after leaving school or would he want to forget about it. What concerns us here is why the 200 students interviewed were sitting the art paper in G.C.E. This is how they reacted:

A. 128 sat the art paper in the G.C.E. to complete the requirement of admission to the University of Khartoum.

B. 42 sat the art paper in the G.C.E. because it was easier to get a pass or credit in the art examination.

C. 20 sat the art paper in the G.C.E. for no reason at all.

D. 20 sat the art paper in the G.C.E. because they wanted to join the School of Fine and Applied Art to become artists or teachers in art.
admission to the University of Khartoum and the very few who seriously
want to choose art for a future career. One is not saying that every
secondary school student must learn some artistic skill or craft.
There would certainly be no harm if he did. It is simply that at
this stage of development, the Secondary School student is "filled with
drives, questions, problems and emotional upheavals" and needs an
outlet which the art programme can and should provide for him. As
Dr Luella Cole has said:

Adolescents, like everyone else, need outlets for
their emotional interests and for self-expression. Their schoolwork and the constantly shifting social
adjustments inevitably put considerable strain upon
them. They have a real need for such subjects as
music, art, physical education, and for participation
in all kinds of extra-curricular activities. A clear distinction is needed to be made in these
subjects between the few for whom the subject is a
speciality and the many for whom it should be a
means of relaxation and self-expression.

Furthermore, for the majority of Sudanese young men and women the
Secondary School is the final step in formal instruction in academic
or artistic subjects. They leave school to become teachers,
technicians, army or police officers and generally they become leaders
of their different communities. A meaningful art experience in
the Secondary School will not only encourage their imagination and
heighten their sensitivity to values other than practical values,
but may also help them to convey to their communities how essential
art is to the individual, the home, the community, the nation and in
industry.

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1. Lowenfeld. op.cit., p.287.
We may sum up the arguments presented in this chapter as follows. In the wake of the past and present efforts to shape the system of education to produce large numbers of engineers, doctors, economists, scientists, etc., education in the visual art has been neglected and its place in the School's curriculum became increasingly peripheral. The capacity of Art, Music, Drama and Dancing for giving intellectual, emotional, perceptual, and generally elements which are conducive to the development of an integrated human being, is rated comparatively low. This is a grave mistake because there are a number of ways in which art can be utilized as a dynamic force in education. As the late Sir Herbert Read pointed out aesthetic education has the following distinct aspects:

A. Visual education

B. Plastic education

C. Musical education

D. Kinetic education

E. Verbal education

F. Constructive education

Art education in schools is not expected nor does it aim to produce artists. Professor Cizek, one of the very first art teachers to demonstrate both the aesthetic and psychological advantages of releasing the creative impulse which is present in all children is quoted to have said, "the principal aim of Child Art is that the creative power develops and influences right through/"

through life". In other words not to produce artists but to cultivate persons who are widely sensitive to and aware of beauty, in all aspects of their life. Judging by the indifference of the majority of the country’s intelligentsia to art and to creative living, one has no alternative but to assert that art education in school has failed to achieve one of its most important objectives.

Finally, the vulgar and bad public taste of today, can be attributed partly or wholly to a faulty conception of art, a narrow conception of education and untrained not well educated art teachers and art instructors. The adult is frightened away from the art classes and is not immune against bad products in the market, the cinema and the theatre, simply because in his school days his inborn artistic ability had been interfered with or totally smothered. As Susanne Langer has admirably pointed out:

Art education, therefore, is neglected, left to chance, or regarded as a cultural veneer. People who are so concerned for their children’s scientific enlightenment that they keep Grimm out of the library and Santa Claus out of the chimney, allow the cheapest art, the worst of bad singing, the most revolting sentimental fiction to impinge on children’s minds all day and everyday, from infancy. If the rank and file of youth grow up in emotional cowardice and confusion, sociologists look to economic conditions or family relations for the cause of this deplorable "human weakness" but not to the ubiquitous influence of corrupt art, which steeps the average mind in shallow sentimentalism that ruins what germs of true feeling might have developed in it.

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How applicable Susanne Langer's argument to the place and present condition of the arts in the Sudan will become quite clear in Chapter Nine and Chapter Ten.
CHAPTER SEVEN
ART STUDY IN THE ADULT EDUCATION INSTITUTIONS AND AGENCIES ADMINISTRATIVE ORGANIZATION

The purpose of this chapter is to discuss the role played by the various adult education institutions and agencies which, as a part of their educational programmes, are responsible for the provision of art courses; the objectives they intend to achieve, their programme prototypes, the problems they face and the administrative procedures they adopt. These institutions and agencies have a difficult but a very important contribution to make towards the success or failure of the arts movements in the country, because they are the only organized bodies for informing, enlightening and recruiting potential practitioners, patrons and audiences for the fine arts from among the adult population. It is, therefore, necessary to examine how clearly are their objectives stated, their programmes content planned and whether they have an administrative machinery to carry out the programmes efficiently and smoothly. Without efficient and smooth administrative organization of the human and material resources at an institution's disposal no programme can function and no objective can be successfully achieved. Indeed, without the latter there can be no programme at all.

Adult art education in the Sudan is carried out through the auspices of many agencies and institutions which, for the sake of convenience, can be divided into two types. There are, firstly, institutions and agencies providing formal adult art education/
education where specified students attend theoretical and practical courses in fine art. And, secondly, there are those institutions which address themselves to the population at large where education or learning is not acquired through face to face contact with a teacher in a classroom. Examples of the first are the Khartoum Technical Institute, the University of Khartoum, the Educational Arab Mission, the Ministry of Youth, Sports and Social Affairs, the Ministry of the Interior and, to some extent, some of the voluntary organizations. The second type is exemplified by agencies and units attached to the Ministries of Health, Agriculture, Social Guidance, Education, some of the voluntary organizations, the National Theatre and other channels of the mass media of communication. Almost all the latter address their audiences by means of plays, films, posters, slides, concerts, recitals and shall all be examined in a coming chapter dealing mainly with the role of the mass media of communication. This chapter, however, will deal mainly with the objectives, administrative organizations, content and problems of the visual and performing arts education in the K.T.I., the University of Khartoum and the Educational Arab Mission because of the magnitude of the programmes which they provide and because of the impact these programmes have and are hoped to have in shaping the future of art study in general and adult education through art in particular.

Adult education in general and adult education through art in particular is not the primary responsibility of any of the three above mentioned institutions. All types of adult education/
education which these institutions provide are but an extension of their normal activities. Still, hoping to serve their communities on the one hand and in response to a public demand for increasing educational facilities on the other, each of these institutions created its own department to offer adult education programmes. Subsequently, adult education in the K.T.I. is the responsibility of the Department of Further Education, in the University of Khartoum it is carried out by its School of Extra-Mural Studies and the Educational Arab Mission made it the responsibility of its Public Arab University. Since these departments and units cater for all types of adult education, organizations and administration of art programmes are usually the responsibility of a unit or an individual from within these departments; and, hence, adult art programmes in the Further Education Department are planned and administered in close collaboration with the College of Fine and Applied Arts (the latter is still part of the K.T.I.). In the School of Extra-Mural Studies, art programmes are the responsibility of one of the tutors or lecturers, and in the Public Arab University are the responsibility of the Art Unit. The administrative organization procedures of adult education in general and adult education through art in particular do not differ significantly from one institution to the other. It should therefore suffice to discuss only one at length. Here an appropriate choice should be the Department of Further Education because it is the oldest in the field (established in 1953) and also because it has a fairly large number of adult students doing art courses (300).
The Further Education Department: The Further Education Department is composed of five units one of which is responsible for art. It is directed and managed by the following:

1. The Supervisor (Director)
2. Five Department Heads from within the K.T.I. (Mechanical and Electrical Engineering, Civil Engineering, Commerce, Art, General Studies)
3. Technical Advisors
4. Clerical Staff

In other words, the F.E.D. is one of the outfits of the K.T.I. It is governed by a permanent staff led by the Supervisor who draws the general policy concerning all adult education courses, allocates duties to his administrative staff and takes all the decisions affecting all other departments engaged in adult education within the K.T.I. The Supervisor is directly responsible to the K.T.I. Principal. He is assisted by intermediate headmasters (Heads of Department) who have acquired experience and developed a fair educational experience. Each of them is shouldering the responsibility of a department. Each department has a structure whereby the head is in charge of administration and Technical Advisor. In adult education matters, each department is subject to the final say of the Supervisor.

In art adult education courses the F.E.D. has the following responsibilities:

1. Preparation and issue of publicity materials.
2. Sorting out of new applications.
3./
3. Preparing classes attendance and record sheets.
4. Preparing students' monthly attendance.
5. Warning the absentees.
6. Dismissing trouble-makers and those who lose interest.
7. Inspiring good relations between the office, the teachers and the students.
8. Preparing the budget.
10. Preparing the final examination results for the Academic Board.

The Headmaster of the College of Fine and Applied Arts, on the other hand, has the following responsibilities:

1. Laying out of the adult art syllabus.
2. Advising the Supervisor on the appointment of suitable art teachers.
3. Preparing of the time-table.
4. Making sure that materials, studies and other suitable accommodation are available.
5. Ensuring that each teacher is supplied with copies of the syllabus and the time-table.
6. Observing that all classes for which there is a demand are quickly and efficiently started.
7. Certifying hours of work for teachers and menial staff.
8. Solving problems arising during class work or referring them to office when necessary.
9. Preparing, supervising and working of examinations, and prompt issue of appropriate certificates.

The F.E.D. usually register students a month prior to the teaching session. The Supervisor invites students desiring to study/

1. The budget here is for all adult education courses provided by the K.T.I.
2. Usually a Certificate of Achievement.
study art through advertisements in the local press. A student should fill a special form for the art course he intends to study. He must also attach a certificate of previous formal education – completion of fourth year Intermediate School. Applications are then sorted out and sent to the Headmaster of the College of Fine and Applied Art for final approval. Students who are accepted should pay in advance registration fees against a receipt. The fee allotted for the art course is about Rs. 4 for a whole session. Accepted students are issued with special identity cards. Without the latter no individual can enter the premises where the art course is taking place.

Having an efficient administrative-organizational machinery is a very important factor in the success of a course but only one factor among many. An adult education programme, in addition to smooth and efficient running, should have a clear statement of the objectives it intends to achieve. Elaborate statements of objectives of adult art programmes are lacking in this institution as well as in others. In other words, in their advertisements little is mentioned as to the purpose of the programme apart from general statements such as "the general development of artistic taste" or "the promotion of art study among adults" or simply "to teach you how to draw and paint." However, from conversations and discussions with the administrators of adult art programmes and in the light of the results from the questionnaire discussed in the previous chapter, it became evident that art programmes are hoped to achieve the following objectives:

1. To aid the adult to spend his leisure-time to a good purpose and in a constructive manner.

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1. Age group 16-17.
2. To familiarize the adult with techniques, forms and media of various arts.

3. To provide by means of analysis and critical study of great works of art, a basis for continuous art appreciation.

4. The majority of the population do not know how to appreciate a work of art. They need help and guidance.

5. To acquaint the adult with representative examples of painting, sculpture, music, drama etc. of his country.

6. To stimulate and enrich the indigenous culture.

7. To develop the total personality of the individual by giving him a new means of communication.

To achieve its objectives an adult education institution must have, in addition to an efficient administrative structure, a programme that satisfies and meets the interests, capabilities, experiences, needs and wishes of the students who come from different walks of life and with different motivations. To be able to satisfy and meet most of the students' needs the P.E.D. jointly with the C.P.A.A. provide twice a week the following art programme:

1. **Painting**

   Studies in perception, painting technique, materials, the human figure, composition, landscape, portraiture, and still life. Students in general and advanced students in particular are allowed maximum freedom to pursue special interests and to experiment and develop individual ideas. (Pls. 72, 73)

2. **Drawing**

   Mainly for beginners and C.S.C. students. It comprises landscape, visual perspective, study of objects, plants, human figure and still life.

3. **Sculpture**

   Studies in two and three dimensions, working from a model, carving in wood and stone for advanced students.
students. Beginners start a basic course in clay modelling, basic form study and portraiture.

4. **Graphic Design**

Instruction is given for different forms of publicity including posters, book jackets, illustration and typography.

5. **Pottery**

Beginning are instructed in preparation of clay and basic principles of the craft such as mould making, coiling, simple chemistry, etc. Advanced students are instructed in wheel throwing, tile making, earthen and stone-ware glazing. Students here are also allowed to experiment and express themselves freely. (Pis. 74, 75).

6. **Textile Design**

Study of basic design and its underlying principles, its technical rendering upon fabrics, and as in photographic silk-screen process. (Pis. 76, 77).

7. **Photography**

Practical and theoretical general course - study of cameras, techniques, preparation of chemicals, printing, enlarging, mounting, touching and finishing. Special attention is given to portraiture, printing and enlarging.

8. **Calligraphy**

Classical and contemporary Arabic calligraphy. Different types of letters including Naskh, Ryga, Thuluth, Kufic, Diwani and Farsi. Also a European syllabus including Roman alphabet. Studies concentrate on the study of anatomic construction of the letter and sentence formation. (Pis. 78, 79).

9. **Typography and Printing**

Essentials of letterpress printing, spacing and colouring.

**The School of Extra-Mural Studies**

The University of Khartoum School of Extra-Mural Studies is playing an important role in the provision of adult education in/
in the country. Its administrative structure is similar to that of the F.E.D. of the K.T.I. Like the latter it has a director and is governed by a body called the Board of the School of Extra-Mural Studies composed of the Vice-Chancellor, the Director and the Deans of the University Faculties. The Board is mainly concerned with the general policy but not with the administration of the School. The Board, though advisory in character, has much to say on the discussion and approval of E.M.S. annual reports, budget and courses.

Administrative organization of art courses is the responsibility of one of the full-time lecturers or tutors. He introduces art courses himself or in collaboration with a specialist from outside the University. He is responsible for the preparation of advertisements for the course, selection of students, recruitment of suitable art teachers, preparation of adequate accommodation, supervision and final evaluation of the course.

Objectives and aims to be achieved by the adult art education course in the university are in theory similar to the ones in any other adult education institution in the country. In practice, however, they are much influenced by the fact that the university, as an institution of higher learning, is very particular about guarding and maintaining the highest possible educational standards. Accordingly, when selecting its students for some of its fine arts courses priority is given to those with academic qualifications worthy of a university. In other words, in some of the art courses a student with academic/
academic qualification less than completion of fourth year secondary school (age group 19-20) has a very poor chance of being accepted. This should be borne in mind when discussed with programmes which it offers, especially in the performing arts.

In visual arts the School of Extra-Mural Studies offers the following programme:

1. **Painting and Drawing**

   Twice a week. Students are instructed on how to paint and draw objects, still life, figure, landscape, portrait and imaginary composition. Minimum qualification required, completion of secondary school.

2. **Textile Design**

   This is a twice a week elementary course in textile design provided specially for women. It comprises instruction in techniques of Woodcut, Linocut and Patocut. In most centres, however, women use potatoes and little Linocut. A potato after being drawn upon is covered with paint and pressed on a cloth to make the pattern or patterns the student wishes to have. No specific qualifications are required.

3. **Photography**

   This course differs in no way from the one provided by the College of Fine and Applied Arts. It is held twice a week and requires students at least with secondary school education and a keen desire to study photography.

4. **Art Appreciation**

   This course aims to help the student improve his powers of observation, to develop his critical skills and enrich his life by broadening the aesthetic range of his experience. Through discussion and explanation of world art masterpieces, the student is helped to discover and appreciate the main elements of a work of art such as rhythm of line, massing of forms, movement, colour, composition, units, etc. Art appreciation is supplemented by an art history course covering the different periods of world and Sudanese art. Art history is studied in relation/
relation to styles, representative artists and works and, most important of all, in relation to the function of art and artists in society.

The course is twice weekly and offered for students with at least secondary school education and a good knowledge of English.

5. Supportive Services

In its endeavours to support the visual arts in the country the university provides supportive services which are not directly related to its art education programme; i.e. educational services where no direct classroom instruction takes place. Still, the university is of the opinion that these services will stimulate better understanding for the art and further their development among the masses. These are the following:

A. Exhibitions

The School of Extra-Mural Studies arranges exhibitions of works of talented but not well established Sudanese and foreign artists. The latter are assisted by finding for them suitable halls to exhibit their work, by advertising the exhibition in the press, on television and radio and by printing and distributing invitations for potential patrons and others. Exhibitions are held in the three towns area for the time being, but it is hoped that in the very near future they will be extended to areas which have no access to museums or exhibitions.

B. Art Appreciation by Radio and Television

Two once a week programmes of art appreciation are conducted by the School of Extra-Mural Studies on television and radio. The programmes discuss different periods of art history, discuss and explain elements of a work of art, the function of art, the function of artists, and are often supplemented by inviting a nationally recognized artist to discuss his work, his function in the society and the problems of art and artists in the country.

C. University Art Society

The School of Extra-Mural Studies have allocated a special fund to help the University of Khartoum Students Visual Art Society. Assistance takes the form of recruiting a professional artist to instruct the society.
6. The Performing Arts

In the performing arts the E.M.S. provide courses in the following:

A. Theatre Design Course (Backstage)

This is a twice a week, four months course which introduces the student to the theatre or what happens behind the scenes. The course aims to help the student understand the theatre, its role in the society, its background and development to the present day and most important of all, to help the student in the end to put on a play. Students required for the course must be, at least, secondary school graduates, speaking English, with some knowledge of European literature and should also know how to draw, paint and model, or, at any rate, have some artistic feeling.

The subject matter of performing arts must be quoted at length because while such studies are considered courses "worthy of the standards and position of the University" they raise fundamental questions and problems which shall be discussed at some pages later in this chapter. The course is outlined as follows:

1. Aristophanes


For display to create atmosphere: The sound records of modern productions of Greek plays, i.e. Oedipus Rex. Photos of Greek Art and Architecture. Photos and design of modern productions.

2. Don Giovanni


For atmosphere: sound records of opera. Illustrations of the period and modern productions.

3. Sean O'Casey

Outside /
Outside reading: books on the Irish Rebellion. Authors' ideas on how it should be produced.

For atmosphere: photos of the period and actual events. Photos of Abbey Theatre productions. Other productions.

Accessories to the course:

- Tape recorder
- Gramophone
- A Hall and lighting equipment
- Clay or plasticine for mask modelling
- Vaseline for mask modelling
- Plaster of Paris for mask modelling

B. Drama in Great Britain

This was a ten weeks, twenty hours course. According to a draft presented by the teacher who introduced it the course is described as follows:

This course is concerned with contemporary drama in Britain in relation to current social problems. We will study playwrights such as Osborne, Wesker and Arden in order to discover the reasons for the concern of such men with the social problems their plays embrace.

The texts of a selected group of plays will be analysed from a sociological rather than a literary standpoint and evidence will be presented from sociological sources to amplify (or destroy) the playwright's message, e.g. Jimmy Poiter, the original angry young man can be investigated by reference to statistics of social mobility, housing, employment, problems of graduates, etc.

Finally the major social problems rise will be investigated by reference to changes in British society in the past ten years.

An attempt will be made to obtain social statistics from audience research organisations in Britain in order to establish whether or not there is any class correlation between these plays and their audiences.

It will be necessary for students attending this course to read all or some of the following plays:

Osborne/
Osborne

- Look Back in Anger.
- Luther.
- A Matter of Scandal and Concern.

Wesker

- The Trilogy.
- Their Very One and Golden City.

Pinter

- The Caretaker.
- The Birthday Party.

Arden

- The Happy Haven.
- Live Like Pigs.
- The Workhouse Donkey.
- Sergeant Musgrave's Dance.

C. Music

The School of Extra-Mural Studies provides a class in theoretical and practical study of music. In collaboration with the foreign cultural missions in the country it organizes concerts to acquaint the Sudanese public with European classical and folk music. Last year, the academic year (1968-1969) for example, the following concerts and recitals were performed:

1. Dennis Mathews (Gt. Britain) in recitals of pianoforte music.
2. String Quartet from the German Democratic Republic.
3. Symphony Orchestra from West Germany in concerts of classical music: Handel, Brahms and Beethoven.
5. Chamber music on folk instruments from German Democratic Republic.
6. The de Paur Chorus.
7. The Bavarian Wind Quintet - Chamber Concert.
8. The Phoenix Singers from America.

D. Film

The/
The Sudan Film Society was started four years ago under the auspices of the F.M.S. The Society aims at encouraging the use of film as an educational, artistic and cultural medium. The most important objective of the Society, however, is to create an informed and enlightened audience different from and opposed to commercial cinema companies in the country. Its activities, branches and function will be included in a coming chapter dealing with educational aspects of the mass media of communication.

The Public Arab University

The P.A.U. was established in Khartoum in 1953 as a branch of P.A.U. in Cairo. Like all the other Egyptian schools and institutions in the Sudan (Elementary, Intermediate, Secondary and Cairo University, Khartoum Branch) it comes directly under the administration and supervision of the Educational Arab Mission in Khartoum. Like the P.A.U, it has its own Supervisor who is directly responsible to the Resident Head of the Arab Mission. It is also divided into departments or sections catering for various types of adult education. Being a foreign public university it has established an Advisory Committee composed of Sudanese educationalists and some other prominent social and cultural figures to help in shaping its educational policies and to formulate curricula appropriate to students' environment and needs.

Students' enrolment, selection and registration procedures differ from other adult education institutions in two main aspects. Firstly, the P.A.U. does not require from students formal or academic qualifications; and, secondly, all its courses are heavily subsidised by the Educational Arab Mission. In other words, its courses are open to all students who in turn pay low fees – a fact which meant that the P.A.U. has the largest number/
number of adult students (4,000) attending any type of adult education course.

The P.A.U. aims to promote Arab fraternity, solidarity and understanding and fill the vacuum felt by these Sudanese citizens whose circumstances have impeded the completion or lack of education. The first aim is realised through a number of excursions to Arab countries, by showing Arab films, general lectures on Arab social, political, economic and cultural problems and by a very well equipped library containing the best of classical and modern Arabic literature and culture.

The second aim is realised by providing courses in Commerce, Journalism, Languages, Studies in Chemical Industries, Religions, Home Economics, Social Studies and Acting and Visual Arts.

The Fine Arts programme aims generally to regulate leisure by getting the most possible benefit from it, through acquainting the adult with techniques, forms and media of the various arts. The programme comprises the following:

1. Painting and Drawing.
2. Photography.
3. Acting.

The Visual Arts programme of this institution differs in no way from the other institutions discussed earlier. Studies in music and the theatre, however, are much more popular, successful and relevant to students' needs and interests. Let us briefly examine each in turn.

The performing arts are very well established in Egypt. It is no exaggeration to say that Egypt has contributed to the enrichment/
enrichment and development of the art of the stage more than any other of the Arabic speaking sectors in the area. It has various types of theatres, an Institute of Dramatic Art, many great actors and well recognized playwrights and dramatists. The theatre in the Sudan is much less developed and highly dominated by Egyptian influence. Egyptian theatre groups visit the country several times a year and Egyptian films are very popular and are played almost every day all over the Sudan. Therefore, in response to a keen desire on the part of many Sudanese adults to know much more about the theatre, the P.A.U. offers a course in directing, acting, technical stage problems, designing, stage scenery, make-up and play writing. Unlike the programme provided by the School of Extra-Mural Studies which tries to introduce students to the theatre through the study of the classical and modern European traditions, the P.A.U. course draws its content from Sudanese folklore and Egyptian traditions. In other words, the P.A.U. programme tries to help the Sudanese amateur theatre to develop and flourish by staging plays which draw their subject matter from local history, folklore and experiences. Some of the students, after completing this course, usually find their way to the National Theatre, or to the amateur groups which perform locally on radio and television.

The Music Course is especially designed to give adult students practice in orchestral (band) performing. They are instructed in music reading and interpretation and practical usage of musical instruments (most of the instruments belong to the students). Those who become particularly skilful performers/
performers on particular instruments are organized into a small band which from time to time perform for an audience composed of students attending other adult education courses in the centre. Here also, after completion of the course, those who aspire to become part-time professional musicians find their way to professional or part-time amateur music bands.

Problems of Administration and Organization

Having set out in a descriptive manner the administrative organization procedures and the type of art programmes provided by three representative adult education institutions it should be possible now to discuss some of the problems which they face. Like most of the developing countries where organized adult education is of a recent origin, adult education institutions are faced with vast and varied problems. The most important of these in the Sudan are: the lack of professionally trained leadership, co-ordination, finance and research.

A. Training

Very few of the top administrators (Directors, Deputy-Directors and Chief Supervisors) of adult education, have had any formal training in adult education. The School of Extra-Mural Studies is the only exception. Most of its academic staff members have had formal academic training in adult education. The majority, however, have gained theoretical and practical experience through a long working service in the field and by attending national and international conferences and seminars on adult education. Junior administrators and heads of clerical staff within these institutions, however, are completely without any training to help/
help them understand what adult education is about. Lack of knowledge of principles, philosophy, methods, techniques and aims of adult education among junior administrators and heads of clerical staff within an adult education institution could be a very great disadvantage for two main reasons, among many others:

1. From the institution's point of view untrained staff often fail to identify themselves with aims and methods of adult education and subsequently fail to co-operate with their director to carry out his plans or the institution's policies efficiently and smoothly.

2. From the students' point of view, untrained middle-level administrators often fail to have a stimulating effect upon the former when choosing his course or during study periods. In other words, students usually come in direct personal contact with junior administrators and other staff who have very little or no understanding at all of students' motivations, needs, problems and the way he learns. Being unable to give advice and help a student solve problems which face him in a learning situation may lead him to lose confidence in adult education and drop out for ever.

B. Co-ordination

The second most alarming deficiency is the lack of co-ordination among these institutions. Each works independently; in almost complete oblivion of the others. One is aware of the fact!

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1. University of Edinburgh Department of Adult Education in co-operation with Departments of Adult Education and Extramural Studies of the Universities of Manchester and Oxford have started summer crash courses in adult education designed for adult educators from developing countries who have professional experience and occupy posts of some responsibility. Adult education institutions in the Sudan have made use of this course by sending two persons, one in 1969 and the other in 1970.
fact that in order to stimulate and promote art education and appreciation, a well informed audience must be created for it; and that in order to satisfy and meet adults' needs, interests, experiences and capabilities in art all adult education institutions must be called upon to play their part. But here we have several institutions, existing side by side but each providing its own programme of art studies, and none of which is strong enough to match the situation. Lack of co-ordination leads to overlapping, duplication and subsequent waste of money and efforts. The P.E.D., the P.A.U. and the School of Extra-Mural Studies all provide more or less the same programme in painting, photography and art appreciation. But in all these fields the best, meaningful and most efficiently provided programme is the one offered by the P.E.D. in collaboration with the College of Fine and Applied Art because the latter has many good and experienced teachers, abundant materials and adequate physical resources such as well equipped studies and a complete photography unit. The P.A.U. and the School of Extra-Mural Studies, on the other hand, while they have suitable teachers and materials, lack miserably in physical facilities appropriate for the practical study of art. Adult education institutions in developing countries cannot and should not be blamed for lack of adequate accommodation for the proper study of art or any other adult education course for that matter. The need is very great and urgent but the means are limited and, therefore, cannot be squandered by unnecessary duplication. Still, for art education and appreciation to lay down roots, duplication is an evil that cannot be avoided. In other words, to make art/
art study at this crucial stage of its development the responsibility of only one institution which is in a position to provide it adequately will mean the denial to hundreds of students of the opportunity to study art and, subsequently, to drive them to occupy their leisure either by going to cinemas to watch the worst trash produced by Hollywood, India and Italy, or to other preoccupations and activities which are much more destructive.

Studies in the theatre, on the other hand, do not suffer as much from duplication as they do from failure to meet and satisfy the interests, capacities, capabilities and experiences of the students. This is much less of a deficiency in the course provided by the P.A.U., probably because it is open to all students irrespective of formal qualification; it is reasonably relevant to the theatrical traditions of the country and some of the students attending it usually end by finding their way to the National Theatre or other amateur groups. The same course provided by the School of Extra-Mural Studies, on the other hand, is designed for students with specific academic education and artistic ability but deals mainly with the European classical tradition. In other words, instead of helping the feeble local efforts in drama, the University has chosen to teach practical and theoretical appreciation of a tradition which is foreign, abstract, highly developed and definitely has nothing in common with the indigenous culture. Yet, in spite of all this, this course had many applicants from which thirty five were chosen. The first four meetings went smoothly but from the fifth and onwards students started to drop/
drop out. First a group of nine, then a group of five, then one after the other and now the course is still going on with only seven students.

Dropping out from a course is neither new nor avoidable in adult education. But if more than two thirds of students attending a course drop out then something must definitely be wrong with that course. In the course in question the first group of nine to drop out were graphic designers employed by the National Theatre and Sudan Television; that is, professional artists who had intensive training in art history in general and in Ancient Greek Art and Civilization in particular, and who, by virtue of their present occupations, knew much more about the theatre than any other of the students attending the course. When asked why they dropped out they answered that the teacher of the course treated them as if they had never known anything about Greek Civilization and the theatre and usually "talked down to them". They tried many times to draw his attention to their experience and knowledge and to the fact that they resented being treated as beginners and not as professional artists who only came to further their education. The teacher ignored this and they saw no alternative but to drop out. The majority of the others who dropped out said that they found the course "unsuitable", that literature, slides and photographs were difficult to obtain and the teacher had not been much help either.

Untrained, non-professional adult teachers can be, and often are, bad teachers. But in this case the lion's share of the blame should be attributed to the University which as an important/
important provider of adult education should have known beforehand the characteristics and needs of its clients. In other words, the University adult education programmes must be designed not on what it thinks the students ought to know but rather on what the students and the country really need and want. This does not mean that the University should stop the performing arts programme because it is foreign. Foreign literature and foreign drama have their lovers and audience. The course "Contemporary Drama in Great Britain", for instance, has been a great success. But then, English language, literature and drama have a very important place in the country's secondary schools and university curricula. Ever since British administrators introduced English into schools at the beginning of this century hardly a year has passed without Shakespeare, Shaw or Wilde being performed. In other words, a genuine and widespread enjoyment for British drama has been built up especially among secondary school students by performances such as Hamlet, Julius Caesar, Macbeth, Candida, Arms And The Man, A Woman Of No Importance, The Importance Of Being Ernest, etc. although the main objective of performing such plays has been to make them memorable and comprehensible especially for those sitting English literature in the School Certificate Examination. Furthermore, books on British classical and modern dramatists, poets, novelists and playwrights are available and widely read by the intelligentsia, and local literary magazines, periodicals and newspapers often publish reviews, translations and criticism of British drama and other fine arts.

The/
The University, therefore, was right and justified in providing services for which there is a demand. But what is acceptable and desirable by a few cannot and should not be imposed upon the majority especially when the few are the educated and privileged class who can afford and are willing to pay for their part-time studies and hobbies while the majority are poor and always look up to the University for help and guidance in all aspects of life.

To sum up, then, in the performing arts courses the University should first of all know what its different adult students need and want and design its programme accordingly. Secondly, it is neither vulgar, debasing nor unworthy of a university in a developing country where the majority is illiterate and where the need for adult education is very great, and where other national adult education institutions are not strong enough to match the situation, to offer practical and theoretical studies in the theatre to adult students who are talented enough and highly motivated but do not possess the academic qualifications "worthy of a university". Thirdly and finally, prejudice against the European theatre is bad. Knowing about others we come to know more about ourselves. The European tradition may give the developing theatre in the Sudan an added richness and new possibilities but at the same time may lead to the creation of an art which is different from and opposed to the national tradition. The European tradition deals not only with problems that are remote and incomprehensible to the average theatre goer, but also sets professional standards which may discourage/
discourage many an aspiring actor, director, designer, dramatist and producer from putting his own ideas forward, and minimises the provision of opportunities necessary for the creation of a truly new tradition. The University, therefore, should put its vast resources to a better use by attracting, training and sustaining the interest of the already existing national leadership in the theatre and the promotion of indigenous drama, feeble and mediocre as it is. This in itself should provide a counter-attraction for the debased, vulgar and the unworthy in the theatre to which the University by nature and function is opposed.

C. Finance

The third important problem is that of finance. Adult education and adult education through art have to compete for increasing financial and personal resources with other areas which are usually given top priority, such as child-youth education, communication, medical services, administration, industry, agriculture and defence. In a developing country where poverty, disease, hunger, ignorance and thirsts are pressing and highly urgent human problems, allocation of funds for the arts is not only difficult but at times impossible. Even when a little money is available, it is wasted either through duplication or diverted to other vocational part-time studies or any other adult education programme which an adult education administrator happened to believe more important than a luxurious hobby such as art education.
Very good examples of this attitude are the scandalous
budgets allocated for art programmes by two of the most important
adult education institutions in the country: The Further
Education Department of K.T.I. and the School of Extra-Mural
Studies of the University of Khartoum. Let us take each in turn.

The annual budget for all courses provided by The Further
Education Department is about Ls.35,000. But this year
(1970/71) because of the economic situation it has been
reduced to Ls.22,500. Out of the annual budget about Ls.2,500
(9%) is usually allocated for Fine and Applied Art classes.
The amount allocated this year, however, is Ls.1,500 or only
6.66% of the budget. This amount will be divided as follows:

a. 70% is for artist-teachers remuneration.
b. 30% for menial staff including skilled and semi-
   skilled workers.2

The School of Extra-Mural Studies, on the other hand, had
for the last academic year (1969/70) a budget of Ls.22,000.
Of that budget Ls.577 (2.75%) was allocated for art courses and
divided as follows:

a. Music Appreciation Ls. 355
b. Painting Ls. 76
c. Photography Ls. 68,250
d. Advertisements for the Sudan Film Society in Local Press Ls. 41,080
e. /

1. Tut Kirollos, Supervisor of Further Education Department to
   Soghayroon, September, 1970.
2. In the same letter to the author Mr Kirollos adds:

   In the previous year it was the usual practice for The
   School of Fine and Applied Art to provide evening classes
   for students with raw materials. But it seems that they
   exhausted their stocks of raw materials so it became
   imperative for us to provide them with some funds. We
   have, therefore, allocated this year Ls.400 for those classes.
   This amount will be taken against Raw Materials Item and
   not part of the remuneration for teachers and menial staff.
e. Costs of advertisements, invitations, soft drinks, etc. for art exhibitions. Ls. 36,370

Total Ls. 576,700

If one takes into consideration the fact that the Music Appreciation course for which 61% of the arts budget had been allocated was introduced for the first time only last year, then one discovers that the School of Extra-Mural Studies used to spend on art courses no more than 1.06% of its annual budgets.

The F.E.D. on the other hand, is a part outfit of a technical college. Its courses are mostly of a vocational nature and, as it is the case, there is a very strong demand for technical or vocational subjects than for the arts. Still, compared with the University, the former allocates 6% of its annual budget for the arts while the university allocates only 1%.

One may try to defend the University by pointing out that the Further Education Department has all the artist-teachers and physical facilities of the School of Fine and Applied Arts at its disposal and is therefore in a position to provide better and more art courses than the University or any other adult education institution for that matter. This is true. But there are areas in arts other than visual arts which the University can deal with much more effectively than all the other adult education institutions in the country. These are arts like music, drama, literature, film appreciation, folklore and the general enrichment of and stimulation of the country's cultural heritage. The functions of a university in a developing country are not only teaching and research but also the provision of adult education in general and liberal adult education in particular/
particular. As a UNESCO Seminar on The Role of Schools and Universities in Adult Education has pointed out:

A basic field of study in which a university adult education department should engage is that of liberal studies. This should include subjects in the humanities, sciences, social sciences, and cultural arts, which throw light on the nature and destiny of man in his social economic and cultural setting.

In certain communities, especially where there is rapid change, it may be important to foster studies of cultural traditions, such as art, literature, ritual, folklore and music, in order to preserve a knowledge and appreciation of the cultural heritage.

D. Research

The fourth and by far the most important problem is that of research. Lack of research, in the first place, means lack of a national philosophy of adult education. Lack of a national philosophy of adult education, on the other hand, means absence of sound planning, not clearly stated objectives, badly designed, unbalanced programmes and failure to identify priorities in order to avoid duplication and wastage of very limited resources. In the field of art adult education, however, through research some or most of the following can be achieved.

1. Evaluation of all the art courses provided, resources used and methods applied to decide which courses are suitable for adults and which institution or institutions are fitted to provide them.

2. Through research it should be possible to find out how and why an adult learns, and then design the courses in such a way as to sustain his interest and avoid his dropping out.

3.

3. Other nations' experiences and traditions in fine arts could be tailored to suit the country's needs and purposes.

4. Training and selection of adult teachers is also a very important aspect of research. One needs to find out what type of adult educators are needed and what methods are adequate for their training, also the training and retraining of those actually engaged in the field as class teachers, group leaders, administrators and clerical staff. Professional development of adult leadership increases the stature of the art teacher or administrator and will definitely lead to stimulation, development and improvement of art study in the country.

5. Finally, adult educators who are really authorities on the field have always stressed the importance of research. Dr John Lowe for example has made it a top priority especially for a developing country. He wrote:

Why should research in adult education be a high priority for the developing countries? It is mainly because, severely hampered by limited resources, they must draw up their development plans carefully and wisely and ensure that mistakes are quickly detected and remedied; minor miscalculations become difficult to rectify if not soon identified and they may lead to the mismanagement of scarce personnel and materials. Secondly, the desired growth-rate of economic output depends upon the efficient training and retraining of adults and this, in turn, necessitates effective programming, curricula planning and deployment of staff resources. Thirdly, new approaches and flexible methods will be adopted only when there is a steady, discriminating accumulation of knowledge through study and inquiry. Fourthly, practitioners obtain the best results when they formulate hypotheses about the impact of their programmes which can be empirically tested. Accordingly they should constantly examine the way their programmes are organised, who decisions are made/
made about what to teach, what appears to be optimum length of a course and so on. Finally, when soliciting government departments or grant-awarding trusts for financial support it is essential to produce the kind of documentary evidence that will commend support.

In conclusion, it could be said that training, co-ordination finance and research are not the only deficiencies from which adult art education programmes suffer. There is also on the part of the institutions a lack of imaginative approach to "sell" art programmes. In other words, administrators of art programmes must make use of the techniques of production, manufacture, adaptation, buying, selling and exchange used in industry. Just as much as the prosperity of an industrial concern depends on selling and buying, knowledge of the market and the strength and weaknesses of competitors, administrators of adult art courses must adopt merchandising techniques, not to gain profit, but in order to succeed in drawing the attention of and persuading potential students to participate in art courses or any other adult education courses for that matter.

Adoption of merchandising techniques is very important simply because adult educators are competing for potential students' time against well-established, highly attractive institutions such as cinemas, football, and racing. It is therefore imperative that every possible means of attracting the attention of potential students to participate should be explored. One way of dealing with the problem can be a nationwide campaign ranging from personal contacts to the full use of the

the mass media of communication. The usual dull advertisements which appear from time to time in the press can be replaced by skilfully worded, well-placed ones. Eye-catching posters can be designed and placed in positions where they can attract attention. Illustrated brochures can easily be made and distributed in Government offices, newspaper stands and bookshops. Nationwide broadcasts can be used to clarify objectives and the benefits of art programmes.

Finally, if the adoption of methods and techniques of merchandising leads to financial profit, money thus obtained could be used to promote and help make art courses self-supporting and less dependent on subsidies from already highly strained and limited resources.
CHAPTER EIGHT

THE ADULT STUDENT

In two previous chapters attention was directed to the professional artist-teacher and to the adult education institutions, to their administrative and organizational procedures, the type of art courses which they provide and problems. It was also pointed out that one of the important problems facing those institutions was lack of research, especially in methods and techniques of adult teaching, teacher training, programme planning and most important, knowledge of students' interests, motivating forces, problems and ways and means to sustain his interest to avoid his dropping-out.

The present chapter deals mainly with adult students and is divided into three parts. The first part analyses the characteristics of the students, i.e. their age, sex, education and occupations. The second part tries to find out why they study art, the part played by art in their daily lives, their views and attitudes toward their teachers, the course, and the time and the place where the course takes place. The third part discusses samples of their work.

One may ask why one should analyse the characteristics of those participating in adult art education. There are many reasons for this. First and perhaps most important, those concerned with adult art education in the Sudan are of the opinion that art contributes to the development of the total personality of the individual by giving him a new means of communication and that the majority of the population do not know how to appreciate a/
a work of art. They need help and guidance. If the arts are such a good and important factor in personality development, adult leadership in the arts must thoroughly acquaint itself with those who are deprived of the experience.

Second, programme planning, what subjects to introduce or reject, what type of teachers to recruit and the general development policy, depends much upon knowledge of the students' characteristics and interests.

Third, from an economic point of view, to know the characteristics of the participants is to know who your potential clientele are. Thus an adult education institution will be able to "sell" its art programme better.

Fourth, well kept records of the numbers, characteristics, responses and motivations of adult art students are very useful when soliciting government, semi-government, or other grants awarding institutions' financial support. Financial support from the former may depend partly or wholly on evidence which shows that there is a need by a sector of the population for such courses.

Analysis of the characteristics and motivations of adult students are based on responses to questionnaires (in addition to informal individual and group discussions with students in all adult education institutions which provide art courses) which were distributed in the K.T.I. P.A.U. E.M.S. and art classes run by The Sudanese Women Association in Atbara from December 1968 to February 1969 and from January 1970 to March of the same year. Altogether about 600 students were interviewed but only the characteristics, views, and motivations of the 300 who are attending/
attending classes in the visual arts will be discussed. The responses of the drama and music adult students will not be discussed. This is, first, because drama and music merit separate studies of their own. Second, students' responses studying drama and music do not differ significantly from those studying visual art. Third, the performing arts, especially drama, have already been discussed in a previous chapter and will be discussed again in two subsequent chapters devoted to the role of mass media of communication in adult art education. Fourthly and finally, unlike the visual arts, samples of work of drama and music students would be extremely difficult to reproduce in this study. But before we examine the characteristics and responses of the students to the questionnaire some very brief explanation of the nature of the survey is necessary.

The questionnaire was in Arabic. It was divided into fourteen parts, each part composed of one question and a number of answers or variables from which the student had to tick either one or as many as he saw fit in accordance with the instructions given with each question. In the first part the student was asked to write his name, age, occupation. In the second part the student was asked whether he had completed primary, intermediate, secondary university or post university studies. In the remaining parts of the questionnaire the student was asked about his motivations, the role which art played in his everyday life, what competencies and qualifications he required from his art teacher, if he was happy with the course or whether he was making progress. In the end the student was left with 5 blank pages and asked to comment freely on the place and/

1. Appendix IV.
and problems of adult art education which the questionnaire had failed to mention and to add any information he deemed of value.

The first thing which these data suggest is that the adult visual art students, contrary to what is generally believed are predominantly male rather than female. Out of the 300 students interviewed 190 were males. Needless to say, all those participating in music appreciation classes are male and 99% of those attending drama classes are also males. To put it differently, art no longer seems to be an occupation or pastime worthy only of women but is an activity very much compatible with "manliness".

Turning next to age, the data suggest that the overwhelming majority of students participating in the art courses are young; generally in the age group of 20-25. As the following table shows:

<table>
<thead>
<tr>
<th>Age Group</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 16</td>
<td>15</td>
</tr>
<tr>
<td>16-20</td>
<td>92</td>
</tr>
<tr>
<td>21-25</td>
<td>133</td>
</tr>
<tr>
<td>26-30</td>
<td>50</td>
</tr>
<tr>
<td>31-35</td>
<td>10</td>
</tr>
<tr>
<td>Over 35</td>
<td>00</td>
</tr>
<tr>
<td>Total</td>
<td>300</td>
</tr>
</tbody>
</table>

45 of the females attending art classes are married. The average age of all females is, however, between 19-25.

Turning next to education, one discovers that 4/5 of the men have completed Intermediate School, only four have had university education and the rest are secondary school graduates. About 80% of the women had only primary school education with the remaining 20% composed mainly of those who completed the Intermediate School, Intermediate School plus two years in The Teacher Training College/1.

1. A boy or a girl of fifteen - and especially the latter, is considered an adult in the Sudan.
College and a few with secondary school education.

Next we turn to the distribution of the adult art students by occupation. We find - excluding the housewives - that only 9% of the students have blue collar jobs. The following is a detailed description of the students' occupational categories:

<table>
<thead>
<tr>
<th>Occupation</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Housewives</td>
<td>45</td>
<td>15%</td>
</tr>
<tr>
<td>Skilled Laboratory Technicians</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Unskilled printers</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Unskilled textile printers</td>
<td>4</td>
<td>10%</td>
</tr>
<tr>
<td>Mechanics</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Carpenters</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Engineers</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Government Officials</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Teachers</td>
<td>40</td>
<td>75%</td>
</tr>
<tr>
<td>Accountants</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Social Workers</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Typists, clerks, salesmen etc.</td>
<td>176</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>300</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Now we come to the second part of this chapter which deals with students' motivations, views on the course, their teachers and the time and place where the course takes place. According to the survey each student seems to participate in adult art education for a variety of reasons, and it would therefore be difficult to list and classify the motives of each of the students. However, by dividing the whole student body into three groups, one should be able to classify them into goal-oriented, activity-oriented or learning-oriented. Professor Cyril G. Houle, who has suggested the former classification describes each group as follows:

The first, or as they will be called, the goal-oriented, are those who use education as a means of accomplishing fairly clear-cut objectives. The second, the activity-oriented, are those who take part because they find in the circumstances of the learning a meaning which has no necessary connection, and often no connection at all, with the content or the announced purpose of the activity. The/
The third, the learning-oriented, seek knowledge for its own sake. These are not pure types; the best way to represent them pictorially would be by three circles which overlap at the edges. But the central emphasis of each sub-group is clearly discernible.\footnote{1}

Applying Professor Houle's group identification criteria to the adult art students in the Sudan one finds that to the goal-oriented art is a means to an end, to the activity-oriented a means to fill a gap in life and the learning-oriented art is enjoyed for its own sake. Let us take each category in turn.

The goal-oriented students among those surveyed join a painting and drawing class in order to be able to pass the art examination in G.C.E. Almost to a man all those studying calligraphy do so in order to be better freelance calligraphers. All those studying typography want to be qualified printers and layout experts and those studying textile design do so either because there is now a growing demand for qualified textile designers and skilled printers or because they hope to start their own little textile printing workshop.

All the teachers attending art evening classes belong to the goal-oriented category. Most of them teach in primary schools and say that they study art to become better art teachers; a few desire to pass art in G.C.E. examination to join the University; four or five because they aspire to become freelance painters. It was, therefore, only natural that to the given list of possible motivations which make an adult participate in art classes most of the goal-oriented students had chosen the following reasons; arranged in descending order of preference.

1. To gain skill and greater efficiency in painting, sculpture, textile design, graphic design, etc.
2. Art helps me in my present profession.
3. Art facilitates opportunities for promotion in my work.
4. To fill my leisure time.

A few—mainly from among the teachers—chose in addition to the aforementioned motivations the following:

1. Because art is means of communication between the peoples of the world.
2. Because I want to become a professional artist.

But none of the goal-oriented students had chosen any of the three following reasons for studying art:

1. An educated man needs to know how to appreciate art.
2. I am studying art for its own sake.
3. Because a man who knows and practices art enjoys a good standing in the Sudanese society.

The activity-oriented students participate in an art course or any other course for that matter, not because they are mainly interested in art but because they are lonely, they need to make friends, to give their life a purpose, to have something to do or simply somewhere to go and spend the evening. They are interested in the activity rather than the content. As Roy Fosser describes the activity-oriented:

They are interested in the opportunity for social intercourse which group adult education activities can provide; they are interested perhaps in the increased social status that observed interest in adult education may bring; they are sometimes escaping into adult education from boredom in the home.
home or work situation, searching for friends or status and running away from drudgery.

Most of the female students belong to this category. In a society where there is still mild discrimination against women and where until very recently mixing of the sexes was frowned upon, adult education did provide opportunities for certain women a new freedom to rub shoulders with males and to acquire a new personal and social status and an escape from the drudgery or the drabness of the daily life of all or most women in the Sudan. But not all women are activity-oriented. A small number of them genuinely feel an urge and a necessity to study art either because they want to become skilful painters and textile designers and printers because they want to study art for its own sake. This became evident from their responses to the given list of motivations. They had chosen the following:

1. To gain skill and efficiency in painting, sculpture, textile design, etc... Ninety per cent of the female students had agreed that this motive applied to them.

2. To fill my leisure time. All female students had agreed that this motive applied to them.

3. Art helps me in my work. By "Art helps me in my work" about 70% of the housewives and other female students interviewed simply mean house decoration, furniture arrangement, dress-making and designing and printing pattern on children's clothes, bed-covers, food-covers and table-covers.

4. I study art for its own sake. About 35% of the female students interviewed said that they study art for its own sake.

The

The third category are learning-oriented. These are highly educated and are therefore not interested in paper qualifications or becoming professional artists. They study art with no other intention than to "achieve self fulfilment" and "to complete their education as men" or as Roy Prosser puts it:

They are profoundly convinced that there is value in acquiring knowledge for its own sake. They are curious and want to find out in order to satisfy their curiosity, a curiosity not stimulated primarily from any other motive than to satisfy a simple desire to know.¹

Unfortunately those students who enjoy learning for the sake of learning are very few among those participating in the adult art education courses. Indeed, they did not exceed 15 students when the survey was carried out. Results of the survey in addition to conversations and discussions with the students made it quite clear that almost all the students participating in the visual arts programme (not to mention the performing arts) do so not because they want to study art for its own sake but for purely utilitarian reasons. This is, of course, bad. But to deny the goal-oriented student the opportunity to take part in art classes may mean that he may never again care to see an exhibition or think about art. Not to provide art classes for the activity-oriented in general and women in particular may also mean driving them back to boredom

¹ Prosser, Roy. op.cit., p.245.
boredom, drudgery and loneliness. But, however, goal-oriented, activity-oriented or learning-oriented, the fact remains that, of these students, instead of passing their leisure time watching football, gambling or drinking, have chosen to use it creatively. Therefore none of the former three categories of the students is better than the other. As Professor Houle rightly pointed out:

But no one of the three orientations is, after all, innately better than the others, and to bring matters back to a more proper balance it may be well here at the end to restate a point made at the beginning of the analysis of the interviews. All of the people in the sample are basically similar; they are all continuing learners. They have goals; they enjoy participation; and they like to learn. Their differences are matters of emphasis. Most of them fit clearly into one or another of the three groups but none is completely contained thereby.2

Another/

1. A different category altogether of individuals who are educated through art are convicts in prisons. One cannot include them in any of Professor Houle's three categories for two main reasons. Firstly, their learning or education cannot be called adult education proper because it is neither "voluntary" nor does it take place in a place and time which they have wilfully chosen. Secondly, we have no proof, that in this case learning did take place or that there was definitely a positive change of behaviour. However, since it is reduction by production for a special category of adults and youth, one has no alternative but to discuss it briefly. Primarily the aim of the handicraft programme is the prevention of future criminal conduct; by learning a craft in prison it is hoped that the prisoner will be able to adapt smoothly in society. In most prisons the handicrafts programme consists of carpentry, rug, mat and carpet weaving, wood and ivory carving, basketry, food-covers and leatherwork. One would expect the work of inmates to be dull and very much lacking in artistic qualities, but, strangely enough, this is not the case. The furniture produced by some prisons, for example, is not only functional but as well very pleasing to the eye (Pl. A,B). Rugs, mats, food-covers, baskets and bedcovers are well designed, nicely patterned, multi-coloured and generally highly decorative (Pls. C,D,E,F,G). Unlike the handicrafts made of synthetic materials which are nowadays mass produced the former are made of traditional materials and by traditional methods and tools. In continuing to produce traditional handicrafts prisons are in fact helping to preserve the most threatened aspect of the country's cultural heritage.

2. Houle, Cyril O. The Inquiring Mind, p.29.
Another important contribution to the classification of those who appreciate art had been provided a good number of years ago by Professor D. Talbot Rice. It bears directly on the nature of the different groups dealt with in this chapter and is worth quoting. He wrote:

The interest of these are directed along numerous different channels, and their ideas are controlled by numerous different factors. Some are thus enthusiastic about art primarily on technical grounds; others because of its outside associations, such as the subject matter of a picture. Some concentrate their attention almost solely on modern products; others will be moved only by ancient work. Some look upon art as valid only when it has more or less utilitarian purpose to perform; others would regard it as something essentially unconcerned with practical ends. Yet all these people, in their different ways, are equal devotees.

On the whole, the overwhelming majority of the students appeared to be happy with the course, felt that they made great progress, found the physical facilities (specially at the School of Fine and Applied Arts) conducive to learning and the study suited them and in no way interfered with their other activities. A most important factor which also became evident from the survey and conversations and discussions with the students was that they were extremely happy with their teachers. They found the latter very patient, considerate, always encouraging students' efforts however feeble they might have looked and generally seemed to understand, sympathize and tried to solve students' problems. It was not surprising therefore, that when given a list of the competencies and qualifications required from art teachers, the student chose the following:

1. The art teacher must be very skilful in his art.
2. The teacher must be a creative artist himself.
3. The teacher must be very enthusiastic about art.
4. The teacher must be patient, kind, sympathetic and able to understand and solve students' problems.

Finally, most of the students participating in the visual art course said that they frequently attended other cultural activities such as the theatre, concerts and art exhibitions. But at these functions attendance by male students is much greater than that of female art students.

Taken as a whole, the students of Fine and Applied art classes vary greatly in their capacity for design and original work. But for the sake of convenience we shall divide them into three main groups. There is, firstly, the beginners. Their first efforts in painting, pottery or sculpture are generally hesitant, difficult, painful and very self-conscious. Most of them have either had no previous opportunity of expressing themselves in creative art, or if they did at all it was long ago during their primary school days. A typical example of the work of this group is plate 36. It is an imaginary composition consisting of a shepherd attending his sheep, a stream, trees, a village, hills and sky. Every figure has been carefully outlined by pencil before colour was added. The technique is faulty, the colours are few and crude, and in spite of attempts at modelling, the picture is flat, with very little or no spatial depth like those usually painted by children. Indeed these adults generally draw like children (though without the spontaneity and innocence of children) either because they have lost the ability/
ability to express themselves creatively, or in whom it has become obscure. Professor Schaeffer-Simmern of The University of California who carried out four remarkable experiments in adult art education described this stage of adults' artistic development as follows:

All normal children display this inner drive for pictorial creation. Drawings on walls, doors, pavements, are visible proofs of the child's inborn creativeness. But because, in the course of general education, attention is still mainly directed toward acquisition of conceptual knowledge, the child's spontaneous drive for genuine visual cognition is neglected. As he grows older, the creative urge diminishes. It is therefore understandable that in most persons visual conception and its pictorial realization are not developed beyond the stages of childhood. But the ability itself is not vanished. It is always latent and can be awakened.\(^1\)

But even within this group there are students whose work while childish and sketchy is highly expressive. A very good example of this is a painting by a female student of seventeen. (Pl. 81). It is a recollection of an accident in which a small boy was knocked down by a car. The painter does not feel as a spectator but is very much involved in her subject. There is movement, rhythm, expression of pain, anger and anxiety and a rather good sense of composition. The artist's lack of skill is made up for by sincerity and feeling.

The second group consists of those students who survived the difficulties and frustration of the first year of the course or those/!

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those whose creative abilities have been redeveloped and their artistic talent began to unfold. Their work shows that their eyes and hands have been retrained and their self-confidence restored and are therefore technically and, to a lesser extent, artistically more skilful than they were at the beginning of the course. Plate number 82 for example is by the same student who a year earlier had painted the picture previously discussed as a typical example of the first group (see Pl. 80). One immediately discovers that the latter present picture is more subtle and mature than the former. It is distinctly divided into foreground, middleground and background. It is not flat; there is a more conscious feeling of space. The figures sit, move and stand in natural positions. There is no preliminary drawing but colour is applied directly and in bold and free brush strokes. There are even some attempts at foreshortening.

A few within this group have learned how to draw and paint correctly, but instead of expressing their own thoughts and feelings they prefer to copy calendars and postcards depicting Nile and palm trees or fishermen and sunset (Pl. 83). Others, more romantic, miss the country and country life and therefore meticulously paint peaceful rural landscapes (Pls. 84, 85). There are also among this group those who are not "technically" skilful but very imaginative (Pl. 86). The course seems not only to have loosened up their "muscles of body and spirit which have become atrophied by long disuse" but also made them look and paint subjects considered unpaintable. This student who painted the former/

former landscape was much more interested in red barrels lying on the bank of the river than in the river, the boats or the lush vegetation in the background.

Taken together, this second group proves beyond doubt that an adult, given sufficient time and provided with conditions conducive to learning, can learn almost anything he wants. This proves that an old dog can learn new tricks; and that age cannot and should not be a barrier. As Thorndike pointed out:

In general, nobody under 45 should restrain himself from trying to learn something because of a belief or fear that he is too old to be able to learn it. Nor should he use that fear as an excuse for not learning anything which he thought to learn. If he fails in learning it, inability due directly to age will rarely, if ever, be the reason... Teachers of adults of age 25 to 45 should expect them to learn at nearly the same rate and in the same manner as they would have learned the same thing at 15 or 20.1

Therefore, an adult's latent artistic ability, once awakened, could be gradually redeveloped. And more important, Professor Schaeffer points out that:

Experiments have shown that, keeping pace with developing mind of the normal individual, there develops also an organic growth of visual artistic configurations. Simple structures of forms have been found to precede more complicated ones, thus indicating that the natural way in which artistic abilities unfold and develop. One should not expect most children or adults to reach the most highly organized levels of artistic achievement, any more than one expects that the ordinary student of science in school will become a great scientist. It must be emphasized, however, that all normal human beings, and subnormal, too, possess in some degree the ability to produce genuinely artistic works. And just as conceptual thinking can minister to the integration of personality, so inherent artistic abilities can and should be utilized.2

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The third group consists of students who have had about three years of evening study. Within this group there are two types of students. There is, firstly, the sophisticated type whose work can technically and aesthetically compete with the work of any of the academically and nationally recognized professional artists (Pls. 87, 88). Plate 88 for instance, has for a theme roots of cut trees. These roots twist, move, dart and shoot in all directions, are full of tension and vividly alive. It is not only an unusual choice for evening art class students but also an original one.

The second type within this group consists of those who are generally known as "naïve", "primitive", "popular" or "Sunday artists". They joined the art class out of sheer curiosity. They thought they needed some formal training and also wanted to acquaint themselves with traditional techniques and traditional theories of art. Luckily and thanks to an unprejudiced attitude of their artist-teachers, these "naïve" or popular artists never lost their genuine artistic impulses and more important, their innocent, unsophisticated vision has also not been spoilt. In other words, the artist teachers were very careful not to impose upon the former any style or a technical or theoretical tradition, but encouraged and allowed their inborn gifts to develop and unfold with little or no interference. As Adolf Hildebrand describes natural growth in art:

The importance which attaches to the natural growth of a work of art can hardly be overestimated. All that is good in true Art depends on it. Art can flourish only when the artist follows the natural paths of production. Let him, then, get his result, however modest, by natural means, rather than strive to achieve something more brilliant, the outcome of a greater ability than he possesses/
possesses, for such a work, being one of false pretence, must inevitably be condemned to the fate of all shame.\(^1\)

One of these "popular" or naive artists is Abdeen Al Shawafa. Common-place country themes seem to please and excite him immensely. In a landscape which he painted in his first year (Pl. 89) one discovers that while it lacked the refinements cultivated by an art school (knowledge of perspective and anatomy) it had rich colour and fine arrangement. A year later we discover that the artist had learned a little perspective and some other academic tricks without losing his inborn gift (Pl. 90). This picture shows that he has a better control of line, rich colour, sense of composition and a vision which is still pure and unsophisticated. Bilal is another example of an unsophisticated artist whose spontaneity has not been spoilt by the evening classes (Pl. 91). But Gassim (Pl. 92) is, perhaps, the most talented of this group. He has a great imaginative power with admirable organization. Natural figures like the grass, the trees, the stream, the sheep, the mountains and the sky are drawn in clear lines. All, however, form an exuberant landscape rich in colour and light. The formal grace of Gassim's landscape, his bright but delicate colour, his stylized composition and his spontaneity and innocence remind one of the greatest naive of them all – Henri Rousseau.

But the very qualities which one admire in the works of these non-professional, part-time artists are often criticized and dismissed by most of the academically trained Sudanese artists as popular.*

popular, amateurish, primitive or simply efforts which do not
deserve to be called "Art". This condescending and hostile
attitude adopted by some of the professional artists towards the
former is unfortunate but understandable; for two main reasons.
To begin with, academically trained artists see those whom they
call amateurs, popular, naive or primitives, serious rivals.
Gassim, Abdeen and Bilal are known to the public. They show and
often sell their works not because they are better artists than
the academically trained but only because they can excite, interest,
impress and arouse public admiration and appreciation by their
simple and un'intellectual representation of reality at the
moment when the academically trained, professional artist tends
to record the highly abstract and technically sophisticated.
And secondly, when criticizing or assessing the work of amateurs,
professional artists apply professional standards of measurement
based upon traditional and modern techniques and theories of art.
This is wrong and very unfair. It frustrates the honest efforts
of the amateur, the only reliable ally of professional artists;
it widens the gap between the professional artist and society
thus increasing the former's alienation; and most importantly,
it stands in way of creating a living pattern of artistic culture.
As Professor Schaeffer-Simmern has rightly pointed out:

The broadest implications of the unfolding of inherent
artistic abilities can ultimately be attained only if one of/

1. Sometimes one suspects that the attitude of some of the
professional artists towards the amateur is hypocritical.
Artists, on the one hand, assert that there is a need for
adults to spend their leisure time creatively, but on the
other, they fail to encourage the latter's efforts to be
creative. Furthermore, all professional painters in the
Sudan tend to identify themselves with and highly appreciate
Sudanese folklore, folk-dance, folk-music and handicrafts,
but refuse or fail to appreciate a Sudanese folk-painting.
of the main obstacles for the development of a genuine artistic culture is removed. This obstacle consists in the common attitude that gives credit and acclaim predominently to the artistic performance of talented persons. Mixed yardsticks of artistic judgement based upon various old and modern standards of criticism and used only for evaluating the works of "artists" have been unable to establish basic foundations for general objective artistic values. Thus the creativity of the great majority of people has been decisively obstructed. A first artistic evaluation of a work of art can only be concerned with artistic quality - the intelligent organization of form, - no matter how simple its structure may appear.

But naive, "popular" or " primitives" these are creative artists. They have a real mastery of their profession and are confident of their own technique and possess a natural, imaginative and original way of painting and arranging forms. They, therefore deserve a place among the professional and academically trained artists because like the latter they are contributing to the development and enrichment of artistic life in the country.

In conclusion, one can add that the success and achievements of this adult art education course are not limited to the unfolding of artistic activity in some or in helping a few to become "regular artists". It has, more importantly, also contributed to the development of the total personality of a few by giving some students new means of expression and helped others to acquire a better taste in their daily living. This becomes abundantly clear when you take a look at some of the following comments and responses made by some students in the questionnaire and in informal discussions with the author.

Fatima Ali (aged 25) attending the textile design course commented:

commented that she enjoyed the course immensely not only because she was making progress but also because her husband and neighbours appreciated and praised the quality of her prints. Women—neighbours would bring their table-covers, bedcovers, food-covers or their childrens clothes and ask her to print some of her designs on them. Many expressed a desire to join the course in order to become good designers as she was and few did succeed in joining it. This must have had a very encouraging effect on Fatima because she continued (and continues) to participate more actively in the course than ever before because:

The social significance of being recognized as a creative individual cannot be overestimated. Such recognition reflects back upon the creator's self-esteem and makes him realize that he has something unique to give. To that which characterized him before, a new and vital trait has been added. He has acquired new status. He feels more accepted. This further's self-confidence and at the same time stimulates him to do more, for he knows he has much more within him to bring forth as his own, which in turn will bring him yet more recognition.1

A young man wrote that he loved the evenings he spent working in the Art School. He believed that by learning to make pottery, the course had given him a chance to do something which he could not do before (Pl. 93).

Al Raddiah Al Guzzuli, a housewife aged 27, wrote that she liked the course because it helped her to make better judgements in the everyday tasks undertaken by a housewife; arrangement of furniture, choice of curtains, hanging of the appropriate landscapes and choosing matching materials for herself and her children.

In short the course has not only given the former a chance to create, participate, learn, enjoy and make friends but also has developed in them a sense of living creatively and aesthetically. Compared/1

1. Ibid., p.116.
Compared with the rest of the population, they are a minority, but a very important minority. As Lindemann puts it:

The rigidities of adulthood need loosening before anything creative can happen in the sphere of social control. And we need not await the tide of numbers; a small group of adults in a single community seriously concerned about the values of creative living is sufficient to alter the quality of the total community process.¹

¹ Lindemann. The Meaning of Adult Education p. 58.
CHAPTER NINE
THE ROLE OF THE MASS MEDIA OF COMMUNICATION
IN ADULT ART EDUCATION

The mass-media of communication in the Sudan (radio, television, the theatre, film, and the press and graphic materials) are performing an increasing role as instruments for the dissemination of culture and education. The Government, semi-government bodies as well as some voluntary organizations are using the mass media of communication to offer adult education programmes such as literacy teaching, foreign languages, civic education, health education, child-care, home economics, courses on agriculture and its problems, problems and hazards of industrialization and generally as aids to the overall political, social and cultural development of the country. This and the following chapter, however, will try to describe the impact of the mass media of communication on art education and appreciation among the adult population.

But before examining the extent of the impact which the mass media of communication may have had on the acceleration of cultural activities on the one hand, and the positive or negative influences on values, attitudes or behaviour of their audiences on the other, it will be helpful to devote this chapter to describing the development of the different media in the country and showing programmes in the arts.
The Press

The press is the oldest organized medium of communication in the country. Its history and evolution is a reflection of the development of non-Quranic, western type of education introduced by the British. In fact, like education itself it had also been introduced by the British. Thus, El Sudan, the first ever bi-weekly to be published in the country appeared in Khartoum in September 1903. In its first editorial it declared that: "We have laid down the foundation of the press in the Sudan hoping that this honourable industry will develop with the country's progress and that its influence will increase with the spread of education".

El Sudan was soon followed by another, The Sudan Herald, but for about the first ten years of their existence they failed to have any impact of The Sudanese because, firstly, both 'remained semi official organs read mainly by foreign government officials' and secondly, because as M.M. Salih sums it up:

At the time 'El Sudan' was published the number of educated Sudanese was small. All those who were able to read or write had their education in the traditional Koranic school and newspapers were foreign to them both in content and style. Their purchasing power was very low. These two causes practically excluded all Sudanese from active readership of "El Sudan" during the first few years.

However, with the relative expansion in education and as

1. "As soon as the Condominium rule was established in the Sudan Lord Cromer, it is reported, approached the proprietors of El Mokkatam, a Cairo magazine and suggested to them that they start a newspaper in the Sudan," M.M. Salih, 'History of the Sudanese Press 1903-1953', Education in the Sudan, p.48.
2. ibid., p.49.
3. ibid., p.48.
4. ibid.,
the number of the G.H.C. graduates grew bigger and bigger, the educated Sudanese felt the need for an Arabic literary magazine. They were in no position to finance one by themselves and they therefore 'approached the owners of Victoria Press and publishers of the Sudan Herald and suggested to them that they publish an Arabic weekly supplement of the Sudan Herald'. Thus 1913 gave birth to Raid El Sudan the first literary magazine and which, according to M.M. Salih:

Paid more attention to literature and in particular poetry - the first generation of Sudanese poets during this century made their first appearance on its pages. Poems by El Banna, Tewfik Saidi Salih, Ahmad Mohammed Salih and Hassan Badri, were a permanent feature of the paper.

Seven years later Raid El Sudan was followed by Hadarat El Sudan, 'the first paper owned and edited by a Sudanese'.

Unlike the former, Hadarat El Sudan paid little attention to literature and poetry. It was highly political, supporting the British occupation and administration of the country and attacking bitterly unity with Egypt and those who stood for it.

1924 saw the abortive uprising of the Sudanese. The restrictive measures adopted by the British Administrators left the educated Sudanese without magazines or newspapers to air their views. They organized themselves into small study circles or "Schools of Thought" and Salih describes it:

Breaking into small circles, meeting in the evening in their houses they concentrated on reading the latest Arabic and English books, discussing their contents and writing poetry and short stories....

1. ibid., p.50.
2. ibid., p.51.
3. ibid.,
"schools of thought" as they came to be named later were in Omdurman and Wad Medani.  

The Thirties found the country relatively prosperous, with much less tension between the British Administrators and educated Sudanese and certain measures of liberalism on the part of the former. This in turn, amongst many other things, gave birth to three literary magazines and a daily newspaper. These were El Nahda in 1930, Miraat El Sudan also in 1930, El Pagh in 1934 and the daily newspaper El Nil in 1935.

El Nahda's editor explained in his first editorial why he decided to publish a literary magazine in the following manner: "As our country - like all Mid Eastern countries - suffers from many short-comings in the literary, ethical and social fields and these short-comings can only be uncovered through the press, I have decided to publish this magazine."  

El Pagh on the other hand, declared that it would 'support Arabic Literature, spread the light of knowledge, disperse the clouds of ignorance and dispel causes of intolerance and hatred.' The contribution of these magazines and newspapers was not only significant in the development of journalism, the spread of information and education, but culturally they were also agents of social change. "El Pagh" was the most important because: 

It ushered a new era in journalism. It was edited by young men revolting against traditional thinking. They felt the impact of Western culture. They were well read and followed closely all publications from the western and Arab World. Their role, they believed was to bring about an intermarriage between Arab and European/

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1. ibid., p.53.
2. ibid., p.54.
3. ibid.
European cultures hoping that the upshot would be a distinctly Sudanese one inheriting the best qualities of both parents.  

From 1940 and following on the appearance of political parties many dailies, weeklies, monthlies and quarterlies appeared and disappeared because of financial or technical problems. Today, however, the country has six dailies, five in Arabic and two in English. A UNESCO Report dated 1960-62 gave their total daily circulation as 50,000. Seven years later three of the most important and widely read dailies gave their total daily circulation as follows: **Al Ayam** as 40,000, **El Rai El A'am** as 30,000 and **El Sahafa** as 35,000. There are also nine weeklies and periodicals of general interest, five monthlies and different professional and highly specialized journals. The same UNESCO Report gives the total number of periodicals as 'thirty-three periodicals, including two in the Greek Language'.

To sum up then, the development of the Sudanese Press has been of major importance in the cultural, social and political development of the country. M.M. Salih, the distinguished Sudanese Journalist, quoted many times in this chapter, in an amended version of his paper on the Sudanese Press, summarizes its achievements as follows:

> It has endeavoured to portray the progress of the country, enlighten its people, create and foster public opinion, inform the Sudanese in local and foreign events, rally them behind their national aspirations/  

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1. *ibid.*  
3. Personal Communications with the editors.  
aspirations, and mobilize them in their fight for freedom. Since independence it has worked for national unity, economic development and social reform.¹

Politically the press has been an organ of adult education, especially for those who are barely literate because: 'People came to know through their newspapers more about freedom, independence, democracy, elections and ten other terms never heard of before, or at most vaguely understood.'²

The role played by the national press in adult art education has not been less significant and can be summarized as follows:

i. The press has had the greatest influence on the promotion and the consolidation of the position of poetry and literature as the country's main mode of artistic expression. Works of well recognized, nationally highly thought of poets as well as works of aspiring and talented young ones and men of letters are published every day. Poetry is explained, its merits discussed and short-comings pointed out. Short stories are published. Long ones are serialized. There are regular columns and/or whole sections for world literature and reviewing and criticism of the theatre, film, television and radio.

ii. Since most of the reading public is not highly literate and since books are not only expensive but are written in a language difficult to understand by the not so highly/  

² Ibid., p. 7.
highly literate i.e. the semi-literate or the newly adult literates who constitute the majority of the reading public in the country, to all these, newspapers and magazines must have been the only source of information about art in the country and abroad.

iii. A third and a very important contribution of the Sudanese Press to the arts in the country has been the introduction of the art of caricature. For a great number of years the Sudanese reading public could only see and enjoy this art in British and Egyptian newspapers and magazines but never in their own national press. There were, to be sure, local attempts now and then but these attempts never became a permanent feature in the press. Needless to mention that they lacked artistic quality, were highly influenced by the Egyptian Schools of caricature and by no means "funny". But from 1956 caricature began to take shape and emerge as an art through the single-minded determination of a part-time, non professional amateur artist. His name is Izz Aldin Osman and his career and contribution to adult art education should not be ignored.

After completion of Secondary School Izz Aldin wanted to join the School of Fine and Applied Arts to study painting but was forced instead to take a clerical job to help support his parents and the younger members of his family. Unlike the hundreds who want to study art but forced by one reason or another to study something else and never think about art again, Izz/
Izz Aldin never gave up. He joined the adult evening classes of the S.P.A.A. and for four consecutive years never failed to attend a class. Though caricature has never been a subject in curricula, Izz was able to become the first amateur artist—indeed the very first Sudanese artist including the professionals—to specialize in caricature and some years later to be the first one to take it up as a full-time job.

His first works began to appear in newspapers in 1958. He thought they were "immature" because he had his job to think about and therefore he could not devote enough time to thinking deeply about them and work them out as skilfully and creatively as he wanted them to be. Artistically he thought they did not show the sharpness of observation, skill in draughtsmanship, economy and virtuosity, elements which are characteristics of his work today.

In content Izz's caricature have been bitter criticisms of Government corruption, nepotism, and undemocratic plunder of the ruling political parties who appointed themselves as guardians of democracy. (Pls. 94, 95, 96)

To the ruling hierarchy who are anxious to portray themselves as the benevolent helpers of the people (in fact they have never been so), caricature must appear not only provocative but also dangerous to their image. Accordingly, Izz Aldin has twice been prosecuted in the past. This helped to secure his popularity as an artist and a political crusader. Many people wrote articles in/

1. Personal Communication with artist.
in defence of caricature as an art and on Izz's the right as a citizen to criticize the Government artistically. Socially Izz Aldin has also been active attacking harmful customs, outmoded traditions and habits. (Pls. 97, 98, 99, 100.)

Izz Aldin's caricatures are much more of the funny popular type than fine art. They still betray influences of contemporary popular caricature in Great Britain. This can most clearly be detected in sweeping mobilities of his figures and the little cigarette which brings to mind Britain's Andy Capp. Still, these influences have been substantially modified into something Sudanese, very funny and educative.

In 1964 Izz resigned his clerical job to become a full-time member of the staff of Al Ayam, a highly widely circulated and a highly respectable daily newspaper. His success as a caricaturist does not only prove that it is profitable to fill your leisure time with a worthwhile activity, but has also given heart to a number of amateurs and professional artists alike. Today there is hardly a newspaper or magazine without caricatures supplied by both amateurs and practising artists.

iv. Fourthly and finally the Press have recently started to publish articles on the appreciation of painting, sculpture and architecture. Professional artists have also found their way to magazines and newspapers as full-time graphic designers.

Radio

Radio was introduced by the British Administration in 1940 mainly/
mainly to maintain public morale and support for the Allies against Nazi propaganda broadcasts which were directed towards Africa in general and the Arab World in particular. It had, however, outgrown its propaganda function long ago before the war was even over. Today, it is by far the most active and probably most effective of the mass media of communication, firstly, because of the adult education programmes which it offers, and, secondly, because of its extensive coverage. This should be appreciated if one takes into account the facts that the Sudan is a vast country (1,000,000 square miles), with sparse and scattered population (14,000,000) and has had a chronic problem of transportation. Unlike books or newspapers which sometimes take days before they reach some areas in the country, radio is immediate. It brings inside a home news, information, entertainment and education. Indeed, in some remote areas radio is the only way means of communication with the rest of the country. It is also rather cheap and popular. There are about 108,730 radio sets in the six Northern Provinces. In other words, 43% of the residents of a province owns radios - or, 49.6 radios per 100 families.

Radio is State owned (The Sudan Broadcasting Service). Programmes are mainly broadcast in Arabic, for the North and in colloquial Arabic and English and sometimes in vernaculars for the South. Out of 125 hours put on the air weekly nearly 26 hours are devoted to art programmes which can be classified as follows:


2. Drama: is the responsibility of a special section which selects, produces and directs all drama programmes. Drama is classified as follows:

a. National and international classical plays specially adapted for radio and mass audiences.

b. Plays specially written to convey an educational message to promote social and economic development, and causes such as eradication of illiteracy, how to be a good citizen, a good farmer, etc. and harms of superstitions and outmoded traditions and beliefs.

c. Series and serials dealing with comedy, mystery, crime or adventure.

3. Studies of the novel and short stories in Arab and other countries. A national or an international work is presented by one or group of experts who explain and point out its merits or short-comings.

4. Poetry recitals.

5. Programmes on visual art education and appreciation.

Television

Television is still in its infancy. Although it was introduced as pilot project late in December 1962 and now is only concentrated within the radius of 35 miles from Omdurman, it has proved extremely popular. Evidence of its success and popularity is reflected by the fact that, firstly, the number of sets in private hands has increased from 15,000 in 1966 to 60,000.

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1. These have already been discussed in Chapter 2.
60,000 in the early months of 1969; and, secondly, the Government's decision "to go ahead with long-term planning for an elaborate and permanent installation for service."

Out of 40 hours of broadcasting weekly, The Sudan Government Television Service (T.V.S) devotes 5 hours to education for secondary schools and 20 hours for art programmes which are classified as follows:

1. **Entertainment:** Seven hours weekly of Arabic, American and British films such as, The Saint, The Untouchables, Man from U.N.C.L.E., Fraud Squad, It Takes a Thief, Dr Christian, Hitchcock Terror Hour, The Avengers in addition to light American comedies like, The Lucy Show, or soap operas like Peyton Place.

2. **Songs and Music:** Six hours weekly of 15 minutes of Sudanese, American and British light and pop music and songs, or folk songs and jazz.

3. **Cultural Programmes:** Visual art appreciation, poetry recitals or discussion of Arabic and world literature.

4. **Plays:** One and half hours weekly of plays which are not very different in content or function from those offered in radio.

5. **Educational Television:** Though this programme is mainly concerned with English Language for Secondary Schools, it also deals with English literature through the dramatization of plays and novels such as, Pride and Prejudice, Treasure Island, Oliver Twist, Hamlet and Julius Caesar.

The National Theatre

For reasons mostly social and political the theatre as art, and/

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and an instrument deliberately created to educate or entertain has had a very uneven development. This should not be taken to mean that the country has had no tradition in drama or the art of the theatre. If by "theatre" the picture which comes to one's mind consists only of a raised platform, curtains, lights, scenery, costumes, music, actors and an auditorium full of silent spectators neatly dressed and sitting on chairs arranged in rows, then the Sudan cannot claim to have had theatre or drama before 1959 when the National Theatre was officially inaugurated. If on the other hand, one is kind enough to ignore raised platforms, curtains, scenery etc., and thinks of the drama and the theatre in terms of actors, dramatists and an enthusiastic and wholly participating audience, then one discovers that the country had a tradition which is not only old but rich, continuous and popular as well. A tradition manifest in folk poetry, the oral tradition and the way in which its tales, epics or stories are dramatized and performed. Already in Chapter One folk poetry has been discussed as a major factor in the Arabisation and Islamization of the Sudanese. It is necessary now to discuss its function as The Spoken Drama of the Sudan.

Until very recently and before radios became cheap and popular, it was a familiar sight in rural areas (in some places it still is) to see a group of people gathered in front of the village in the evening around a fire or in the moonlight, to hear a folk-poet or any other villager with a beautiful voice reciting monologues and dialogues which tell about the tribe's history, of wars and heroes, of love, sorrow and of the generosity and courage/
courage of his people. Sometimes the same village would invite folk-poets or performers from other villages or tribes to come and compete with its own. From the early hours of the evening and till late at night monologues and dialogues are recited, epics and tales are told. The spectators or the audience show their appreciation in a variety of ways. They may interrupt to ask the performer to repeat a verse or a part which they particularly liked. This is never considered an interruption or bad manners. Indeed, the performer is pleased because this shows that he can get his message across successfully; thus he is encouraged to do better every time. The audience may join the performance at suitable points by rhythmic clapping or singing or reciting with the performer. All through the performance performers are encouraged by the audience through exclamations of praise such as "Allah!", "Marvellous!", "Great!", "God Bless You!" and "God Bless Your Parents!". Women show their appreciation by uttering Zagharrit (piercing cries of joy).

Another activity which may qualify as a dramatic tradition is the tea drinking ceremony and mock-trials of the Bramaka Tea Clubs of Kordofan and Darfur. In Chapter One those clubs were described as a youth movement for community development, and the ceremonial drinking of tea usually with songs in praise of sugar. The dramatic aspects of the Bramaka Tea Club, however, are not evident in the way all its members must dress, sit, move, observe tea drinking etiquette, in the way office-bearers are appointed but most important of all in the mock-trials which, though held to punish those members who misbehave, are in fact, meant as criticism/
criticism and satire directed towards the Government and their elders. Let us explain this further.

Immediately after a Baramka Tea Club is formed a governing body is chosen to run it. This governing body fills posts which are an exact replica of the ruling hierarchy of the whole country. It is as follows:

Sir , Patron - Governor General.
Nazir , President - Head of three or four Baggara tribes.
Omda , Chairman - Mayor.
Sheikh , Head of the village.
Kadi , Who settles disputes - Judge in Islamic Law.
Effendi , Clerk and treasurer - white collar worker - civil servant.
Mulahiz , Inspector of manners.
Askari , Chucker-out - Policeman.¹

All the club members should wear white and very clean garments, should decorate their turbans with coloured feathers, wear coloured diagonal breast beads, clean shoes and should carry canes. The office-bearers are no exception to this. In this connection Ian Cunnison who wrote a comprehensive study of Baggara has this to say:

Humur (a Baggara Tribe) are never so neatly and cleanly dressed as when they attend a Baramka party. They seat themselves in a circle on the best available mats, with the Baramka Office-bearer on angeryb.² The office-bearers are the Sir, Nazir, Omda, Sheikh, Kadi, Effendi, and Askari; the young men adopting these offices have a temporary authority over others present of the kind that their namesakes have in real life. Offences against the code/

¹ Baggara Women also have their own counterpart clubs and hold tea parties and mock-trials.
² Angeryb. A special Sudanese bed.
code of proper behaviour are heard by the Kadi, who imposes fines, the pounds of the fines being paid in piasters, which go to purchase teas and sugar for future parties. The Askari can eject any member guilty of a grave breach of etiquette.

These mock-trials are not carried out only to obtain money for future parties as Gunnison has pointed out. Nor are they performances for the sake of performance. They are before everything else on the one hand child criticism of the British officials in general and the Baggari immediate native leaders in particular, and, on the other, a means of a release of spent-up emotions, a recreation or and an entertainment. This is because a Baramaki is a nomad first and last. His whole life is based on his ability to wander about freely, abiding by no rules but his own. As a nomad he values his freedom more than anything else and must have been therefore, very unhappy with forced settlements, being ordered about by his Nazirs or even The District Commissioner himself and most important of all he could not accept the new ways and means and habits or civilization imposed upon him. True, civilization meant an easier and a far less dangerous life than that of a nomad, but a Baggari likes his fellow man tough, he generally admires "manly behaviour" and therefore found it hard to see eye to eye with the British rulers and his own elders. This conflict is summed up by Gunnison as follows:

The harsh necessities of life for most of the Humur are a contrast to the comparative physical ease which is enjoyed by their Nazirs and higher Government officials. Humur respect power and what it can bring them, but they respect also hard work and asceticism that can lead to it, realizing/

realizing at the same time that few of them can attain it. At the same time they respect the kind of life led by the cattleman with many followers, who is content with his cattle before him but, who, should he lapse from his austerity, will see his herd dwindle. 1

Therefore, to hit back and as a release from anxiety and frustration, the Baramka Tea Clubs through mock-trials aped and made fun of all prestige-bearing offices in the country. The latter thought this was very offensive and subversive: the Government, therefore:

banned it among troops and police as being possibly subversive of discipline, and many tribal nazirs put it down, including the nazirs of the Humur. The subversion was supposed to consist in the way the young men, at their parties, aped supervisors, and in a way the elders saw a challenge to their constituted authority: this was the reason for the numerous complaints to the District Commissioners by Nazirs and the subsequent breaking up of the club in different areas. 2

To many of the young and impatient Sudanese educated at home or abroad such activities do not qualify as drama. Years of study abroad, in America and Europe have conditioned their orientation and understanding of what a theatre is or should be. They seem to believe that anything which is not built, equipped and presents production like the ones they have seen in the Old Vic, the Comedie Francaise, or in and off Broadway is not worthy of being called dramatic. In other words, they are of the opinion that the only dramatic tradition is that of Greece from which the Western Theatre springs. But what they seem to forget is that different cultures develop different institutions at different rates. The theatre is no exception. The European theatre/

1. ibid., p. 127.
2. ibid., p. 123.
theatre, like European culture itself, is highly developed. It has an old, very rich and dynamic tradition. The dramatic folk tradition in the Sudan, on the other hand, is not as highly developed, not as sophisticated nor does it deal with themes and problems as abstract and complicated as those of the European theatre. But this should not disqualify it from being called drama. Indeed, as long as the three most essential elements which constitute a theatre are there, the actor, dramatist and audience, then the Sudanese folk traditions can claim to be one. It is as Julius Bab puts it:

Actor, dramatist and public - They alone remained the crucial elements in the theatrical process. Furthermore a genuine theatre comes into existence when these elements are closely integrated: When actor and dramatist serve to articulate the sympathies and aspirations of the people as they undergo the hypnotic experience of identification across the footlights.¹

Unlike the modern European drama which has become nowadays more abstract, more professional, more individualistic and communicates with few people. Folk-poetry recitals epics, and tales told and retold and mock-trials of Baramka performed and reperformed in the rural areas, on the other hand, are composed by the people, for the people and back to the people. They are highly appreciated because:

Traditional African societies have always had their professional poets, of course, but they are not set apart from the community in the way the modern European is. They have not lived in isolation, composing only for a handful of people. Their creations become common property immediately, others take them up, change and modify them: nobody claims authorship.²

Or/


Or as Julius Bab puts it:

For the theatre, properly understood, is that artistic experience in which dramatist, actor and audience are fused into a momentary unity which, through the magic of identification – today as at the beginning – brings release from anxiety and frustration.¹

But while this type of spoken folk-drama flourished in the rural areas, the educated Sudanese tried unsuccessfully to introduce and develop in urban areas a western type of theatre (structure, curtains, make-up, methods of direction and production and type of plays) which needed literary Arabic and drew its themes from Arabic literature and European drama. Thus it is told that the graduates of G.M.C. produced, directed and performed 'their first ever play' Salah Al Din Al-Ayyubi (Saladin – inspired by Sir Walter Scott's Talisman) in Omdurman on the 27th of October 1921. It was followed by Othello and two or three others. But the graduates' interest in the theatre was not purely aesthetic. They used it firstly, as part of a national campaign to raise money to contribute to funds for the establishment of Kitchener School of Medicine; and, secondly, they used it politically to mobilize their people against the British occupation of the country.² This in addition to the 1924 uprising against the British which was inspired, directed and carried out by the educated, made the Administrators ban the theatre and cut down the expenditure on education for the following:

3. ibid., p.290.
4. The graduates were by no means alone in the field. Other clubs like the Coptic Library, for example, had been known to perform Egyptian plays. Egyptian professional troupes also often visited the country.
following ten years.

From the thirties onwards the picture began to change radically. Great reforms in British educational policy were carried out. One of the first results of these reforms was the recruitment of British teachers who were qualified educationalists. Unlike their predecessors these were selected not for their ability to govern but to educate. Therefore a liberal attitude towards education emerged and was reflected in the growth of debating societies, the appearance of literary magazines and the introduction of dramatic societies in and out of School. A 1933 G.M.C. Report, for example, describes the College's Drama Society activities as follows:

The Dramatic Society presented three performances during the year, two of which were of a variety nature, the other being 'Julius Caesar' in the Arabic version of Voltaire's translation from Shakespeare. The First Year Boys, under the able tuition of Abd el Rahman Eff. Ali Taha, acted a short play taken from a West Reader which with its simplicity of language was admirably suited to the ability of the actors.¹

The same Report goes on to describe the content of other features performed as:

Short Arabic plays, some of a historical nature, depicting themes from the history of the Sudan, and others of a light vein including recitations and Arab music. In the presentation of 'Julius Caesar' the usual high level of histrionic talent was reached.²

But this new type of school drama was not confined to urban areas; rural areas had their share as well. V.L. Griffiths, the first Principal of The Institute of Teacher Training College of/

¹. G.M.C. 'Dramatic Society' Report and Accounts (December 1933), p. 34.
². ibid.
of Bakht er Ruda encouraged the formation of a dramatic society in schools in rural areas not only because the Sudan with its clear and warm nights 'makes the production of plays on an open-air stage the easiest thing in the world', but also because of the great potential of the theatre as a medium of education.

This is how he describes his experience in this field:

Young people act with enthusiasm and lack of self-consciousness. Perhaps they are weakest at tragedy and at stage-managing, but there are great possibilities in the theatre, not merely to supply much needed recreation in the country and town, but to act as an educational and cathartic force comparable to that exercised by drama in ancient Greece.¹

But while drama in schools flourished and continued to this day to give public performances, no comparable development took place in adult dramatic societies. This is paradoxical because while it is almost impossible to find a social club which has not a Society of Music and Drama and a modest but not badly equipped theatre yet when you look up a number of plays produced only or performed you find one in a whole year or nothing at all. In short, voluntary amateur dramatic societies were inactive till the inauguration of the National Theatre in 1959.

The National Theatre is situated on a beautiful spot on the bank of the Nile. It is elaborately equipped with lighting and acoustic facilities and an electrically operated curtain. Its capacity provides room for 36 boxes, 1047 first class seats, 1000 second class seats and 1200 third class seats.² It has a full time director assisted by a permanent staff of university graduates, graphic/
graphic designers, scenic designers, costume designers, make-up experts and a great number of technicians. Yet inspite of all this, the N.T. staff was not able to produce one single play from 1959 to 1967. The theatre was used all this time by visiting variety show groups and by Sudanese singers.

In 1967-1968, due to the formation of new amateur drama groups, the N.T. was able to present its first season of drama. A number of plays were performed and audience's reaction was favourable and attendance satisfactory. In the 1968-1969 season fine plays were produced with 27 performances and were attended by 9050 people.

The N.T. is trying its utmost to promote theatre appreciation all over the country. It has already built three small theatres in other provinces and is assisting provincial drama groups financially and by sending foreign visiting experts to give advice on stagecraft.

The National Theatre's leadership in the art of drama is not limited to the encouragement of the formation of adult amateur drama groups and technical and financial assistance to provincial theatres. In addition to this it has started a very keen and active interest in school drama. Last March, for example, the N.T. in co-operation with the Sudanese Teachers Union and the Ministry of Education organized a drama competition in which ten of the Capitals' (Khartoum, Khartoum North and Omdurman) Intermediate Schools (age group 11-15) took part. For seven consecutive/

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1. Data obtained from a conversation with Sayed Abd el Rahman Al Faki, Director of the National Theatre.
consecutive evenings most of the Three Towns' School population, teachers, parents and other interested audiences came to the N.T. to applaud and enjoy plays and operettas performed by the youngsters. In the last evening awards in the form of shields and cups were given to the best school performance in addition to fifty prizes for outstanding individual performances. By organizing regular future competitions of this kind, the N.T. authorities hope to encourage a continuing school of drama to create an enlightened theatre audience, and secure patronage.

Film

Films as a means of mass communication in the Sudan can be divided into two distinct types: there is firstly the locally made educational, documentary and short newsreel films which are produced by the Sudan Film Centre, and secondly, there is the feature film which is imported from Egypt, Europe, America and Asia.

The Sudan Film Centre produces annually 10 to 15 short documentary and educational films in addition to a fortnightly newsreel which contains information about and views of the Government. The documentaries and educational films are produced mainly for Government Ministries to use as aids in Community Development.

The Sudan Film Centre operates 33 Mobile Cinema Units (M.C.U.) which operate throughout the country's nine provinces. They bring information, education, and entertainment in the ways and means to protect health and safety of human beings, animals, and crops to comedies with social massages. The Sudan Film Centre productions are of great importance in community development, firstly/
firstly because they reach areas which would otherwise be bypassed, and secondly, by using sounds and images comprehensible in rural areas they thus communicate with a very vast majority of illiterates.

The Feature Film as an industry, on the other hand, does not exist in the Sudan. Most of the feature films shown everyday in the country's 47 cinemas whose total seating capacity is 73,000, are imported mainly from America, Asia, Egypt and Europe. Until recently and before these cinema houses were nationalized they were all privately owned by Greeks, Americans, and a few wealthy Sudanese. In other words, cinema houses belonged to a group of people whose only objective has been to make a profit and very much of it. Accordingly from the early thirties and to this day cinema audiences in the Sudan have been subjected to a series of Westerns (the worst ever produced by America and recently Italy), adventure films like Tarzan, horror films, crime and detection, war films, sex films, science fiction films, and nowadays a crop of American, British, Italian and even Egyptian and Indian James Bonds or secret agents adventures which are nothing but a series of murders, rapes, love-making and violence. The effects of such films shall be dealt with in the next chapter.

The Publication Bureau - Graphic Materials

The Publication Bureau is a part of the Adult Education Department of the Ministry of Education. Since its opening in 1946 it has been responsible for writing and publishing follow-up materials for ex-school and drop-outs children, for the newly literate adults and the publishing but writing of most of the text-books used in schools in the Sudan.
The Publication Bureau also produces or rather mass produces educational films, film strips, slides, charters and posters. All these are used as audio visual aids by school teachers, literacy, health and community development officers in rural areas. Of all the audio visual or graphic materials used, the poster is by far the most important. (Pis.101,102,103,104) It is most important because, firstly, it is usually the only audio visual aid left behind to remind the people in rural areas of what the literacy teacher, health officer, social worker or the community development had said. Secondly, aesthetically, a left behind poster if well designed, brightly coloured and well finished, may help teach people to look; thus eradicating visual illiteracy as well.

Similar aesthetic and utilitarian function is also hoped to be achieved by the illustrations which decorate almost all the books written for the newly literate adults (Pis.105,106,107)

Voluntary Organizations - Aperedam.

Elsewhere in this study a brief mention had already been made of voluntary organizations as being part of the institutions and agencies engaged in the provision of adult education in the Sudan. They have not been discussed so far because inspite of their long tradition and great contribution to the development of the different types of adult education in the country, their record in adult art education, on the other hand, have been significantly poor. However, in January 1969 there came into being a voluntary organization which through constant use of the different mass media of communication and audio visual and graphic materials has succeeded to contribute significantly to the adult art education movement in the country and therefore qualifies to be/
be included in this chapter.

This voluntary organization is called Apedemak after the Lion-God of ancient Nubia and was officially inaugurated in Khartoum on the 1st of January 1969. It is a 'Gathering of Progressive Artists and Writers' as different from and opposed to Sudanese artists whom they consider reactionary, conservative and politically pro-West.

Accordingly, Apedemak's membership is open to all progressive professional artists and to others who feel that they have artistic abilities. Aims and objectives of Apedemak are summarized as follows:

The creation of literature and art which are slanted towards social awareness in our country. Art and literature that express the aspirations of our peoples and which are totally committed to innovation and perfection.

In other words Apedemak is a voluntary association, or organization of artists and writers who feel that art should be socially committed; artists should identify themselves with masses, work for them and 'bring art down to them'. To achieve these objectives Apedemak has taken two major steps. Members were, firstly, divided into groups with each group consisting only of those of similar specialization or interest. Thus six groups were formed with a group responsible for one branch of art as follows:

1. Fine and Applied Arts
2. The Novel - Short Story - Literature
4. Ibid., p. 3.
iii. Poetry
iv. Drama
v. Singing and Music
vi. Publications (a small committee or a nucleus for a future publishing house)

The second step towards the achievement of objectives was the formation of a cultural squad from all the above mentioned art groups. Equipped with paintings, sculpture, posters, theatrical equipment, and a mobile cinema unit, Apedemaks Cultural Squad toured last year rural areas in the Blue Nile Province showing a coherent programme of plays, recitals, exhibitions and provoking lively discussion in which the audiences took an active part telling the organizers most simply and truthfully what programme or a painting or sculpture they liked or disliked most and why. This year Apedemaks Cultural Squad intends to tour areas which have had no access to museums or an opportunity to see a live theatre of any sort.

The greatest achievements of Apedemaks Cultural Squad, inspite of its very recent origin, are not limited the facts that it had disseminated information about the arts or simply entertained. The Squads activities have been successfully educative because they provoked a positive chain of actions and reaction long before it had finished its tour of the Blue Nile Province. This became clearly evident when some of the villages visited by Apedemaks Cultural Squad started to take keen interest in cultural activities, and in some the revival of the long forgotten folk drama. Bortobeil, which is only a small village in/
in the Blue Nile Province, for example, had not only formed a drama group which performed and still performs locally, but gave a number of performances which were warmly received and highly appreciated not only in Wad Medani (the Capital of the Blue Nile Province) but also by institutions and audiences who propagate "high culture" such as the University of Khartoum, The Higher Teachers Training College and The National Theatre.

Nor has Borobeil been the only feather in Apedemak's cap; Hantub Secondary School (also in the Blue Nile Province) soon followed suit. Making use of the Schools' different societies and forming from the latter a cultural squad similar to that of Apedemak. Hantub Cultural Squad or Talai Hudhud as they called themselves, with a programme of plays, exhibitions, singing and music, and recitals toured most of the Blue Nile Province carrying on and following-up the good work of Apedemak. Other secondary schools in most of the country's other provinces in co-operation with local drama, music and singing groups have also started to organize themselves - as branches of Apedemak - into cultural squads with each squad responsible for the acceleration and promotion of cultural activities in its province. Apedemak's leadership in Khartoum, on the other hand, sends representatives to help rural branches with organization, co-ordination, development and drawing up programmes. Apedemak also uses television and radio and offer plays, recitals etc. and its Publication Committee, using Honeo, has already produced for sale short stories, plays and poetry written by its professional and amateur artist members.
Having set out in the previous chapter in a rather detailed manner the history, development and programme prototypes in the arts offered by the mass media of communication in the Sudan, it should be possible now to try and examine the impact of the content of those arts programmes upon Sudanese audiences. One, however, should hasten to add from the very beginning that the impact or effects which the media may have had upon the acceleration of cultural activities in the country on the one hand, and the positive or negative influences on values, attitudes and public taste or behaviour towards the arts on the other, cannot be exactly measured or assessed for two main reasons. To begin with, the means of evaluation or measurement available in this field are anything but adequate. There are no reports, no controlled or uncontrolled experiments, no reliable statistics, not enough experienced research workers and, in short, no surveys or audience research apart from two very short questionnaires recently undertaken by Sudan Television Service in 1968 and Radio Omdurman in 1970. Secondly, even if perfect tools of measurement and qualified and experienced research workers were available, still it would have been extremely difficult to measure exactly changes in public behaviour towards the arts or to say definitely how audiences are affected by what they see, hear or read. Some sociologists even think it impossible to discover — using the questionnaire/
questionnaire procedure - how people are affected by the mass media because firstly:

Discovering by direct inquiry the exact effects of mass-media on the attitudes and behaviour of the public difficult, and some would say impossible. Attitude testing is one of the least satisfactory areas of social inquiry. This is so because the situation in which tests are undertaken is so structured in the attempt to eliminate the influence of extraneous factors, and the questionnaire procedure is so artificial, that the information obtained must always be of doubtful value and validity.¹

And secondly, because of the nature and short duration of the effect itself, or as Mr Bryan Wilson puts it:

The effects of exposing people to a particular programme or news-storey must necessarily be slight and of short duration. The really significant influence of the mass-media is necessarily more subtle and of gradual development over time.²

It is therefore only fair to declare here and now, that most of the assumptions made and the conclusions reached later in this chapter are not based on controlled experiments or conclusive evidence but are based on personal observation and personal communications and discussions with Government officials, educationalists and people actually working in the field of mass communications as heads of departments, programme organizers, officers of newly established research and public relations units, directors, artists and critics. All these people believe strongly that there is an increasing awareness of the arts in the country and this awareness can and must be attributed either partly or wholly to the media of mass communication, and they give the

2. Ibid.
the following statistical evidence.

In music the number of music bands increased from 2 (one belonging to the Sudan Defence Force and the other to the Police) in the early fifties to 20 in 1968. Three of the latter are complete orchestras which play regularly traditional and modern Sudanese music and 15 are Jazz and pop music bands. Needless to add that there are music bands in almost all of the country's secondary schools and most of the cultural and social clubs.

Concerts of European classical and folk music in the past were held once or twice a year and were attended mainly by Europeans and by very few Sudanese. Today hardly a month passes without a concert in European classical, modern, contemporary folk or Jazz, being sponsored by The British Council, The French Cultural Centre, The American Cultural Centre, The Goethe Institute, The Cultural Centre of the German Democratic Republic, The Soviet Cultural Centre or The E.M.S. in co-operation with one of the former. It is also no exaggeration to say that out of an audience of 500 attending a concert in the Examination Hall of The University of Khartoum, only one hundred people or less will be Europeans.

Music programmes offered by radio, television, film and live/

1. Later Sudan Armed Forces.
3. Personal observation of attendance of concerts organized by The School of Extra-Mural Studies.
live Jazz and European music have no doubt tremendously influenced Sudanese music both in content and form. Until the late forties Sudanese musicians and singers usually made use of orchestra or band composed of lutes, violins and tambourines. For the last twenty years, however, they have been using musical instruments such as pianos, clarinets, saxophones, cellos, trumpets, percussion and drums. This, in addition to borrowing and adapting from music of other cultures, have given Sudanese music a much richer content and a pleasant form.

The visual arts exhibitions in the past were also mainly attended by artists, a few European but a few or no Sudanese at all. Today exhibitions attendance is steadily increasing among the Sudanese. Children, men and women come to see and discuss paintings, pottery, sculpture and graphics; some even buy.

Until the early forties there were only four cinema theatres for the whole country. Two in Khartoum and two in Omdurman. Films were mainly attended by the British troops, their families, Greeks, Americans, Egyptians and a few "sophisticated" Sudanese. The majority of the population was of the opinion that the cinema was evil and immoral. A few still strongly hold to this belief and accordingly have never set foot in a cinema theatre. Today, however, there are 47 cinemas scattered all over the country. Annual attendance for both feature films and locally made documentaries and newsreels amounted to 15.6 million in 1959.

1. A senior member of the Sudan Fine Art Association told the author that art appreciation programmes in radio, television, the press and films portraying the life and works of artists have encouraged and increased attendance at exhibitions.

2. UNESCO. "Sudan", in World Communications, p.122.
A seminar on "Film in the Sudan" organized by the Sudan Film Society under the auspices of the E.M.S. in 1970 discovered that feature film attendances have increased to an astonishing degree. According to a paper presented in that seminar 86,000 people go daily to the cinema in the Sudan. In other words, 5,500,000 people per week or 22,000,000 per month.

In the field of folk-dancing and singing the Sudan until the early fifties could not even claim one troupe. Today there are nine folk dancing and singing troupes, one in each province. Theatres are not usually as full as they are when one troupe performs or introduces the art and folklore of one part of the country to another part.

Theatre attendance and growth of dramatic societies has already been discussed in the previous chapter.

The aforementioned examples and statistics may reflect certain awareness of the arts but they by no means show exactly how the mass media affected or created an awareness of the arts in the Sudan. Therefore, to find out whether there is a correlation between the art programmes offered by the mass media and the acceleration of cultural activities, one should ask a general but a very fundamental question: how does the content of mass media affect audiences? Professor Harold Lasswell, one of the pioneers in the study of mass communications through the social sciences, answers this question by classifying audience response to the content of a programme as follows "(1) attention; (2) comprehension; (3)/

(3) enjoyment; (4) evaluation; (5) action." Dr Ithiel de Sola Pool who is a Professor of Political Science at the Massachusetts Institute of Technology, on the other hand, elaborately classifies the effects of the mass media as follows:

These effects are of two main kinds: effects upon the individuals exposed to them, and institutional effects arising from the very existence of a mass media system. Among the direct and immediate effects which exposure to the media may have upon individuals are changes in:


Changes in each of these may in turn change each of the others: changes in one's actions may change one's attitudes just as changes in one's attitudes may change one's actions; changes in information one has may change one's distribution of attention or changes in what one attends to may change one's information.

Accordingly, one assumes that in the Sudan, the mass media of communications in general and radio and television in particular, by bringing music, drama and other art forms in hundreds of thousands homes must have created attention, enjoyment and appreciation of some or all the arts. The growing number of orchestras, music bands, dramatic societies, cinema clubs, troupes of folk singing and dancing, cinema and theatre attendance and the growing number of those attending practical evening classes in painting, sculpture, pottery, graphic arts and music on the other hand, may prove that the media's effects are not limited to attention.


attention and enjoyment of the arts, but attention, comprehension, enjoyment evaluation and action. Positive action - which involves spending money to buy musical instruments, costumes or paint and devoting effort, time and energy in long hours of practising, rehearsing, painting, etc.

But to the keen observer, the most positive effect of art programmes offered by the media in general, and in particular those programmes which portray the life of artists or discuss the meaning, function, necessity and place of art and artists in society, is perhaps, the fact that the public's attitude and behaviour towards the arts has improved significantly. This positive change in attitudes is reflected by the following examples:

1. Until very recently artistic activities and the mere fact of being an artist were equated with frivolity and unmanliness by the majority of the population. Parents would prefer to see their sons become engineers, doctors, or civil servants. If the son or daughter was not clever enough to join the University or a college to become one of the former, then parents would be satisfied with a career in the army, the police, or a clerical job. But parents would never agree nor encourage their children to become artists. Today, however, the picture has changed radically. Hundreds of young men and women - with the blessings and encouragement of their parents or guardians - compete every year to join the College of Fine and Applied Arts or/and the newly established Institute of/
of Drama, Music and Folklore and very few get accepted. Most of these young men and women do not want to become doctors, engineers or civil servants. They want to become painters, actors, directors or playwrights because they had realized in art a new and a better means of expressing themselves and also because they discovered that art was as important and as worthwhile as any other profession.

2. In a conservative Muslim society where the sexes do not mix, women are not allowed to appear on stage as actresses nor as spectators. Those women who broke this tradition by merely attending a play or a film were usually looked down upon and condemned as prostitutes. From the early thirties and till the late fifties boys usually performed female parts in plays. Today, women attend both the cinema and the theatre regularly without so much as an eye-brow being raised; and the National Theatre and Broadcasting are very proud of the fact that they have actresses and other female staff who are not only decent and highly respected but are very talented and promising.

3. Dancing was considered as an activity only worthy of women and in which men should never take part. This attitude is not accepted nor practised in the three Southern Provinces, in the Nuba Mountains or by the Nubians of the Northern Province because all the former have had a long and rich tradition of folk dancing in which men and women took equal parts. It was/
was in the central areas of the country where militant pressure groups like the Muslim Brothers who considered themselves guardians of morals and Islam that dancing was objected to.

Television, the cinema and live performances from visiting foreign troupes have not only promoted audiences for this art but have had the reinforcing effect of encouraging and reviving amateur dancing troupes and the formation of new ones in areas which had none before. The public positive attitude towards this art is not only reflected by the warm and enthusiastic reception of big audiences to foreign and national troupes but also by the fact that each province takes great pride in its folk dancing and singing troupe and contributes generously to its development and maintenance.

4. The mass media of communication have created a striking change in the way women in urban areas dress and do their hair nowadays.

5. Finally we may sum up the arguments presented so far as follows. Through the provision of plays, visual arts appreciation, music, film and literature appreciation, the mass media of communication have not only created an awareness of these arts but have also made/

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1. The Muslim Brothers (now banned) as a religious and political pressure group not only objected to most of the arts, but had also tried by violent actions to dictate matters of taste and censorship. On Wednesday 6th November 1968, a group of militant and violent Muslim Brothers Students disrupted a folk dancing and singing performance by other students in the Examinations Halls of the University of Khartoum. One student was killed and many of the audience were injured.
made them available to huge numbers of the population, especially those who have access to museums, live concerts or theatre performances and who are neither literate enough to understand the language in which books are written nor rich enough to acquire books, which are rather expensive.

Secondly, while it is impossible to prove by conclusive evidence that the content of the arts programmes the mass media have directly affected and positively changed the public attitude towards art and artists, one assumes that there must be a correlation between evolution of the mass media of communication and the acceleration of cultural activities in the country. In other words, the media, directly or indirectly, have created attention and enjoyment of some or all the arts. In some cases attention and enjoyment led to comprehension, evaluation and action. If this is not the case then how can one account for the growing number of amateur jazz bands, actresses, dance troupes, drama troupes, cinema and theatre attendance and the sudden appearance of shops in most towns which sell records, record-players, recorders, musical instruments and other art materials?

Many observers and critics, however, are of the opinion that the media have done much harm and very little good, causing more negative effects than positive ones. What is offered in art programmes is described by some as being crude, silly, commonplace, repetitious and generally cheap and meaningless entertainment and is/
is therefore directly responsible for the prevailing debased and vulgar taste of the public. In other words, they believe that the mass media in general and the American feature film in particular aim to satisfy the needs and aspirations of the intellectually immature, and successfully created a mass culture which has had the most disastrous effect upon the Sudanese folk arts and culture. Some other critics even go as far as to say that the mass media have been directly responsible for the unprecedented increase in delinquency, crime and violence in the country in the last 15 or 20 years. These are of course very strong accusations levelled against the mass media of communication but most of which are unfortunately true and do describe most of which the media offer as art. Let us first start with the feature film to see how far justified are its critics.

From the previous chapter it became evident that the Sudan had no feature film industry of its own. Accordingly, all the feature films which are shown in cinema theatres today are imported from the United States of America, Europe, India and Egypt. Film distributors are Greeks who, together with a few Sudanese own all cinema theatres in the country. With the lowest taste of box-office appeal in mind, the latter show every day, films which have sex, crime, violence, horror, thrillers, and espionage as their major theme or plot. Take, for example, the offerings of 13 cinema theatres of the capital in the period between the 4th of January 1968 and 4th February of the same year:

1. Licensed to Kill.
2. Why Go On Killing.
3. /

1. All cinema theatres in the country were taken over by the Government in 1970.
4. Left Hand Gun.
5. Taste of Killing.
6. 4 Dollars to Kill.
7. Desire to Kill.
8. Killers are Challenged.
10. Texas Kid.
11. Invitation to Kill.
13. The Man who Came to Kill.
14. The Heroes.
15. The Killers.
16. To Kill a Man.
17. Murder Men.
18. Colt 45.
19. The Great Train Robbery.
20. The Great Sioux Massacre.
21. 7 Hours of Gun Fighting.
22. Apaches Last Stand.
24. Maciste Against the Czar.
25. Ulysses Against Hercules.
26. Two Gladiators.
27. Spartacus and the Ten Gladiators.
30. Agent X77 Order to Kill Baraka.
31./
31. Secret Agent 353.
32. Gold Finger.
33. Dr No.
34. Secret Agent 006½.
35. Operation Kid Brother.
36. The Collector.
37. A Rage to Live.
38. Seven Gladiators Against Rome.

Altogether 66 films were shown of which 42 were American, 15 Egyptian, 7 Indian and 2 Italian. In August the same year 59 films were shown of which 41 were American, 8 Egyptian, 8 Indian, 1 Lebanese and 1 Italian. The following is a sample of their titles:

1. Django.
2. A Fistful of Dollars.
3. For a Few Dollars More.
4. The Bad, the Good and the Ugly.
5. Johnny Cool.
6. Ringo and his Golden Pistol.
7. For a Dollar in the Teeth.
8. The Great Conspiracy.
9. Return of the Magnificent Seven.
10. Cosa Nostra An Arch Enemy of F.B.I.
12. The Magnificent Seven.
13./

15. Bullets Don't Argue.
16. A Threat to Kill.
17. I Deal in Danger.
18. To Hell and Back.
19. Last of the Renegades.
20. Sons of Thunder.
22. Money Trap.
23. One Spy too Many.
25. Two Stooges Against Gold Finger.
27. Nevada Joe.
28. You Are Taking a Risk.
29. 52 Miles of Terror.
30. Triple Cross.

Judging merely by the titles of most of these films one has no alternative but to agree that the feature films as medium of instruction and entertainment, have been perverted by profit-seeking cinema owners and film distributors in the Sudan to satisfy basic instincts and purposes. The plot, if there is ever one, is never more than a pretext for a sequence of hair-raising fist-fights, brutal sex, senseless violence and killing and/

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1. Even today and many months after the film distribution companies and all the cinema theatres were nationalized, one finds no change at all in the quality of the films shown, all over the country. By taking a random sample of 210 films shown in the Capital's cinemas, the author discovered that 90% of these films depict violence, crime and sex.
and crimes well thought out and well executed. This has in
turn led some of the critics of the mass media in general and
the American feature film in particular to believe that the latter
are instruments of cultural diffusion and foreign domination.
They - American feature films - have no aim other than to
cretinize Sudanese taste and brutalize the senses of cinema-goers.
"The American feature film", as one critic puts it, "is nothing
other than a cultural invasion; a systematic brain-washing".
In these films crime is romanticised and criminals are glorified.
There the American films are dangerous "not because they may turn
their audiences into criminals" but because "it may induce audiences
to accept violence as a trivial and normal mode of human behaviour".

Dr Saied Mohammed Ahmed, Dean of the Faculty of Criminal Law
at the University of Khartoum, on the other hand, is of the
opinion that there is a correlation between the content of the
mass media of communication and the increase in crime and violence
in Khartoum in the last ten years. He also believes that the
media have helped criminals in the Sudan to acquire new methods
and sophisticated techniques. In a paper entitled "Evolution Of
Crime In Khartoum In The Last Ten Years" published by a local
newspaper some years ago he wrote:

"Recent statistics have shown that criminal mentality
had highly developed. Some "mysterious" crimes had
been committed in which criminals were able to dispose
of evidence by means of modern scientific methods
and with unprecedented skill and innovation".

In/

3. Mahdi, Sa id Muhammad Ahmed al-, Tatawwur aj-Jarima Fi
Mudriyyat al- KHARTOUM Fi l-Ashara Sanawat al-Nadiyah
In the same vein he says elsewhere:

"For the first time Police statistics confessed that
books (detective and mystery), magazines (crime and
sex) and foreign films had strongly taken hold of
the minds of the weak and criminals. The latter
having carefully studied and assimilated the content,
methods and techniques of the former, successfully
applied them. For this reason, recent crimes were
of a very complicated nature. The criminals left
no clue, evidence or lead to help the police in their
current investigation."

Dr Saied's views as well as other critics' on the negative
effects of some or most of the content of the mass media can be
supported by a number of points made by Dr Bryan Wilson. The
following two, however, should suffice:

(i) From various studies we know that mass media have
provided those with anti-social dispositions with
vivid fantasies; there is some evidence that
they have also provided the criminally disposed
with ideas and technical knowledge for criminal
activity.

(ii) They have served as agencies of cultural diffusion,
transmitting criminal ideas from one society to
another, and thus providing new forms of expression
for social deviance: this is particularly the
case with the film, television and comics which
really pass over national frontiers.

J.D. Halloran an adult educator and a sociologist whose
special interest is in mass communication and criminology, however,
challenges Wilson's conclusions as:

Formidable indictment concerning matters which cannot
easily be measured and assessed and it is important
to note in this respect that although Wilson is a
sociologist, he produces little sociological evidence
in support of this indictment.

In/

1. ibid., p.10.
3. Halloran, J.D. The Effects of Mass Communication with Special
Reference to Television. (Leicester University Press, 1968),
p.22.
In other words, the effects of mass media of communication should not be considered or analysed in isolation but in relation to many other social factors, and, as Halloran puts it:

> It is necessary to stress the importance of viewing the mass media as functioning within the larger sociological perspective of culture, social structure and organization, and social groups. As a sociologist, Wilson obviously recognizes this and appreciates that any thorough-going analysis of crime must take into account the many relevant sociological variables such as changes in social structure, social mobility and social control.¹

These other variables or factors which Halloran rightly brought up do exist in the Sudan. For the last 10 or 15 years great numbers of youth and adults have abandoned the rural areas for the cities, hoping to earn a better living. Industries in cities absorb only a very small number. The majority however do not go back to the rural areas but live on the fringes of cities in huts or shacks made of cardboard and corrugated iron. Uprooted, disillusioned, unemployed and frustrated they have no alternative but prostitution and/or crime.² Such economic and social factors in addition to the perpetual depiction of crime and violence in the mass media may lead most or some of the former to adopt unhealthy and anti-social behaviour. Still, one, on the other hand, totally agrees with Wilson's thesis of cultural diffusion or the transmission of criminal ideas from one society to another. This can be illustrated by the following examples:

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1. ibid.,

2. Dr. Saied attributes the increase of crime in urban areas to influx of rural elements. op. cit., p. 6.
1. There have been three bank hold-ups, one in Wad Medani in 1956 and two in Khartoum in 1967 and 1968.

2. Armed attacks on trains and the disappearance of large sums of money are frequent.

3. Frequent stealing of safes and safe-cracking or explosions by the use of dynamite, and gelignite.

4. Sex crimes in general and rape in particular have very much increased. In a country where there is no co-education, and until very recently most women were kept behind doors and where houses are divided into quarters for males and quarters for females, sexual arousal caused by sex films and dirty sex magazines could be extremely painful, even dangerous. Unlike other cultures where "The majority of those who grow up surrounded by such stimuli no doubt build barriers against them", a youth who lacks the steadying influence of experience may learn the wrong things about sex from what Hollywood offers him as art, and his relationship with women worsens.

The antagonist, on the other hand, may dismiss the aforementioned examples and arguments as flimsy and unsubstantiated by conclusive evidence. But even if one agrees that the daily portrayal/

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1. "Rape crimes have increased from 16 in 1957/58 to 54 in 1966/67 - this is an increase of 350%". *ibid*., p.23.

2. Stenhouse, *Culture And Education*, p.45.
portrayal of violence and crime may affect only a minority or only those who are criminally disposed, one however, in the end is left with no alternative but to point out that the overwhelming majority of the American feature films shown in the Sudan in addition to most of the American and British television series, are neither educative nor can be described as healthy or clean entertainment. In other words they seem to have been produced not to instruct, develop, inspire or stimulate their audiences but to mis-inform and debase and vulgarize public taste by providing cheap and senseless entertainment which merely serves as an escape route or as a sedative.

To begin with the American feature film generally misinforms and continues to misinform its public by a systematic inaccurate portrayal of other races in general and American minorities in particular. Hence the Red American Indian is usually portrayed as a blood-thirsty savage who kills and tortures white pioneers, burns their farms and towns and rape their women and carry away their cattle. The American Army soldiers and pioneers were therefore justified to wipe out the Red Indians and keep what was left of them in reservations.

Italians/

1. Even Halloran who insists on providing a conclusive and all embracing evidence before condemning the mass media of communication as causing crimes or delinquency admits that "for some people violence in the media can be unhealthy and detrimental" and he adds:

There is no doubt that the depiction of crime and violence in the media does reinforce the existing behavioural tendencies of certain members of our society and these tendencies are not always socially desirable....

Italians are depicted as villainous and murderous gangsters and as Lewis Jacobs, the distinguished film maker, teacher and critic wrote describing the treatment of minorities by the American cinema industry:

The Mexican was caricatured as a treacherous "greaser"; the Jew as a briber; the Negro as a cake walker, buck dancer, razor thrower; the Spaniard as a romantic, foppish lover; the Irishman as a quarrelsome beer drinker.1

Treatment of all the former have been much liberalized in recent films with the exception of the American Negro who is still often depicted as a faithful servant, a cheap comedian or a spiritual singer; the African as a savage and the Russian, Chinese and other socialist regimes as counterparts of Nazism, spreading oppression and a permanent threat to "the free world". In other words, in a country where very few can read or travel to find out for themselves and where for the majority, the mass media are the only means of information about the outside world, lack of objective information could easily prevent the latter from making true judgements of the nature of other societies or races.

Science as a branch of human knowledge is also much abused by horror and science fiction films. It is more often than not presented not as a means to give man mastery over his environment but as a highly unexplainable and distructive power to enslave man and destroy the world. As Dwight MacDonald puts it:

Taken this way, as the supreme mystery, science becomes the stock in trade of the "horror" pulp magazines and comics and movies. It has got to the point, indeed, that/

that if one sees a laboratory in a movie, one shudders, and the white coat of the scientist is as blood-chilling as Count Dracula's black cloak.

Secondly, the American feature film and other mass media in the country by providing what can be described as escapist (sex, wealth, adventure, passionate love, power, sensationalism etc.) material are not only believed to be detrimental to mental and moral health of their huge audiences but are also constituting a direct and a very dangerous threat to the aesthetic taste in general and to the indigenous arts in particular. Let us take each of these points in turn and the content of escapist material or the world of luxury and easy living presented by film is both condemned and condoned by social scientists and critics of the mass media. "Such material," as J.T. Klapper pointed out:

has been alleged by social observers to transform its devotees into addicts, to handicap or prevent their maturation, to render them unable to face life, and to produce social apathy. The same material, on the other hand, has been alleged to provide healthful relaxation, to promote maturity, and to channel off aggressive impulses.

Judging by the undoubtedly inferior, cheap and senseless quality of most of the material offered day in and day out by the mass media in general and the feature film in particular, one has no alternative but to conclude that the media in the Sudan is creating among audiences none other than the immature, the unintelligent and the entertainment seeker. This is believed to be so because most of what is offered by the mass media in the Sudan is nothing other than mass art or Kitsch, and the main aesthetic/

aesthetic quality of Kitsch as has admirably been defined by
Clement Greenberg in that it "predigests art for the spectator
and spares him effort, provides him with a shortcut to the
pleasures of art that detours what is necessarily difficult in
genuine art". It demands nothing from the spectator except his
money and passive acceptance because "it includes the spectator's
reactions in the work of art itself instead of forcing him to
make his own responses". In other words, instead of satisfying
public needs, it exploits them. Because as Macdonald puts it,
"it is manufactured for mass consumption by technicians employed
by the ruling class and is not an expression of either the
individual artist or the common people themselves". Therefore
"it exploits rather than satisfies the cultural needs of the
masses".

At its worst, the mass media and mass products of Western
civilization are not only vulgarizing, debasing and exploiting
to the public taste, but are also constituting a real danger to
the country's indigenous handicrafts which throughout the history
of Sudanese arts have brought forth the finest products of
Sudanese folk artistic genius. Today, more and more, mats,
bedcovers, food-covers, hand-fans, coffee pot stands, and drinking
and eating pottery utensils, to mention a few, are losing their
character of spontaneity and other artistic qualities, because
they are mass produced and because the local material from which
they/

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1. Quoted by Macdonald. op.cit., p.61.
2. ibid.,
3. ibid., p.60.
4. ibid.,
they are usually made are being replaced by nylon and other synthetic materials.

PRINTS portraying wholly Muslim and Christian men and religious themes and events are also being replaced by pin-ups, portraits of cinema stars and football players, calendars, colored photographs of the British countryside, skyscrapers, European or American shopping centres and busy streets, ocean liners and air travel agencies posters and calendars. There is, therefore, a genuine fear that unless handicrafts and other native industries are drastically and quickly protected, they will be wiped out. This is because Kitsch is capable of causing disastrous effects which are described by Greenberg as follows:

Kitsch has not been confined to the cities in which it was born, but has flowed out over the countryside, wiping out folk culture. Nor has it shown any regard for geographical and national-cultural boundaries. Another mass product of Western industrialism, it has gone on a triumphal tour of the world, crowding out and defacing native cultures in one colonial country after another, so that it is now by way of becoming a universal culture, the first universal culture ever beheld. Today the Chinaman, no less than the South American Indian, the Hindu, no less than the Polynesian, have come to prefer the products of their native art, magazine covers, rotogravure sections, and calendar girls.

Thirdly, profit seeking cinema-owners and film distributors in the Sudan, under the classic pretext of "giving-the-public-what-it-wants" have deliberately encouraged and developed a debased and

1. Framing and selling of pin-ups, cinema stars portraits, ocean liners and British countryside, etc. is a spreading trade in the country. In Khartoum alone the author encountered more than 20 people who have permanent corners in main streets where they sell their glossy merchandise.

2. J.P. Greenlaw was the very first to express fear of the impact Western civilization products up native industries (see p. )

and downright ugly taste among cinema-goers by systematically not exposing them to the best that world cinema can offer.

Judging by the overwhelming attendance at westerns, horror, and crime films, one is tempted to agree that the public does want and enjoys such films. But does the public really know what it wants? Has the public ever been given a fair chance of being exposed to a wider range of films so that it can make a choice? Indeed, "although people generally like what they see, the question remains whether they will not like something else better if they are exposed to it."

In other words, does the public really know that the same cinema companies from which it receives the rubbish offered to it everyday as art or entertainment also produce and distribute films that are educative, entertaining and have great artistic merits. Films such as Birth of A Nation, The Gold Rush, Modern Times, All My Sons, All About Eve, On The Waterfront, High Noon, Sunset Boulevard, East of Eden, Marty, Rebel Without a Cause, Streetcar Named Desire, The Trial, Citizen Kane and hundreds more from America. La Marseillaise, Le Dejeuner sur l'herbe, Jules et Jim, Les Belles de nuit, Hiroshima mon Amour, A Man and a Woman from France in addition to great works by European and Asian directors like Swedens Ingmar Bergman, Poland's Andrzej Wajda, Russia's Eisenstein, Bondarchuk, Kalatozor and Chukrai, Great Britain's Tony Richardson, Carol Reed and Lindsay Anderson, Japan's Kurosawa, India's Satyajit Ray and Luis Bunuel of Mexico.

The/

The antagonist will no doubt point out that Sudanese cinema audiences are not cultivated enough to appreciate works of most of the former artists. This is very true. One does not believe for a single moment "the masses" or audiences in the Sudan or any other country for that matter will readily appreciate or respond to "the best that has been said and painted and built and sung." But responsive and cultivated audiences are made and not born. The mass media, by virtue of what they offer can be helpful or detrimental to the public taste. "There is little doubt," as Halloran puts it "that television industry creates tastes and that demand is very much a function of supply. Television could, of course, be used to improve taste and to broaden horizons." The film or any other medium, for that matter, is no exception. Art programmes like drama, literature, music, and films have great recreational and educational significance. Through mass media they can virtually reach everyone in the community, and, as such, care should be taken to ensure that they are of good quality in order to improve the public taste and protect the indigenous culture against cheapness and vulgarity.

Fourthly and finally, the situation of the feature film, depressing as it may look, is not completely hopeless thanks to the efforts of The Sudan Film Society (S.F.S.). This society is composed of dedicated young men and women who, as mentioned in an earlier chapter, are primarily interested in film as an art and as a medium of social instruction and healthy recreation and entertainment. Inaugurated in 1968 by a few people in Khartoum, the

1. Halloran, Control or Consent?, p. 145.
the S.F.S. membership has considerably grown ever since and, today, its services have been extended to some major towns in the provinces. By showing only films of great educational and artistic merits, the S.F.S. has succeeded in creating a nucleus of a more discriminating audience. These are, of course, a small minority when compared with audiences of the commercial cinema; but minority audiences of today will be majority audiences of tomorrow.

Much of what has been said about the effects of the feature film applies with equal force to the national media of communication. Some critics are of the opinion that radio, television, the theatre, the poster and voluntary art organizations which use some or most of these media offer the public nothing but the inartistic, uneducative and cheap entertainment with no purpose in mind other than to amuse and divert. In order to give a comprehensive picture of the effects of the mass media it will be necessary to discuss very briefly the most important problems and shortcomings of each of the national media in turn.

The Drama and Art Section of the Sudan Broadcasting (Radio Omdurman)/

1. A sample of films shown by S.F.S. is the following: Ingmar Bergman's So Close to Life and The Seventh Seal; Jean Barden's Death of a Cyclist; Tony Richardson's The Loneliness of the Long Distance Runner; Yves Robert's The War of the Buttons; Jacques Becker's Edouard et Caroline; P. Rossif's To Die in Madrid; Kurosawa's Seven Samurai; Alain Renoir's Hiroshima mon Amour; Jean Renoir's La Marsaillaise; Sergei Eisenstein's Battleship Potemkin; October and Ivan the Terrible; James Ivory's Shakespeare Wallah; Satyajit Ray's The World of Apu; Don Owens' Nobody Waved Goodbye; Roger Vadim's And God Created Woman; Roman Polanski's Knife in the Water; Orson Welles' Citizen Kane, The Trial and The Magnificent Ambersons. Short visual art films are also shown from time to time: The Pre Raphaelite Revolt, Piero della Francesca's Nativity, P.B. Kitaj and Giacometti.

2. The S.F.S. also has a regular special film show for children. Last year 76 films were shown which were attended by more than 5,000 children.
Omdurman) is very small and suffers from lack of qualified or well-trained staff in artistic matters. In a recent conversation with the head of this section the author asked why radio series in drama, day serials, literature and visual art appreciation lack high standards of entertainment as well as a high standard of intellectual content and the following answers were given:

1. The Drama Section is but a small part of a public medium, and, as such, cannot afford to experiment with new ideas for fear of being accused of squandering the taxpayer's money on art programmes of "high culture" which satisfy only the need of a handful of the elite and which cannot be understood by the unsophisticated radio audience.

2. Attempts had been made and are made from time to time to offer works of a high standard. Most of these attempts were unsuccessful firstly, because there are very few playwrights and artists in the country who know how to write, produce or adapt art works for radio and, secondly, a few able playwrights and artists either refuse totally to have their work presented by radio or demand great sums of money which the Drama Section's modest budget cannot afford. The Drama Section, therefore, is left with no alternative but to cooperate with the non-skilled, non-creative and mediocre but inexpensive playwrights and artists.

Not long ago, however, it became evident that lack of funds had never been the direct cause of the appalling quality of most of the art programmes which Radio Omdurman offers. On the contrary, it turned out that Radio Omdurman spends 90% of its annual budget on art programmes. Sayed Abd Al Wahid A. Yousif, The Deputy Director of the School of Extra-Mural Studies and a former Director of Sudan Broadcasting has this to say:

The budget for broadcasting (Radio Omdurman) for this year is £5,100,000. This is a little less than the budgets of the previous two years. In an attempt to regulate/
regulate the different facets of spending, I discovered that Radio Omdurman spends Ls.90,000 annually to remunerate playwrights, actors and artists in return for works which are not even worth the price of the paper upon which they are written.1

What both the former Director and present Head of the Drama Section of Radio Omdurman failed to point out is the simple fact that radio broadcasts 18 hours a day. This is too much and unnecessary and there is not enough good material to fill these hours. Hence, almost half the time in the air (48%) is filled with cheap entertainment, songs, mediocre plays and escapist serials.

Television, for many reasons, suffers from many disadvantages. To begin with it is a new medium. It has only two studios, one channel and no film processing laboratory. Secondly, a television set is a luxury only the wealthy can afford. Thirdly, while it is a highly expensive mass medium, it has to do only with an annual budget of Ls.190,000.2 Until recently and before videotapes were introduced all its programmes were transmitted live. Even today and with the availability of videotapes 60% of its programmes are transmitted live. Fourthly, like Radio Omdurman it has a small understaffed drama and arts section but no specialists to select, inspire, supervise or guide the work of artists.

Lack of funds for good drama or worthwhile other art programmes is a great problem for television's Drama and Art Section. Unlike radio where one or two people can easily produce an art series or any other programme, a television play needs many actors, technicians, cameras, costumes and time and a lot of money to make. This is the reason why television programmes are dominated by the cheap/

3. ibid., p.11.
cheap mass-produced and technically superior American and British crime serials, thrillers, comedies, adventures and documentaries.

Sudan Government Television Service (S.T.V.S.) is not run on a commercial basis. Very little of its time is devoted to commercials. This, on the one hand, is a blessing because advertising agencies would not be able to force upon viewers much worse and senseless entertainment programmes sponsored by them. It is, on the other hand, a great disadvantage because revenue from advertising would have easily covered most of television costs and realized a reasonable surplus to finance better programmes in the arts.

Last year (1970) the government introduced an annual television licence fee of £6. This will no doubt provide S.T.S. Administration with much needed funds to extend services in the coming months to the Gezira Area, to purchase and maintain better equipment, to send staff and technicians abroad for education and training and most important of all, to produce better programmes in general and art programmes in particular.

In contrast to the features and television, the theatre is an intensely "national" medium of communication. Top priority is given to Sudanese playwrights and themes which deal with Sudanese history and social and political problems. Works by Arab, African, and European dramatists are also often performed by "serious" amateur troupes.

Critics of the theatre believe that most of what is offered to the public is uneven in quality, "trite and repetitious".

In/

In other words, instead of the National Theatre moulding the public taste, it adapts its standards to theirs. The most popular drama troupes among theatre audiences are those troupes which offer them nothing but mediocre social dramas and silly comedies. Serious or "highbrow" drama troupes like Apodemak, Society of Progressive Thought of the University of Khartoum and The Drama Society of the High Teachers Training College: accuse popular theatre troupes of tantalizing the theatre audience and of debasing and vulgarizing their tastes. Popular drama troupes, for their part, say that they are giving the public what they want. They also say that the mass of the theatre-goers in the country have little use for serious plays or "high culture" which they do not understand and which do not appeal to them.

Most of the accusations and charges and counter charges made by one drama troupe against the other are true. An objective observer, however, should add that both serious and popular drama troupes desperately need training or proper and intensive courses in acting, directing, make-up, costume design, technical stage problems and to undertake audience research in order to find out what audiences or "the public" really need and want.

In a discussion between the Director of the National Theatre and the author, the former summarized problems facing dramatic art in the country as follows:

The Administration of the N.T. is fully aware of the various and difficult problems facing the theatre in the Sudan. To improve and develop better tastes we have to offer the public more and more plays with educational and artistic merits. We also have to encourage school drama and see to it that it flourishes in order to create enlightened future patrons.
Some of the staff of the N.T. will be sent abroad to further their education and to acquire relevant training. In the very near future the N.T. hopes to acquire a mobile theatre to tour the rural areas and especially those which have no access to live performances.

The N.T. also hopes to organize courses in acting, staging a play and in theatre crafts for the present drama troupes...

But our striving in this direction has not as yet met with success, partly owing to the difficulty of allocating funds, and partly on account of complete indifference and lack of understanding of the role of the theatre in a developing country among our policy and decision makers. For example, in order to realize some of our highly important aims and objectives we presented the Government in 1967/68 with a detailed but modest budget of Ls.73,000. Those responsible in the Ministry of Finance did not bother to discuss even one item of that budget. Instead of the Ls.73,000 the N.T. Administration was asked to take or leave the sum of Ls.5,000.\(^1\)

Allocation of funds for the arts makes it necessary to ask the crucial question of "What is the role of the Government?" Governments in the past did not do much to develop cultural institutions. The present Revolutionary Government, however, seems to have adopted a much more positive attitude towards the mass media in general and cultural institutions in particular.

While the previous Government's Five Year Plan (1965/66 - 1969/70) had allocated the amount of Ls.758,000 of Public Capital investment for the development of cultural institutions, the present Government has allocated:

The amount of Ls.2,180,000 of Public Capital investments was allocated to the Ministry of National Guidance to develop and promote material facilities of cultural institutions/\(^2\)

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1. Director of the National Theatre to Soghayroon, February 1970.
institutions, i.e. by 2.9 times more as against the amount actually utilized for 1965/66 - 1969/70.¹

This plan envisages the construction of high powered radio stations in different provinces and re-equipment of Omdurman Radio; completion of a T.V. Sub-Station in Wad Medani, construction of new cinemas, theatres and to start operating 18 new mobile cinema units; expansion and re-equipment of the Government Press; and the construction of three new museums and a building for the Institute of Music, Drama and Folklore.²

The Government is promoting cultural institutions because, as the Five Year Plan has pointed out:

The implementation of further development of Radio broadcast, T.V. Service and cinema network within the planned period is very important to the country, for 4/5 of the population is illiterate.³

The strengthening of S.T.V.S. and Omdurman Radio and the construction of new cultural institutions will, no doubt, provide permanent facilities where the arts can be performed and learned but will not necessarily improve their quality; eradicate illiteracy (visual and literary) or improve the public taste. In other words, instead of spending huge sums of money on constructing beautiful buildings for culture, the Government, using the already existing material and physical facilities, can do many other and better things. To begin with, since the mass media deals with large groups of people, funds should be located to improve audience research in order to find out how all or most groups/

¹ ibid., p.66.
² ibid.,
³ D.R.S. Five Year Plan, p.87.
groups can be effectively reached and ensure that programmes are fully assimilated. Secondly, the Government can and should consult and invite experts in drama, music and folklore to come and teach in the newly established Institute of Music, Drama and Folklore; and organize crash-courses in radio and television script writing, directing, acting, technical stage problems, stagecraft, etc. etc. for amateur drama troupes. Thirdly, nationalizing cinemas and film distribution has brought films under the direct control of the Government but in no way has it improved its quality. The Government would do much good by encouraging local film production, forming a qualified board of film censors and to encourage and assist the Sudan Film Society in its endeavours to create the enlightened cinema audience.

Finally, the Five Year Plan while it intends to eradicate illiteracy makes no mention whatever of the construction of the much and urgently needed public libraries, nor the re-equipment of old ones nor the further training and education of the staff; improvement or increase of production of the Publication Bureau.

The poster was described in the previous chapter as a visual aid used by social workers to reinforce literacy, health, civics and agricultural education in rural areas. Mention has also been made of its significance in teaching not just to look, but to see. Thus helping to eradicate visual illiteracy as well.

But/

1. Those responsible for film censorship in past were mostly chosen from among people who had little or no knowledge of film as art. They used to ban Russian films on political grounds and Western films or religious or moral ones. They never certified or classified films as U (for universal exhibition), A (adult and children accompanied by adults), or X (adults only. No person under sixteen is allowed to see). Even today children freely attend films which in other countries are only exhibited for adult audiences.
But for a poster to convey its message successfully it needs to be simple, skilfully worded and eye catching enough to make the passer-by stop and look at it. "It ought," as S.R. Jones pointed out:

To convey the "atmosphere" of the subject it proclaims, and the eye should be so attracted by beauty, humour, colour, grace of line, or other qualities, that the attention of the onlooker is not only arrested, but is retained long enough to grasp fully the intention of the advertiser.¹

Most of these qualities and requirements are hopelessly lacking in the posters (reproduced in the previous chapter) made by the staff of the Publications Bureau. This is because most of the artists working for P.B. are neither qualified graphic designers nor do they know much about colour psychology, perception or adult education. They are mainly composed of drop-outs from the School of Fine and Applied Arts, amateur artists who studied painting only for a very short period in evening classes and a few qualified artists who graduated a long time ago and, anyhow, are now occupying administrative jobs. Poster design and poster making is a very exacting profession which demands special and intensive technical and academic training, and, as such, cannot and should not be left to amateurs or artists whose knowledge of art is outdated.

One fails to find an excuse for not employing qualified artists in the Publications Bureau when for the last ten or fifteen years excellent graphic designers have been graduating in groups of sevens and tens only to be employed by the same ministry responsible.

responsible for the Publications Bureau as art teachers in secondary schools. Schools, on the other hand, are a source of frustration for graphic designers simply because schools provide no facilities for them to teach and practice their field of specialization. One only needs to compare the four posters reproduced in this chapter which were made by four graphic designers (Pls. 108, 109, 110, 111) for their final Diploma Exhibition. (After graduation three became art teachers in secondary schools and the fourth was fortunate enough to join S.T.V.S.) with those made by P.B. artists to discover that these are not only technically excellent, communicate their message simply, directly and unequivocally, but are also aesthetically influencing and amusing.

To sum up then, the commercial or educational poster should neither be purely utilitarian nor purely artistic but a combination of both. And, in a country where many people have no access to museums nor have the opportunity to see an exhibition and where the poster is only a visual art form available care should be taken to ensure that posters are designed and made by skilful, imaginative and professional poster designers. This is very important because:

Poster artists can give everyday life a brighter colour, a touch of gaiety and hope. Brightly coloured posters on the walls and hoardings give an illusion of a better life, revealing to the passers-by the advantages of a higher form of existence.¹

Finally, no discussion on the effects of the mass media on adult/
Adult art education in the Sudan can be complete without reference to the voluntary organization which uses most of these media to offer art and entertainment to the public. Appedemak - The Gathering of Progressive Artists and Writers, for one inspite of its recent origin, has done more to disseminate cultural activities and to encourage theoretical and practical art appreciation among the masses, than any of the old and well established Government and semi-Government cultural institutions.

Critics of Appedemak, however, say that by identifying themselves with peasants and workers and by devoting their art to the service of the latter, The Gathering is not only popularizing and standardizing genuine art but also vulgarizing, deteriorating and corrupting it. Some other critics go as far as to accuse Appedemak of using the arts as weapons of propaganda to serve the needs of The Sudanese Communist Party. For many reasons these accusations are untrue.

To begin with, one agrees that most of the artists and writers who belong to Appedemak are either members of the Sudanese Communist Party (S.C.P.) or, at least, actively support and sympathize with it. It is also a fact that the S.C.P. has always been the underdog in Sudanese Politics. Governments often in the past banned it, imprisoned its leaders and harassed its members. The S.C.P. has, therefore, always needed supporters and sympathizers for its own survival if not for a hoped socialist revolution in the country. How much political agitation, indoctrination and conversion to the Marxist Ideology have been achieved by Appedemaks Cultural Squads is neither known to the author nor is it possible to have taken place among the conservative/
conservative and religious inhabitance of the rural areas. But one important achievement is certain. Apedemak has successfully carried the fine arts to factories, farms and the remotest villages. Apedemak's Progressive Artists and Writers are, no doubt, well aware of the emotional and educative significance of all the fine and applied arts - drama, literature, painting, sculpture, graphic arts, pottery, other handicrafts, music and dance - and may or may not have used them to inspire the masses with the socialist or communist ideal. But even if they had used the arts as a means to reach a political end, they still would have been much better and morally righteous than other political parties which usually used bribes, false promises, threats, intimidation, religious allegiance and playing upon tribal sentiments. In other words, Apedemak helps to encourage and elevate the artistic taste of the people; the other parties serve disunity, political, social and economic strife.

Secondly, by bringing the artist and the public together, Apedemak has, on the one hand, made the artist fully aware of his function, educational significance and obligations towards his society, and, on the other, has positively informed the public about the proper function of art and artists, proving to them that they could not be frightened away from it because it is neither frivolous nor unmanly but a noble activity compatible with manliness and is a privilege of all men: rich and poor, educated and illiterate.

Thirdly, Apedemak does from time to time tend to simplify plots of certain drama performances, but this is only because at times they need to meet the people halfway and generally in order to/
to be able to build a bridge of understanding and communication with their audience. As one of them puts it: if we do not meet the people halfway or if we have no literature, drama, music and visual arts, even of the most general kind, we should not be able to carry on or start a cultural revolution going. Most of the artists and writers who belong to Apedemak, however, are culturally very tough and non-compromising. They genuinely believe that there is no hope for an art movement unless the masses catch up and are able to appreciate the abstract subtleties of art. To meet them halfway from time to time, therefore, is a necessity.

Fourthly and finally, adult education in general and adult art education in particular are never top priorities in government economic and social development plans either because the decision makers are ignorant of the role which adult education can play, or because they fear it and deliberately ignore it or simply because while they accept the need for it they will point out that they cannot allocate funds for it and therefore it will have to wait. But since the need for adult education is great and the public financial resources are limited, the only alternative is to call upon voluntary organizations to devote their resources, facilities and know how to organize adult education promotion and development. Apedemak is a good alternative to Government institutions because being a voluntary organization gives it the capacity to recruit artists, writers, poets and educationalists to serve, can (and usually does) raise funds by tapping public and private financial resources, and unlike government institutions Apedemak enjoys greater freedom to experiment.
experiment, is flexible and administratively progressive and most important of all it is growing into a popular movement. Apedemak has all or most of the necessary qualities and characteristics which make it more adequate to provide adult education than most government institutions and which are summarized by adult educators as follows:

1. Adult education is voluntary and its organizations should reflect this characteristic.
2. It should deal with controversial issues and no government institution can deal with contentious subjects with the frankness possible in voluntary organizations.
3. Public institutions suffer from the danger of bureaucracy but voluntary bodies can retain flexibility which permits them to be both venturesome and experimental in approach.
4. In the fields of creative art government influence and control may prove sterile.
5. Voluntary organizations can do much to create public opinion favourable to adult education.
6. In a democratic society participation in voluntary organizations represents an educational experience.

The main disadvantages which faces Apedemak are the inadequacy of its own financial resources, fear of a change of government.

2. There is no information on how much Apedemak spends on adult art education. The organization, however, depends mainly for its finances on the following:
   a. Members monthly subscriptions: 50 piastres (10 shillings) for working members and 10 piastres (2 shillings) for students.
   b. Donations from the private sector.
   c. Fund raising projects.
   d. Certain percentage from the price of works sold by writers and artists members.
government; an unsympathetic government will definitely interfere with Apedemak's cultural activities and harass its members,
and finally unlike other voluntary and government adult education institutions which have had some tradition in the field,
Apedemak is a newcomer and its artist members have had little or no training in organization, administration and provision of adult education.

1. The present Government's attitude towards voluntary organizations is a positive one. It provides them with different forms of assistance and encouragement. In the case of Apedemak the Government provides the Cultural Squads with transportation, mobile cinema units, films and other equipment.
At various stages throughout this study many problems became apparent. These problems are of three kinds. The first is that for historical, cultural, social and economic reasons the majority of the Sudanese adult population has been much more word-conscious than image-conscious, more verbal-minded than visual-minded. The second is the seeming inability of the different educational institutions to promote the study of Fine Art and visual art education. The third is the lack of well trained teachers of art in schools. What can be done to solve these problems? It is extremely difficult to put forward conclusive answers or solutions for these problems. One can suggest, however, some possible solutions in the form of a) general proposals, and b) specific ones.

Let us start with the general proposals which can be summarized as follows:

1. The function of art as an educative experience and as a fundamental factor in the educational process must be stressed in primary, secondary and high schools. Art must be conceived as an essential element that aids in children's growth and development. It must, therefore, be accorded equal status with other school subjects. Its objectives must be defined, the syllabus revised and methods of teaching examined from time to time so that methods which reinforce creative abilities in children are adopted and those which impede it discarded.

Art teachers in junior schools must be trained and retrained to improve their artistic skills and to acquire a good standard of general education.
2. Adult education institutions should be urged to provide more funds for the furtherance of adult art education. Administrators of adult art education programmes need to be creative planners; the art programme should be flexible and dynamic enough to meet the students' needs and sustain their interest. Material, equipment and physical facilities must be adequate and conducive to learning. Administrators should recruit the best available artist-teachers and ensure that the latter are briefed in the Philosophy, Aims and Methods of Adult Education and the ways in which adults learn. Most important, the administrator should never neglect research and the continuous evaluation of the art course. Finally, the administrator should know or learn how to use the mass media of communication and personal contacts to "sell" adult art education to potential students.

3. Adult education institutions should avoid duplication of courses. Co-ordination is of vital importance if wastage of energy, efforts and meagre resources is to be avoided. This can be very easily achieved. All that adult education institutions have to do is to get together and agree that certain art courses or subjects should be provided only by institutions which can provide them efficiently and meaningfully.

4. The role of the mass media of communication should be assessed. The theatre, film and the poster are not only in themselves art forms but can make their own contribution to the indigenous culture and act as powerful instruments in the education of public taste. As such, their programme content cannot and should not be allowed to offer nothing for the most part but trite, repetitious and escapist programmes which generally satisfy.
satisfy and reinforce the needs of only those who are intellectually immature. Appreciation may be developed by improved programme content, lectures, discussions and information backed by stills and excerpts from outstanding films and plays. Talks by film-makers, actors, writers and film critics may help a great deal. The encouragement, support and development of more non-commercial cinema clubs is also important.

Professional as well as amateur drama troupes are desperately in need of training in play-writing, acting, stage movement, stage and television craft, scenery design and execution.

The educational poster needs special attention since it is sometimes the only form of visual art available in places which have no access to museums or exhibitions. As such, poster design must be entrusted to academically trained graphic designers. Better still, the Publication Bureau would do itself and the country a very great service if it pre-tested the colours, figures and wordings of posters with a sample representative audience. This should help to make the poster a more effective means of communication and appreciation.

5. The contribution of voluntary organizations to adult art education must be encouraged and developed by an adequate allocation of funds, direct course provision in Methods and Philosophy of Adult Education for their programme organizers and teachers and by helping them to plan their programmes effectively.

6. The role of the Government in the arts leaves much to be desired/
desired. Government patronage has been apparent almost exclusively in preserving the art of the past. The Government whenever and wherever possible must also encourage and develop contemporary cultural life. More permanent facilities within which art can be housed and performed must be established, especially in the provinces.

Public and Municipal buildings, parks, streets and squares are bare. Artists should be commissioned to decorate them with paintings, murals and sculpture. This can be achieved with the minimum cost. The Government can follow the example of Sweden by putting aside 1% of the total cost of new public buildings for decoration.

Professional artists should be sent abroad for further training so that they might be in touch with latest developments in art. Most important, the Government should buy outstanding works by Sudanese artists for a national collection.

7. The patronage of private industry and commerce in the arts has been almost nil. Private enterprise is in a position to extend great help to the arts in the country through commissioning art works and creating more jobs for qualified designers and other commercial artists.

Next we turn to specific proposals. These are the following:

i. To include visual art appreciation in conjunction with art practice in curricula of schools, teacher training colleges and the University and/or

ii. To teach art appreciation by correspondence.

But before starting to discuss either of these proposals, it will be necessary to ask why, at all, teach art appreciation? There/
There are many good reasons for this. To begin with, art appreciation is not only an important factor in helping people to understand a work of art but it also helps a great deal in the formation of a public with discriminating taste. This does not mean it should replace art-practice in schools or adult education institutions, but simply support and complement it. Secondly, to study art produced by other people is not only to know what is different and similar about our own but also to understand our culture better. Thirdly, knowledge of the traditional and contemporary background of art not only broadens the aesthetic range of student's experience but also improves the standard of his general education. As Maria Petrie has pointed out:

The acquaintance with works of art of the past and the comparison of styles is a constant training and refining of the sensual and critical facilities and serves at the same time to give a richer background and more actuality to history, geography and language lessons.¹

Fourthly, while many educationalists are of the opinion that artists are born, people with discriminating taste can be made. This is so because as Professor Rice has rightly pointed out, "for appreciation, unlike creation, is something that can be taught."² Fifthly and finally, the introduction of visual art appreciation in adult education would be a pioneering venture. It would neither compete with nor duplicate other courses.

Visual art appreciation, therefore, should be introduced in elementary school, taught as a special subject for the G.C.E. in secondary schools and added to the list of subjects studied at teacher-training colleges and the University. It is of great importance that it should be included in the University curriculum not/

2. Rice, D.T. The Background Of Art, p.162.
not only because it would help produce leaders and specialists who are discriminating consumers, but also make art appreciation a subject worthy of study in the University which will definitely have a positive effect on its study right down to the elementary school. This is so simply because, "What the universities value the high schools learn to value, What the high school values the elementary schools learn to value, What the high schools value the elementary school prepares for."

The main deficiencies which make the teaching of visual art in schools and higher educational institutions very difficult, if not impossible, are that there are no teachers with the wide knowledge of art which visual art teaching demands, nor are all schools equipped with the necessary slides, reproductions, film strips, text-books and projectors. A much more difficult obstacle would be to convince the educational authorities of the necessity of art appreciation in education, to induce them to add it to the school curriculum, to allocate funds for purchasing the essential materials and equipment and to send some teachers abroad for academic studies and professional training in art history. Even if the educational authorities were convinced in the end of the importance of visual art teaching and took all the steps referred to it would still take many years before it could be introduced in schools. One, however, does not believe that the educational authorities could and would be convinced of the necessity of visual art education for many years to come. What, then, is the alternative? The second proposal which suggests the establishment of a correspondence project for teaching visual art appreciation may/

may be the answer.

But before starting to discuss the objectives, functions and problems of this proposed correspondence project it will be necessary to point out some of the advantages of correspondence instruction.

1. Correspondence instruction is a cheap and practical means of educating a wide range of adults. Unlike traditional classroom education, correspondence instruction can function within a few or no classrooms and dormitories with fewer teachers (one teacher can teach many students) and less expenditure on books and equipment.

2. A student taking a correspondence course can learn while working to support himself or his family.

3. There are hundreds of other people who for many reasons entirely beyond their own control who have no access to educational institutions. Correspondence instruction provides the former with opportunities to start or continue or improve their education.

4. Instruction by correspondence can begin any time of the year. The student is not tied down to a specific time of enrolment. He can start when he pleases.

5. Correspondence instruction allows free pacing. Students differ in their abilities and capabilities. Free pacing allows each student to master his lesson in his own time. As Renée F. Erdos has pointed out:

By the very flexibility with which correspondence teaching can adapt itself to the needs of the individual, it can serve a variety of individual needs. The quick learner can work ahead of the average rate. The slow learner can move at a rate at/
at which he can absorb the instruction without delaying the progress of fellow students and without the embarrassment of feeling that he is slow.1

6. A correspondence lesson is divided into small units. The student moves from one unit to the next after he has mastered the previous one or ones.

7. In a developing country where there are insufficient educational institutions and not a large number of well trained teachers, the services of the few best and most experienced teachers can be used in correspondence instruction in conjunction with radio and television; thus bringing education within reach of hundreds of thousands of people.

The shortcomings of correspondence instruction, on the other hand, are many. It should suffice to mention only the following:

1. Correspondence instruction is a very exacting discipline. The student must be systematic and highly motivated to complete a course.

2. It lacks the personal (human) aspect of teacher-student and social intercourse between students.

3. Correspondence instruction requires an efficient postal service, adequate communications system and a dynamic academic and administrative organization to shorten the waiting time for the student and sustain his interest.

But most of these disadvantages are either avoidable or surmountable. Precisely because this is a pilot project, it will have the privilege of choosing consciously and benefiting from the experiments, the achievements and mistakes of advanced European nations and particularly from correspondence education development in neighbouring African countries such as Uganda, Kenya, Tanzania, Zambia/

Zambia and Malawi.

This should not be taken to mean that establishing a correspondence unit in the Sudan is going to be an easy matter; nor should it be taken to mean that one could borrow or adopt any successful pattern of correspondence education in a highly developed or developing country. Naive adoption or borrowing of approaches that have proved successful in this field in one country will not and cannot prove successful in another. The "best" pattern of any form of adult education for the Sudan has yet to be developed.

One, therefore, will have to study and choose carefully from other countries only those methods and practices which can be easily adapted to psychological, sociological and cultural characteristics and requirements of one's own country.

The Correspondence Unit will have long-term and short-term objectives. In the long run the Unit will aim to introduce, implement, develop, improve, and consolidate the position of art appreciation education in the country and particularly in areas such as:

a. Teacher training.
b. Use in Schools.
c. Use in the University.
d. Private Students other than a, b and c.
e. In art study circle.

The short-term objective, on the other hand, will be to devote the Unit's pilot activities exclusively to instruct teachers of art in art appreciation. Teachers have been singled out for the following reasons:

1. Correspondence instruction demands a reasonable standard of literacy on the part of the students. All teachers
There is a great need for training teachers of art in art appreciation. This has been made abundantly clear in this and in previous chapters.

In Khartoum only, 45 primary and intermediate school teachers were attending adult visual art education courses. Hundreds of others posted far from Khartoum will, no doubt, welcome the opportunity of training.

Teachers as "potential clients" will provide the Correspondence Unit with invaluable information in terms of age, educational level, economic status and occupational ranking. The Correspondence Unit, therefore, will know exactly what programme in visual art appreciation to offer and what methods to use with a prospective student who is an elementary school teacher, an intermediate school teacher or a secondary school teacher.

Correspondence instruction will provide those teachers who had studied art appreciation in the past (secondary school art teachers) with an in-service refresher course. It will provide those who never had a chance to study it with the opportunity to do so. This will be on-the-job training. It will be meaningful and should have greater impact.

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1. In the beginning of the 1969/70 academic year there were 4630 general education schools with 23,900 teachers. The Five Year Plan (1970/71 / 1974/75) envisages buildings of more schools and employment of more teachers. Art is taught in all these schools and will be taught in future ones. Since each school has at least two teachers of art one should expect the number of potential students for the art appreciation course to be quite big.
impact on their behaviour and efficiency during the art lesson. More important, in-service training should appeal to the Ministry of Education since teachers' education will be improved without being required to leave their work or duty stations.

6. Designing the pilot project's short-term objectives mainly to serve a single organization will, no doubt, give the Correspondence Unit the essential academic, administrative, technical and promotional experiences and techniques for launching future educational programmes that are community-wide oriented. The success of the pilot project will demonstrate the effectiveness of this means of education to those not yet convinced and will give the Correspondence Unit confidence. Thus, while the pilot project will be started on a small scale, it should have in it the seeds of downward growth as well as the ability to develop in other directions. A successful pilot project of the kind envisaged, in other words, would provide the country with a platform for rapidly expanding its mass education facilities.

Determination of top priorities and immediate needs is only the first step in establishing a correspondence unit. For the unit to function effectively the next step will be to have an adequate infra-structure. This includes a postal system, communications and availability of staff.

An efficient postal service and an effective system of communication are vital elements in correspondence instruction.
In the past the communications systems and the postal services in the Sudan were far from adequate. In the last few years, however, they have been immensely extended and greatly improved and it is no exaggeration to say that they are improving everyday. All provinces and most of the big towns are linked with rail, road, air and river. Students who have no private post office box can be reached through schools, main post offices, local post offices, the Adult Education Officer or the Community Development Centre. All students, however, can be reached by radio and the press and quite a large number by television.

As an educational institution the correspondence unit must have educators who are capable of giving the greatest possible service to the students. A few of the former are not difficult to find in the Sudan. For the purpose of staffing the correspondence unit the size of the academic and administrative staff will depend upon the size of the student body. This, in the initial stage of the unit's development might include the following:

a. Supervisor

i. Academically trained professional adult educators with a reasonable knowledge of art and experience in art teaching; responsible for drawing the unit's policy and development plans.

ii. Must be an expert in educational programme design, curriculum, materials development, teaching methods, and presentation.

iii. Recruits and trains and supervises the training of part-time lecturers, course writers and study circles instructors.

iv.
iv. Co-ordinates the academic and administrative function of the unit.

b. Assistant Supervisors

Professional adult educators with adequate knowledge of administrative and financial procedures. Helps the Supervisor with implementation and development of the unit's general policy and development plans. Supervises the work of part-time lecturers, course writers and instructors.

c. Educational Officer

A university graduate with a reasonable experience in adult education and administrative procedures. Supervises course production, students selection and registration, course editing, publicity, clerical staff and acts as student counsellor.

d. A reasonable number of efficient and well trained typists, filing clerks, etc.

Next to staffing comes the defining of the Unit's Academic and Administrative functions. The Administrative function will include: promotion and publicity of courses, collection of fees, registration of students; sending lessons to students, receiving completed lessons and forwarding them to course writers, lecturers or instructors for correction, receiving corrected lessons and despatching them with new assignments to the student.

Academic functions of the Unit will include: (1) course writing, (2) marking, (3) production and distribution of text-books, slides, reproductions, prints, film strips and (4) arrangement of residential courses and the integration of radio, television and residential/
residential courses with correspondence instruction, and (5) carrying out research and maintaining statistics and information on students’ progress.

The fourth step in setting up the Unit is finance. How is the Correspondence Unit going to raise enough funds to pay for typing and printing of all lecture materials? Who will pay for the text-books, slides, reproductions, film strips and projectors? How can the unit be equipped with typewriters, photocopying machines, book-keeping machines, filing cabinets and students’ record filing tables with student record cards? Who will pay for office furniture, stationery, etc.? Most important, who will pay salaries of the academic and administrative staff, the course writers, lecturers, instructors and the cost of residential courses and the rent of premises and postal charges? Is the unit to be subsidized by the Government or privately owned? Is it to be fee paying or non-fee paying? The unit could, of course, be run with a very little budget if it could recruit volunteer course writers, lecturers and instructors. But can one depend on or demand efficiency from an individual whose services are rendered freely? Financial reward has always been and will be an important motive in smooth and efficient services.

Even if the Government, a semi Government department or a private agency agreed to finance the project it would not be difficult for the antagonist to point out that it would be uneconomical in terms of both manpower and finance to establish a correspondence unit for a limited amount of students only. The antagonist may even go further to add that there are needs and priorities more immediate than art appreciation and accordingly investment/
investment in course production, equipment, salaries, etc. should not be geared only towards meeting the needs of the few but should mainly be geared to the everyday needs of a country in transition. But the case for art education in general and visual art appreciation in particular is also very strong. There is no need and should be need for one to exclude or develop at the expense of the other. As Edstrom puts it:

Correspondence instruction, is, for reasons of economy, a means of mass education, although there is nothing from the theoretical point of view, to prevent the establishment of correspondence instruction for only a handful of students.1

From the aforementioned it is possible to conclude that the Unit should be financed by the Government and all semi Government departments or to be self-supporting with some financial support from one or two government departments. Let us take each of these alternatives in turn.

Government ministries, semi-government departments and institutions may be interested in correspondence instruction as a practical method that will contribute actively towards implementing the current Five Year Plan of Economic and Social Development by aligning its courses to the country's manpower development priorities. The correspondence unit will supplement the work already being done by the existing institutions and help them to reach their goals. These goals or priorities might include:

a. Teacher training.
b. Use in schools.
c. Private students.
d./

d. Literacy follow-up.
e. In-service training (i) Industry and Commerce  
   (ii) Government Ministries
f. Fundamental adult education.
g. Liberal adult education.
h. Fine and applied adult art education.
i. Civics, citizenship.
k. University courses.

Accordingly, the unit will be a service organization for all ministries and organizations wishing to run correspondence programmes. Grants and financial support from the former will cover the costs of a) buildings, b) the salaries of academic, administrative and clerical staff, c) cost of course writing, lecturers and instructors fees, costs of text-books and printing of lessons, and d) maintenance costs. Thus, the correspondence unit will serve hundreds of thousands of students and since courses will be massed produced, students will obtain them cheaply. But the establishment of such a unit while feasible, is, for many reasons impractical. To begin with, a big correspondence unit offering a variety of courses would require a big staff of foreign experts to train course writers, lecturers, instructors and administrators in methods, problems and forms of correspondence education. It will take years and cost much hard currency before the unit starts to function. The placing of the unit is another great obstacle. Each ministry would want to control the unit and supervise all its activities. Accordingly, no agreement may be reached because adult education institutions in the Sudan in general and government ministries in particular have always worked in complete oblivion of each other, co-ordination completely lacking.

Thirdly/
Thirdly, even if the correspondence unit became a semi-independent body, the fact that it should serve all ministries would mean each ministry wielding or trying to wield its authority which in turn would jeopardize discipline order and authority.

Fourthly and finally, it has already been indicated elsewhere that errors in this field are not only expensive but can be fatal to the development of correspondence instruction. It is, therefore, better to establish a small correspondence unit because it is a fact that most good correspondence units or schools started on a small scale.

The second alternative is to devote the unit's first years solely for training teachers in art appreciation and making self-supporting by seeking financial aid from the following resources:

1. Fees collected from students. Teachers are reasonably paid; therefore most courses can be self-supporting.

2. Grants from the Government, the Ministry of Education and the Ministry of Social Guidance. The Ministry of Education should be only too happy to have all art teachers trained and their educational standard raised while on-the-job. The Ministry of Social Guidance is responsible for the development and promotion of cultural activities. It should, therefore, contribute financial support for the unit.

3. The Private sector can also contribute grants.

4. Aid and support can also be sought from international organizations such as UNESCO which is committed towards the promotion of national and international visual art education. This was made quite clear in Bristol Seminar of/
of 1951 on Education and Art. It has been reported
that UNESCO operated on two ways, "on the one
hand stimulating and encouraging governments and organizations
to take action and carry out projects, and on the other, sponsoring
direct action itself." UNESCO, therefore,
should be approached not only for expert opinion and
expert assistance, but most importantly, to supply the
unit with equipment, text-books, slides, reproductions,
prints and film strips on world art. This would, no
doubt, reduce the overall costs of financing the unit
considerably.

The fifth step in setting up the project would be the placing
of the unit. There are relevant policy questions to be asked,
e.g. is the unit to be privately owned or controlled by the
Government? Would it be beneficial for it to be attached to an
educational institution or agency? The University? The Ministry
of Education? Ministry of Social Guidance?

If the unit is to cater for instruction in art appreciation
up to and above university level, this makes it quite beneficial
to associate with an institution of higher learning. The
University of Khartoum would be ideal for the following important
reasons:

1. Though the Government Five Year Plan envisaged
development of adult education in general (mainly
eradication of illiteracy, community development and
setting up of vocational and technical training centres),
no mention has been made of establishing a correspondence
instruction/
instruction project. Accordingly, it would be extremely difficult for the Government to divert enough funds to finance such a unit. Universities, on the other hand, are very expensive institutions in developing countries. To attach the correspondence unit to the University is to put part of the latter's resources to a better use.

ii. An advantage of associating the correspondence unit with the University and not a private organization is to give correspondence education respect and to avoid the suspicion with which it is generally viewed in countries where it was initiated by profit seeking institutions and concerns.

iii. Availability of staff who will be required to undertake course writing.

iv. The University can carry out this project through the School of Extra-Mural Studies which is in charge of the provision, training and research in adult education in general and liberal adult education in particular. The School of Extra-Mural Studies has among its staff, professionally qualified adult educators and tutors. It also has a lecturer responsible for planning, organization, administration, supervision and teaching of adult art courses. Most of its lecturers and tutors have taken active parts in international seminars and conferences on The Use of Correspondence Instruction in Adult Education Means, Methods and Possibilities. The School/
School of Extra-Mural Studies also has a good number of experienced non-academic administrative and clerical staff, part-time lecturers, programme organizers and supervisors.

v. To attach the correspondence unit to The School of Extra-Mural Studies is not only to provide it with a much needed, highly qualified and experienced staff (both academic and administrative) who will develop, organize, administer, teach and carry out research but also to reduce its budget dramatically since the University pays the salaries of all the academic, academic/administrative and non-academic staff in the School. Needless to add that fees of course writers, speakers, instructors, office equipment and rent and maintenance of the premises.

vi. The School of Extra-Mural Studies is in the process of extending its educational activities by establishing regional centres in every province. These centres will be of great importance to adult students in general and those studying art appreciation by correspondence in particular. To the latter the centres will serve as headquarters from where they can obtain their correspondence lessons. And since each centre will have a resident tutor, the correspondence students may have their lessons corrected and commented upon without having to send them to Khartoum. The resident tutor will also act as student counsellor and the centre will be used for study groups meetings, for some face-to-face instruction or for week-end or summer vacation residential refresher/
refresher courses.

vii. The University has a newly established, modern, adequately equipped and well staffed printing press. This means the correspondence unit will secure inexpensive but first class printing, typography, photography, prints, reproductions, text-books and other study materials.

Having outlined in general terms the educational needs and the practicability and feasibility of setting up a correspondence instruction unit to meet these needs, it should be possible now to draw up a list of the visual art appreciation courses to be offered to the students and also to choose an adequate form of correspondence education which will enable the student to draw maximum benefits from these courses. An example of an appreciation lesson will be given at the end of the chapter.

The art appreciation courses might include:

A. Foundation Course.

This course is for all students. It comprises the following:

1. Meaning of the word Art. Art covers a very large area. There is a need for a definition.

2. The different kinds of art

   Fine art and applied arts, useful arts, industrial arts, decorative arts, minor arts, handicrafts.

3. The Function of Art

   a) Aesthetic function - Art for the arts sake.
   b) Art and Nature
   c)
c) Art and Religion  
d) Art and Play or Entertainment  
e) Art and Beauty  
f) Art and Craft  

4. Function of the Artist  

5. Elements of a Work of Art  
   a) Rhythm of Line  
   b) Form  
   c) Massing of Forms  
   d) Light and Shade  
   e) Pictorial Space  
   f) Colour  
   g) Unity or Composition  
   h) Medium  
   i) Texture  

B. Art Appreciation through the Study of Art History.  

The Foundation and the referred to below courses generally aim:  
   a) To acquaint the student with representative examples of the painting, sculpture, architecture, handicrafts, etc. of his own as well as of other countries.  
   b) To provide by means of analysis and critical evaluation of great works of art, a basis for continuous art appreciation.  

A complete course will include the study of only one of the following epochs:  

1. Prehistoric Art.  
   Sculpture, relief, rock engraving and painting in Lascaux/
Lascaux and Altamira in Europe, and Pezzan, Tassili and the rock of Lake Victoria in North and East Africa.

2. Ancient Egypt.
   a) Art in the Old Kingdom
   b) Art in the Middle Kingdom
   c) Art in the New Kingdom
   d) The Greek Period

3. Art of Mesopotamia.
   Comparative study between the art of Ancient Egypt and that of Mesopotamia.

4. European Art.
   a) Classical Art of Greece and Rome
   b) Early Christian Period
   c) Byzantine Art
   d) Gothic Art
   e) Art of the Renaissance
   f) Modern European Art since 1800

5. Islamic Art.
   Study of Islamic Architecture, Wall Painting, Miniature Painting, Ceramics, Rugs, Glass and Calligraphy with a special reference to the following periods:
   a) Early Islamic
   b) The Abbasid Period
   c) Islamic art in Egypt, Syria, Iraq, Turkey, Spain and North Africa.

   a) The Art of Ancient Egypt and Ancient Nubia
   b) The Merse Period
   c)/
c) The Christian Nubia

d)
e) Contemporary Art in the Sudan
f) Folk art and Handicrafts.


Study of classical African sculpture, its educational significance, vitality and contribution to development of Cubist ideas which opened the way to modern art movement all over the world. Special attention will be given to the following civilization.

a) West African civilization: Ife, Benin, Yoruba, Senufo and Ashanti.

b) The Cameroons Civilization.

c) The Congolese Civilization.

Next we turn to the forms and types of correspondence instruction courses. There are three main forms of correspondence instruction. These are "individual correspondence study, group study by correspondence and supervised correspondence instruction."

Individual correspondence study implies that a student works on his own, using lessons which are prepared in such a way that he does not often require the assistance of a teacher.

Group study by correspondence implies a group of seven or ten students who meet regularly once or twice a week for the study of a subject or subjects under the guidance of a leader, who may be

a member of the group or an outsider. As Edstrom puts it:

At group meetings the members discuss the content of the correspondence lessons, and the corrected answers to assignments are gone through. Each group member is assumed to have prepared himself for the meeting by studying the correspondence lesson in advance.¹

Supervised correspondence study means a study of correspondence courses under the guidance of a teacher or a supervisor. The main function of the teacher is not impart knowledge or skills but to advise, to motivate, to explain texts and to suggest further reading for the student.

There are two main types of correspondence instruction courses: the self-contained course, and the study-guide. The following is how Edstrom explains each type:

The self-contained course is, as its name indicates, a correspondence course that can be studied without for instance a text-book. It has been specially written for correspondence use and incorporates all the relevant information generally given in text-books. The study-guide, on the other hand, supplements and is based on a text-book or handbook written for use in a classroom. The study-guide augments the book, supplies self-check exercises, and provides questions and problems, the answers to which are to be sent in to a correspondence organization for marking by a tutor.²

For our purpose the most appropriate forms of correspondence instruction should be individual self-study and group study by correspondence. Lack of trained correspondence teachers or supervisors makes the former form a must. Group study on the other hand, will also be chosen for its many advantages. First, the "Halaga" or the Study Circle is a characteristic of the Sudan, where it has been extensively used in religious, literary and political/

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². ibid., p.10.
political adult education since the Arabs entered the country in the fourteenth century. Second, the Study Circle might have as a leader a graduate of the College of Fine and Applied Art who would help students by explaining texts and by suggesting further reading. Third, a Study Circle under the guidance of an artist teacher might supplement the art appreciation course with a practical course in painting, sculpture, pottery, graphic design or textile design.

Fourth, study circles would make it feasible and economical for the correspondence unit to send lecturers or teachers from time to time to hold face-to-face classes or tutorial type meetings.

As far as types of correspondence courses are concerned, the study-guide might be a more practical choice. This is so because the correspondence unit might not have enough text-books for the students. Furthermore, the study-guide is usually broken into small steps called "units", "lessons" or "assignments" immediately followed by questions and comments which are hoped – as the example given below might prove – to open the students' eyes to features which the teacher wants to train them to see and give immediate opportunity for students to express their individual reactions to a picture but guide them to look at particular aspects.

Example of an Art Appreciation lesson by Correspondence

Art Appreciation by Correspondence

This course is designed for study circles as well as individual students who may or may not be practicing art.

By exposing students to some of the most outstanding works of art and by careful examination and analysis and discussion of main elements of a work of art the course aims:

1.
1. To improve the student's power of observation
2. To build up his standards of judgement
3. To enrich his life by broadening the aesthetic range of his experience.

Step I
Main Elements of a Work of Art
What are the main elements of a work of art?

a) Rhythm of Line

"A form must be defined by an outline, and this outline, unless it is to be lifeless, must have a rhythm of its own." In the hands of master line "can express both movement and mass." This means that a line should go far beyond mere building up of an object or the making of a contour. A line should be dynamic enough to suggest movement to express emotion and to give individuality to a work of art (see The Creation of Adam by Michelangelo).

b) The Massing of Forms, Light and Shade and Space

The massing of forms, space, and light and shade must be considered in close relation. They are all aspects of the artist's feeling for space. Mass is solid space; light and shade are the effects of mass in relation to space. Space is merely the inverse of mass.

c) Colour

Colour has many functions, to mention only a few. Colour serves to emphasize elements of mass and in some cases it is/
is used as a substitute for light and shade. Colour is used sometimes to express or is associated with emotions. Thus blue expresses sadness, or coolness. Red expresses heat, warmth or violence or destruction. Colour also expresses movement.

d) Composition - Design

Composition is defined as:

The art of combining elements of a picture or other work of art into a satisfactory whole; in art the whole is very much more than the sum of the parts. A picture is well composed if its constituents - whether figures or apples or just shapes - form a harmony which pleases the eye when regarded as two dimensional shapes on a flat ground. This is the sole aim of most abstract painting but in more traditional forms the task is made much more difficult by the need to project the forms in an ordered sequence into an imaginary depth or picture space without losing their effectiveness as a pattern.

e) Design

"Roughly the same, in normal usages, as composition. It may mean a part of a composition considered in isolation."

f) Unity

Roughly the same as Composition and Design. A work of art must have unity in the sense of integration of parts.

g) Form

Form has many meanings. In a work of art, however, it "is nothing more than its shape, the arrangements of its parts, its visible aspects."

Step/

**Step II**

You are supplied with a reproduction of Ghirlandaio's The Last Supper (1480). It portrays the moment when Christ said to the Disciples "One of you shall betray me." Examine the reproduction carefully and then briefly answer the following questions:

1. How many figures do you see in this picture?
2. How are these figures arranged?
3. Do the Disciples seem aware of the tragic words uttered by Christ? What reaction or reactions do you see?
4. What in the picture could by today's standards be bad table manners?
5. The garden in the background and room architecture are elaborately depicted.

   a) Can we say that the background is integrated with the middle and foreground?

   b) Is this good design or bad design?

6. Does the artist seem to capture the tragic quality of the theme?

**Step III**

You are supplied with a reproduction of Leonardo da Vinci portraying the same subject. Examine its main elements carefully and then answer the following questions:

1. What is the immediate effect of Christ's words on the Disciples?
2. What difference in arrangements of figures is there between Ghirlandaio's and Leonardo's pictures?
3. Which one of the two pictures do you find well designed?

5.
5. Movement in Leonardo's picture is rhythmic. How do you think this was achieved?

6. Christ occupies the middle space alone, yet, he is not isolated from the group. How is this achieved?

**Step IV**

The following are comments on both pictures. Please do not read them unless you have answered all or most of the questions in Step II and Step III.

**Ghirlandaio**

1. Arrangement of picture traditional: long table with Christ and Twelve Disciples on one side, and Judas isolated on the other side. St John asleep on Christ's breast.

2. The Disciples sit at the table as if unaware of the tragic words uttered by Christ. As if they were guests at a boring dinner party. Little reaction is evident.

3. More attention is given to the garden and room architecture. Every detail is depicted carefully. This would definitely distract a viewer from the main subject of the picture. Not a very good design or composition.

**Leonardo**

1. Arrangement modern. Judas included with the other Disciples and St John awake. (Unity of the Scene).

2. Disciples react to Christ's words. As if electrified - horror, despair, protest, anger.

3. The 13 figures are divided into 5 groups of three each, with Christ occupying the middle. (Massing of Forms).

4. Major emphasis is given to Christ. His head silhouetted against the sky in natural light coming from the window. (Light and Shade).

5./
5. The lines of the rooms architecture, the tapestry, the beams in the ceiling and pavement, all converge at Christ's head, making Him the focal point of optical concentration. (Composition, Perspective and Design).

6. The grouping of the Disciples and movement of their hands, create a horizontal movement towards Christ.

7. Leonardo is brief and dramatic.

Exercise to be forwarded to the Correspondence Unit for comment.

You are supplied with a reproduction of The Fall of Michelangelo. Please study this picture carefully and then comment on the following:

1. Rhythm of Line
2. Massing of Form
3. Space
4. Light and Shade
5. Composition
6. Unity

Your comments may range widely over the above referred to elements or any others which you think of. Your comment may be brief or lengthy as you wish.

Suggested Further Reading.

To supplement your study you may wish to consult some book or books on art appreciation. The following books should help:

1. Professor Heinrich Wolfflin the great art historian, brings out the differences, similarities and fine qualities of Leonardo's and Ghirlandaio's The Last Supper with great clarity in his discussion of Leonardo; see e.g. Chapter Two on Leonardo (Classic Art, Peter and Linda Murray, trans., The Phaidon Press, London, MCMLII).

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Examples of Advanced Courses

These courses are intended for high secondary school teachers; practicing artists and generally all those who have a positive interest in the pursuit of learning for its own sake. The courses might deal with the following problems and questions:

1. Creativity in the arts: its meaning, nature and processes.
2. Art Criticism as a form of literature and philosophy, early, modern contemporary and modern art critics and philosophers.
3. Comparative Study between national style, regional style and personal style.
4. Works of Art
   a) What difference does it make if a work of art is copied? Why is the copy considered to be inferior?
   b) Why has art in some epoch been best exemplified in one medium (ancient art in sculpture, medieval in architecture, and modern in painting)?
   c) Do you think the subject matter is important in a work of art?
   d) Is it possible to produce "a work of art" without content, recognizable subject, or iconography?
5. Comparative Study of the Art of Christian Nubia with Early Byzantine Art,
Comparative Study Between the Meroetic Art and Ancient Egyptian Art.

6. Comparative Study of contemporary Sudanese art with:

   a) Contemporary Art in North Africa
   b) Contemporary Art in Central, East and West Africa.

In summing up, we might say that the correspondence unit in its above referred to form is incomplete in many areas. To begin with, no figures of an overall estimation of the total cost of its running has been put forward. But this is expected simply because one needs to carry out practical, on the spot investigation, to find out how much the University can allocate for it, what subsidy can be obtained from the Ministry of Education, the approximate number of students who will want to study and the exact fees which they have to pay and the possibility of getting grants from national and international agencies for research projects.

In the last few years the School of Extra-Mural Studies of the University of Khartoum has been investigating the possibilities of establishing a correspondence unit. While no final decision has been reached yet, there are, on the other hand, indications that the project may materialize in the very near future. The University, therefore, will cover all the expenses of the Unit. But it would be dangerous to start such a project without financial support from sources other than tuition fees and funds allocated by the University. To ensure the success of the project, full co-operation and financial support must be obtained from the Ministry of Education.

Secondly, the study of world art, as distinguished from Sudanese art/
art, will have its limitations. Unlike courses on Sudanese art where students will be able to supplement their study by visits to museums, exhibitions, and by meeting notable Sudanese artists and seeing them at work and discussing their methods with them, the study of world art, on the other hand, will depend on slides, reproductions and films. Innovations in printing have made it possible to produce faithful reproductions of a work of art. But, however faithful a reproduction may be, it can never replace the experience resulting from direct confrontation between a spectator and the actual work of art "so that the artist can speak directly to the spectator." Furthermore reliance on reproductions and information, analysis and comments provided by teachers and art critics may hamper individual appreciation in other ways. As Sweeny pointed out:

"It is easier to approach painting or sculpture through the ears than through the eyes: our temptation today is to lean on the accepted authority rather than look for ourselves and respond directly to the sensory stimuli of the work of art. Yet when we speak of accepted authority with regard to a work of art, this can only refer to a work of the past. The viewer who leans on accepted authority can never depend on such a crutch in the case of a truly fresh work, nor can he ever experience a direct communication between a work of art and himself: it must always be at second hand."

But since one does not think it will be possible in the near future or, indeed, ever at all, to see Leonardo's Mona Lisa, Michelangelo's Pieta or Picasso's Guernica or any other original masterpieces exhibited in the Sudan, slides and reproductions will remain the second best for a very long time. At best, one can/

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2. Sweeny, op.cit., p.94.
can hope that slides and reproductions may stimulate and encourage some of the students when they are abroad to go and acquire for themselves and by themselves first hand knowledge of these and other works of art.

Thirdly, though it has been pointed out that appreciation, as opposed to art practice, can be taught, one however, fears that unless supplemented by some art practice, appreciation may become passive learning. One agrees that a student may learn how to look at and appreciate a work of art through active discussion and analysis of its main elements with others. But here one is faced with a situation where the majority of students either have had no previous training in the practice of art or students whose experience in this field does not exceed what they had learnt in primary school and the Teacher Training College where art had been a voluntary activity. It should, therefore, be very difficult for such a body of students to comprehend fully terms such as perspective, tone, tone values, hues and massing of form without trying to paint or draw. As the late Sir Herbert Read pointed out:

We have to live art if we would be affected by art. We have to paint rather than look at paintings, to play instruments rather than go to concerts, to dance and sing and act ourselves, engaging all our senses in ritual and discipline of the arts. Then something may begin to happen to us: to work upon our bodies and our souls.

One solution for this problem has already been put forward in the form of supplementing the theoretical work of the Study Circle with a short practical course. Another solution would be to bring the students together during the summer vacation at a central place for a practical and theoretical course in art appreciation under the guidance of an art historian and professional artist teachers acting as "consultant, guide, and co-discoverer in the solution of aesthetic problems." The ideal place/

place for such summer courses would be the School of Fine and Applied Art\(^1\) not only because student-teachers will rub shoulders with creative artists but also because the atmosphere and physical facilities in the College will prove meaningful in acquiring both a theoretical and practical skill in art. As J.R. Kidd has pointed out:

> It has been well established that learning a skill happens with the greatest effect if the practice of that skill is carried out under actual conditions and in the actual setting. The place to practice the use of the micrometer is in a machine shop; the place to practice the forehand drive is on a tennis court.\(^2\)

Needless to add that during the summer courses students will be lectured in Children’s Art concepts, analysis of recent art education theories and philosophy, and the study of better methods, techniques and processes which can be applied during art lessons in elementary schools.

Fourthly, the proposal to establish a correspondence unit for art appreciation or any other art courses for that matter, does not profess to be a blueprint that will solve art education problems in the Sudan. In its present form it is only a theoretical plan. It will need further serious study and discussion and it is offered for serious study and discussion.

Finally, since this study was begun sweeping political and social changes have taken place in the Sudan which present a challenging task for adult education. In May 1969, a group of army officers seized power in/

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1. The role of the College of Fine and Applied Art in the training of Elementary School teachers has been insignificant. From time to time the T.T.C. sends two or three teachers from Elementary Schools for a special two year training course in the Art School. During this two years course Elementary School teachers do one of three things. Some will sit the G.C.E. examination and if they pass it go to join the University to study a different subject. Others will pass and continue their art study and after obtaining a diploma become Secondary School teachers. Those who fail the G.C.E. will be satisfied with the two years course and usually go back to teach in the T.T.C. In the last ten years about 20 teachers have attended this special course but only four went back to teach in T.T.C.

in the country and set up a National Revolutionary Council. The N.R.C. abolished the multi-political party system with the intention of introducing in its place a one party system and promised to set the Sudan on the road to freedom and Arab Socialism. The leaders of the May Revolution were ousted by another coup in July 1971, only to be reinstated after three days by a counter-coup. Now they wield absolute power.

In many ways the tasks and problems which faced and are still facing the present government are very difficult ones. To begin with, into the Sudan's traditionally religious politics the N.R.C. has introduced Arab Socialism, a secular ideology which antagonized many local power groups, especially the Ansar and the Khatmia, the two most powerful religious sects, which have dominated much of the political and social history of modern Sudan. The Ansar, the more militant of the two sects, came out in open rebellion against the Government, but the rebellion was crushed and their spiritual leader (Imam) died while attempting to escape.

Secondly, the Government inherited a corrupt and highly mismanaged economic system. Thirdly, it had to deal with the continuing problem of the southern Sudan. Fourthly, there was the unduly academic, static and obsolete system of education, which could in no way meet the new demands, needs, conditions and aspirations of a developing socialist country.

In a very short time the Government has been able to offer practical solutions for most of the problems referred to above. The Ansar as well as other religious groups are being persuaded little by little to have faith in and to support and work with, the present regime. The South is to be granted autonomy within a united Sudan. The old system of education has been abandoned for a new and a more dynamic one. And to achieve rapid economic development a Five-Year Plan has been introduced which declared its general aims as follows:

The/
The Five-Year Plan of Economic and Social Development of the Democratic Republic of the Sudan for 1970/71 - 1974/75 is a comprehensive programme which aims at achieving major goals put forward by the May Revolution that has announced the Socialist way of development of the Sudan, in the spheres of creation of independent national economy, steady growth of prosperity of the Sudanese people, further development of culture, education and health service.¹

The N.R.C., in short, hopes to do away with all the evils that are holding the Sudan back. By introducing Socialism the Government has not only introduced the country to a new system of production, a new social structure and new ways of thinking, but most importantly it is also requiring the rank and file to acquire new motives, habits and values relevant to full participation in a new social order. The Government is demanding from the Sudanese people the abandonment of their conservative values and habits, their unquestioning loyalty to the heads of religious sects, confraternities and banned political parties, in order to co-operate with the present leadership in its drive towards economic and social development and towards modernisation. The Government, in other words, want the rank and file to change - and to change radically. Planned change is vital simply because it is a major factor in development. It is hardly necessary to say that until the Sudanese discard most of their customary habits and traditions and outdated beliefs, there can be little progress.

But conservative people are usually afraid of change. Before accepting it they must know its causes, necessity and direction. A most essential factor which can help people accept change and bring about development is none other than education. And since development rests mainly upon the shoulders of adults, the type of education needed cannot be child or youth education, but education in its broadest sense, that is community/

¹. The Five-Year Plan, p.1.
community education. This type of education must be seen as:

A weapon for changing ingrained traditional social attitudes, for promoting understanding of the growth process and recognition of the need for change, if growth is to take place or to be accelerated, and these points are equally applicable whether the society is developed and mature, or under-developed and backward. More specifically, attitudes and responses to change, with greater understanding of the growth process, can be altered in a manner favourable to growth, whether it is a matter of broadening entrepreneurial horizons or persuading Labour to work regular hours instead of celebrating the feasts of Saint Monday and Saint Tuesday and repenting on hangover Wednesday.\(^1\)

Adult education, therefore, must be made a top priority if the Sudan is to achieve in a matter of years a level of advancement which has taken developed nations centuries to attain. As Dr John Lowe has pointed out:

A well-endowed, nationwide adult education service is a vital pre-requisite of national development. Economic progress can be achieved only through the creation of an agricultural surplus and some measure of industrialization, and this entails applying scientific and technological skills to the methods of agricultural and industrial productions at all levels. Since most of the problems facing developing countries must be solved before the next generation grows up, such skills have to be taught to the existing adult population. The human factor is of unique importance and requires to be stressed precisely because too much weight is often attached to an investment in mere physical resources.\(^2\)

The present government seem to be aware of the vital role which adult education plays in bringing about social change. The Ministry of Education, for instance, has established between every two stages in the new educational ladder vocational and trade centres to absorb drop-outs. The same ministry has also passed a decree whereby the National Council for Functional Literacy and Mass Education has been established/\(^/\)


established. According to the Minister of Education, the N.C.F.L.M.E. is to have regional centres all over the country in order to make it possible for illiterate workers to become literate and cultivate their minds. Newly established Ministries of Youth, Sports and Social Affairs and the Ministry of Rural Development are giving direction and assistance to self-help community projects.

Some of the above measures taken by the government in the field of adult education are no doubt important. Making functional literacy a top priority is a right decision simply because the government has started new industries and is in the process of applying scientific and technological methods in agriculture and will accordingly need skilled and well informed manpower. Furthermore, previous mass literacy campaigns have not only proved very expensive but also ineffective. The advantage of functional literacy is that it entails on-the-job training.

Dr J. Lowe has pointed out that in educational planning:

"Today the stress is fairly and squarely laid upon functional literacy, that is, upon ensuring that the newly literate should be able to consolidate what he learns by having abundant opportunities to apply his knowledge through regular reading and writing about topics and problems directly connected with his daily life."

The establishment of 39 new vocational and technical schools, in addition to vocational and trade centres to absorb drop-outs and direction and assistance given to self-help projects in urban and rural areas, are all steps in the right direction. But while these measures may bring about a certain measure of technological change, they are by no means adequate to bring about the sweeping changes necessary to modernize the country culturally, politically and economically. Nor would these measures alone solve the chronic problems from which the country suffers.

Making/  

Making functional literacy and technical and vocational education top priorities without attacking at the same time backward social and political conditions will not eliminate the root of the evils which are really holding back the Sudan—evils such as tribalism, disunity, conservative values and habits, under-development and most important, the pathetic alienation and indifference of the educated from among whom the rank and file gets most of its leadership.

These problems can never be solved with the mere transplantation of ideologies from other countries and empty promises. They cannot be solved by industrialization alone. They cannot and will not be solved by passing decrees which make one or two types of adult education a top priority. But they can be solved, partly or wholly, by an adult education philosophy which can be grafted on to the country's cultural heritage and an adult education programme which caters for people at all levels—illiterates, semi-literates, literates and even the highly literate. For all Sudanese need to be educated and re-educated, to unlearn bad habits, values and thoughts acquired from an old and traditional society. An adequate national philosophy of adult education and practical programmes are therefore urgently required.

The Government has also taken important measures to foster the arts in the Sudan. In May 1971 a decree was passed whereby the National Council for Literature and Fine Arts was established. According to an announcement in the newspapers the N.C.L.F.A. set out objectives to develop all the arts in the Sudan by a variety of methods and programmes ranging from the preservation of antiquities to the encouragement and patronage of artists and the building of cultural centres all over the country for everyone's benefit.¹

†

1. Announcement in As Sahafa 8.7.1971.
It is, of course, too early to pass judgement for or against the objectives and programmes of the N.C.L.F.A. Still, one must welcome its establishment as an important landmark in the art movement in the Sudan and must praise the present government for realizing the necessity of encouraging the arts as a humanizing influence in the country's life, especially in an era of sweeping political and social changes. Because if the country is to have a technological civilization, and all indications are that it is going to have one, art must claim a central place especially in its earliest stages. The late Sir Herbert Read observed:

The artistic activity belongs essentially to the formative stages of a civilization, but a civilization is renewed and revitalized by the continuance of the process — by the recurrent injection of new visual images and new expressive shapes into the language and imagination of a race of men. Such is the basic biological and social function of art, and it is a function that is vitally necessary at the formative stages of a new civilization.

Art is of vital importance to a new civilization simply because "that is when a civilization without art perishes, and why a technological civilization will perish unless it can provide an outlet, or rather an inlet, for the shaping spirit of the imagination".

However, to recognize the necessity for art in the national life, especially in an era of uncertainty, is one thing; to establish reasonable objectives in order to carry out meaningful programmes is another. Judging by the astonishingly large number of aims and the great variety of methods through which the N.C.L.F.A. intends to patronize and develop all the arts in the Sudan, one suspects that the Council is not only erecting a grand facade to conceal shabby backyards but is also making promises which it will not and cannot keep. This is so, simply because for lack of funds even in most of the highly developed countries where the necessity/

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2. *ibid.*
necessity of the arts is recognized not all the arts are accorded the
couragement and development they deserve. Needless to add that the
Sudan is an under-developed country where poverty, disease, ignorance and
thirst are the order of the day. People must live before they can
appreciate Michelangelo's "Pieta" or Salahi's "Victory of the Truth".

Since it would be extremely difficult, even impossible, for the Art
Council effectively to develop all the arts at once and at the same time,
it would do better to start work only in areas which call for immediate
attention. These are the indigenous arts and crafts, the mass media of
communication, and adult art education. Let us take each in turn.

There is among the public a general decline of interest in indigenous
arts and crafts. The thousands of skilled potters, carpet-makers and
weavers, foodcover makers, bedcover makers, and wood carvers are today,
more than ever before, feeling the impact and competition of the mass
products of western civilization. To earn a living some craftsmen have
no alternative but to imitate western products at the expense of
originality and artistic creation. Many have completely given up
handcrafts and sought employment in other fields. Very few continue to
produce genuine Sudanese work. This study has already shown the plight
of the indigenous arts and crafts in the Sudan. It has also been pointed
out that unless drastic measures are taken to protect them against cheap
factory-made products, they will be wiped out.

The second area which needs attention is the content of the mass
media of communication. It has become evident in this study that most of
what is shown on television, in the theatre and in feature-films is not
meant to inform and educate but to divert, deceive, or simply entertain.
One is aware of the fact that the main function of the mass media is that
of entertainment. The value of a 'good laugh' should not be underestimated,
since/
since it relaxes and relief tension and anxiety. But to create a modern Sudan and to help raise mature and responsible citizens the media should be mobilized to relax, entertain, inform, educate and inspire.

In the words of Dr Nash:

Social organization and organized leisure should aim at the highest common denominator, and in varying degrees and ways bring the average human nature up toward highest human nature. Commercialized amusement too often seeks out, exploits, socializes and makes dominant a low common denominator, and the masses, rendered passive, seem to be momentarily helpless.1

The third area where the Art Council can do much good is that of adult education in the arts. It can evaluate and assess present activities, identify needs, establish priorities and co-ordinate efforts. Most important, it can plan, organize and supervise all adult art education in the country. Of all the types of adult education the Council should pay most attention to Liberal Adult Education, which may be singled out for its obvious advantages. It is an umbrella-term, taking in many educational activities. It is also the only type of adult education which satisfies the intellectual, emotional, practical and aesthetic needs of the individual. As one adult educator has pointed out:

Liberal education on its intellectual side provides the values of understanding which makes us at home in our world. Liberal education on its appreciative side makes us response to the best that has been said, painted, built and sung. Liberal education on its practical side puts the winds of emulation in our sails and gives direction to our voyage.2

These three areas of concern have been specified not only because they need immediate attention but also because other areas such as literature, music, the visual arts and the antiquities service are comparatively well developed.

In conclusion, one would suggest that the N.C.L.F.A. should bear in mind that the cultural life of a nation should be deliberately stimulated.

Its/


Its programmes, therefore, must be based upon the real needs of the people and not what the Council considers people ought to want. Enjoyment and appreciation of the arts can be encouraged and sustained through teaching. They cannot be induced by decree.
APPENDICES AND BIBLIOGRAPHY
APPENDIX I

BOARD OF STUDIES OF THE SCHOOL OF DESIGN
GORDON MEMORIAL COLLEGE
FIRST MEETING: AGENDA

The first meeting of the newly constituted board of studies for the school of design will be held at 10 a.m. in school of design library on January, 1948.

The board are invited to work over the school before the meeting, the agenda of which is as follows:

Item 1. Chairman's Opening Remarks.
" 2. Election of Secretary.
" 3. General discussion on the aims of the school (see agenda note to item 3)
" 4. Careers open to students (see agenda note)
" 5. Recruitment of students and conditions of admission. (See agenda note)
" 6. Length and contents of courses (See agenda note)
" 7. Form of award or diploma.
" 8. Any other business.

Copy to:

Members of the board.

L.C. Wilcher Gordon, Principal Memorial College
J.P. Greenlaw II/School of design
J.E. Cottrell c/o School of design C.M. College
I. Abamed, c/o Gordon Memorial College
Mrs Wallis c/o Civil Secretary
J. Collmann A/Director Public Work Department
director of education department
T. Davies, Art Inspector wadi Seidns
Miss Corlass, Publication Bureau.
1. OUTLINE OF EVENTS LEADING UP TO THE SCHOOL'S FOUNDATION IN 1947.

1943 The first formal training of art in Post Secondary Education in this country began with the preparing of two ex-secondary school boys for training as Art Teachers in 1943. These were selected from the Secondary School at Omdurman which was then known as Gordon Memorial College. They were given a three months' course with the Inspector of Art and handcraft at the Institute of Education, El Dueim. After this they went to the Art Teachers' Section of the Institute of Education in Cairo to complete their training which was to take four years. Ultimately one of these students went to England for two years instead of completing his studies in Egypt.

1944/5 Further pairs of students were selected in both 1944 and 1945 but, owing to lack of accommodation and, above all, of cultural facilities such as museums, craftsmen, workshops or buildings of architectural pretentions in Dueim, the students and the Inspector of Art moved up to Khartoum where they occupied three rooms in the then newly formed Gordon Memorial College. After a four months' course here they also went to England to complete their training.

1946 In 1946 this art Teacher-training Section moved into temporary quarters in Omdurman with the impressive total of nine students most of whom went abroad to complete their studies. Three of them remained however and are now with us in the present School of Design.

SCHOOL OF DESIGN.

Meanwhile the formation of a School of Design for the Sudan under the aegis of the Gordon College was being discussed by the Council and was finally approved with a slender majority at the meeting of May 1946. The School finally opened in September 1947 with five students and two British Staff.

AIMS OF THE SCHOOL.

Thus/
Thus the School was originally conceived to train art-teachers yet in presenting the case for a school of this kind to the Council, it was stated that its ultimate aim was to develop the taste for beauty of the educated Sudanese and especially in buildings and the objects of daily use in house and home. The School's activities were thus grouped around Architecture as the integrating factor in the visual arts, all crafts, paintings and sculpture being ultimately related to the interior or exterior of buildings. While Architecture was thus to be a main item in the curriculum, it was not the aim of the School, as at present constituted, to produce Architects in the modern sense of the word but it might teach enough about the elements of simple brick and stone construction, Architectural composition and its historical and social background to produce young men able to appreciate and influence the character of the buildings around them. The students both in the Sudan and abroad have all shown a keen interest in this subject and frequently ask to be trained as architects. It was felt that even teachers of drawing and painting in schools would benefit from a familiarity with this conception of Architecture as Mohtar of the Arts.

There are thus two aims which the School has set itself: an immediate aim of training Art-teachers and the ultimate aim of relating the design of every-day things in the Sudan together under the heading of Architecture.

There is also a group of subjects lying between these two aims which the school should cater for:

(i) Book-illustration and production
(ii) Publicity, Poster work and Commercial Art

These will receive separate consideration under them.

As regards attaining the ultimate aims, the School, situated as it is in Khartoum, in an Academic Atmosphere, will only be able at most to arouse a rather tepid interest in the visual arts and, unless the Sudan produces buildings and objects of real artistic merit, it is doubtful whether this activity by itself is very vital. The works of Art themselves are the best educators of taste and art-appreciation courses and chairs of Fine Art in the Academies of Europe only exist because the works of art exist. It should be one of the urgent functions of the Board and School of Design to see whether in the commercial and industrialised economy to which the Sudan seems at present wedded there is any chance of producing any local architecture, craft or industry which could ultimately merit the attention of men who claim to be cultured.
AGENDA NOTE TO ITEM 4.

CAREERS OPEN TO STUDENTS

There is a very real difficulty in attracting students and this is mainly due to uncertainty about their future.

1. ART TEACHERS:

Art teaching is at present almost the only career open for a young man with artistic ability. Many boys with talent for drawing have no particular vocation as teachers and take up medicine or engineering as the next best thing. The needs of the Education Department and non-government schools are between 60 and 80 teachers and we reckon on an annual intake of 8 students in the School of Design. If we were to cater for art-teachers alone we should be occupied for seven to ten years or more.

At present, the lack of applicants for the School of Design from Secondary Schools is being supplemented by recruiting gifted Elementary School Teachers for special training as intermediate school Art Teachers. See note to item 5.

2. BOOK ILLUSTRATION AND PRODUCTION:

There is a future for a limited number of students in this line. The publication bureau of the Education Department employ from six to eight artists who may come to us for training and if printing in this country is to improve (and I venture to suggest that there is plenty of room for improvement) — this might develop into an important branch of the School’s work. The College might be interested in doing its own printing and founding a Gordon Memorial University Press.

3. PUBLICITY, POSTERWORK AND COMMERCIAL ART:

There is obviously much need for this kind of work in the Sudan both from the point of view of public health and educational propaganda and such commercial enterprises as the railways and private firms. If these departments were unable always to employ full-time artists the School of Design might itself open a commercial studio and produce posters, leaflets, paper-wrappers, cartons and the numerous paraphernalia of modern publicity.

4. TOWARDS THE ATTAINMENT OF OUR ULTIMATE AIMS:

These/
Those careers, all excellent in themselves, will nevertheless still leave the ultimate aim of raising the taste of domestic, daily life comparatively unchanged. There is no career comparable in efficiency and power in moulding the visual taste of a young country like the Sudan than that of an architect and it is significant and indicative of the values with which we have to contend, that after fifty years in this country we have not produced a single Sudanese Architect.

The argument usually brought against employing or training Architects is that they are too expensive but this need only apply to a man trained in the European manner in the complicated engineering and ever-changing modern materials which confront the architect in Europe. By far the majority of buildings in the Sudan will for ever remain mud-buildings and there is an immense scope for training local masons and builders to make the most of their very considerable skill in manipulating their own local earth and stone.

An Architect with a wide experience of the arts and crafts auxiliary to his own can be a great employer of local talent and in many cases himself a designer or part-designer of the materials he employs in his interiors. He can even employ painters or find opportunities for independent painters to exercise their talents. He can be an interior designer in fact and such work, with a sound background of traditional culture should form part of every builders training.

It would seem, that if such a training were to be provided, it would best be done from a centre in Omdurman and by working in conjunction with the local craftsmen and builders.

The sons of builders and contractors might be interested to attend a course of architectural design as private students, paying if necessary, but this would be easier if the school were not too bound up with academic standards and qualifications.
AGENDA NOTE TO ITEM 5.

RECRUITMENT OF STUDENTS AND CONDITIONS OF ADMISSION

Recruitment of students has always been difficult in the past and promises to be so in the future.

The figures in past years have been as follows:

<table>
<thead>
<tr>
<th></th>
<th>TOTAL APPLIED</th>
<th>TOTAL SELECTED</th>
<th>SECONDARY SCHOOLS</th>
<th>OTHER SOURCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1943</td>
<td>5 or 6</td>
<td>2</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>1944</td>
<td>4 or 5</td>
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<td>1945</td>
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<td>1946</td>
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<td>1947</td>
<td>4</td>
<td>2</td>
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<td>1</td>
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<tr>
<td>1948</td>
<td>? (estimated)</td>
<td>?</td>
<td>2</td>
<td>?</td>
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We have room for 8 or more students in 1948 but only three or four candidates seem to be applying from the Secondary Schools. Thus it will be seen that if we rely mainly on Secondary School for our students we shall be considerably below strength.

1. SECONDARY SCHOOL STUDENTS.

In order to facilitate the entry from Secondary Schools the passing of the School Certificate Exam though desirable was not thought essential in the case of students with outstanding artistic talent. In 1945 and 6 students were promised a course in England - but even this bait produced a poor field to recruit from.

2. ELEMENTARY SCHOOL TEACHERS AS STUDENTS.

In order to supplement our teachers and because the Inspector of Art has remarked some outstanding talent amongst his pupils at Bakht or Ruda - some graduates of the Institute were trained as temporary Intermediate School Art Teachers with the promise of a rise in status and grade if, after a period of probation, they proved satisfactory. In practice these students have been better than those from the Secondary Schools being older, more/
more reliable and harder working. Their only handicap is their inability to read and write English as fluently as their Secondary School colleagues. Their intelligence and knowledge is quite satisfactory.

3. **STUDENTS FROM OTHER SOURCES.**

Another source of students in the past has been from other Government Departments and while these too, fall below the Secondary School boys in academic qualifications they have all turned out more satisfactory being, like the Elementary School teachers, older, harder-working and knowing their own mind better. When these apply it is usually from a real sense of vocation.

4. **STANDARD OF ENTRANCE.**

All these sources of recruitment depend on a lower standard of academic learning being required. In the case of four of our students abroad however, 4 good certificates have been acquired.

In the case of the Elementary School Teachers only two years of post-intermediate education have been received but the students have usually had one or two years experience of teaching out in the schools.

It was once suggested that an entrance exam to the school should be set. This would be difficult as the students vary so much in age and experience - so much in some cases that extra courses in English may be necessary.
AGENDA NOTE TO ITEM 6.

LENGTH AND CONTENT OF COURSES

1. The length of the course anticipated in the previous stages of the School's history was 4 years the final one of which was to be more particularly technical.

It was felt that the students previous art training was very small in comparison with other subjects and that four years was therefore an absolute minimum. Corresponding courses in Egypt and England are even longer and offer much greater facilities than we can ever hope to in the Sudan. The art student in this country is at a great disadvantage compared to, say, a medical or agricultural student for in these branches of life the country is relatively well-provided with both equipment, staff and examples of practice. In Art however the country has but one museum, one School of Art, only three or four Art Teachers and hardly any craftsmen except "dying" native ones. The examples of a living art are few since most constructive activity has been confined to engineers and has had making or saving money as its primary aims.

These aims are seldom compatible with the care and attention to individual requirements and entail which a work of art usually requires to raise it above the purely utilitarian and ordinary.

2. To offset these grave handicaps it is desirable to bring the students in contact with a few examples of really great art at least for a short time and a 4 months visit to Egypt in their final year was considered the cheapest and most reasonable way of doing this. There, in the 3 great museums of Cairo and numerous temples and old palaces, works of first class aesthetic value of all kinds are available for study. Visual art and architecture has that disadvantage over literature that the mountain cannot so easily be brought to Mohamed. Mohamed must therefore be brought to the mountain. Reproductions are a very inadequate substitute for the real things.

3. Contact with the few surviving examples of traditional arts in the Sudan is also vital and 3 short tours of different parts of the country are thought essential in this respect. The cultures to study are (i) Ancient/
Ancient Egyptian and Islamic in the North and (ii) Islamic in the West (Suakin) (iii) Negro in the South or Islamic-negro in the West. These tours would be necessary for almost any of the activities envisaged by the School and for Architecture and Art teaching in particular.

**CATEGORIES OF STUDENTS CATERED**

1. **TEACHERS** Divided into (a) Pottery and (b) Textile as main craft activity

2. **ARCHITECTS** (Private students)

3. **BOOK-ILLUSTRATORS.**

4. **COMMERCIAL ARTISTS.**
## CONTENTS OF COURSES ACCORDING TO CAREERS TAKEN:

<table>
<thead>
<tr>
<th>1. DRAWING</th>
<th>2. HISTORY OF ART AND ARCHITECTURE</th>
<th>3. STUDY OF SUDANESE TRADITIONS &amp; FOLKLORE</th>
<th>4. LETTERING IN ARABIC AND LATIN CHARACTERS</th>
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<tbody>
<tr>
<td>DRAWING PAINTING DESIGN &amp; COMPOSITION</td>
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**ALL STUDENTS**

<table>
<thead>
<tr>
<th>5. ARCHITECTURAL DRAWING AND POTTERY</th>
<th>6. ELEMENTS OF POSTER WORK AND LAYOUT</th>
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<tr>
<td></td>
<td>ALL TEACHERS</td>
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<tr>
<td></td>
<td>(a) POTTERT TEACHERS</td>
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<td>(for longer period)</td>
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<td></td>
<td>ARCHITECTS</td>
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</table>

**10. BOOK BINDING**

| 1. TEACHERS |
| 2. ARCHITECTS (Paper Modelling for houses) |

- **PRINTING**
- **BOOK ILLUSTRATORS**
- **AND COMMERCIAL ARTISTS**
AGENDA NOTE TO ITEM 7.

FORM OF AWARD OR DIPLOMA

1. Ex-secondary School students completing their training will presumably be eligible for the College Diploma.

2. It remains to decide what award should be given to students with lower academic standard of entry. Should their compensating gift for the work they are taking on be considered sufficient for them to qualify for this diploma too?

3. Should the School of Design have a diploma of its own? Or should they be on the same footing as the graduates of the Institute of Education, which, I think has no diploma?
APPENDIX II

SCHOOL OF FINE AND APPLIED ART

KHARTOUM POLYTECHNIC

SUDAN

The Department of Education in the early forties realised the importance of art education in the Sudan, and its introduction in the system of education at the different levels.

The training of art teachers started in 1943 in the Institute of Education, Bakht el Ruda, accompanied by courses abroad to Egypt and Britain for selected talented candidates.

In 1947 a three year course of art started in the Gordon Memorial College (which later became University College of Khartoum) and a proper school of Design was established, with the sole aim of producing an Institute and Secondary School art teachers.

In 1950 the School of Design was transferred to its present premises in the Khartoum Polytechnic. Later, it was known as the School of Fine and Applied Art.

In 1963 the diploma courses were extended to four years. The first one is a foundational year followed - for the successful candidates - by a three year specialization diploma course.

The school includes the following sections:

2. Calligraphy (both Arabic & European).
3. Ceramics.
4. Sculpture.
5. Paintings.
8. Drawing.

New sections are proposed in the future expansion of the College to meet the growing need of industry and the economic development plans in the Sudan. Studies and preparations are taking place for the following sections:

1. Industrial Design.
2. Weaving.
3. Interior Design.
STATISTICS

Graduates of School of Design till 1950. 20
Graduates of School of Fine & Applied Art from 1950-1968 234
Press enrolment 160
Evening & Further Education enrolment 260
Annual intake " " (Future) 100
Number of staff (13 with professional qualifications) 24
Percentage of employment of Graduates in teaching now 90%
In the market, Publicity agencies, Printing and Industry etc... 10%

AIMS & ORGANIZATION

The aim of the College, beside the development of artistic taste in general and the provision of art teachers, is to train designers in the first place to cope with the growing need of industry, and share in the development schemes of the country. Moreover, the College acts as a passage through which talented students can push their way to becoming freelance artists.

Folk Art, in its various branches, should be encouraged and appreciated in the general studies at the College. It should be the base for the industrial subjects as it represents the ancient culture of the Sudan.

Studies in the history of art should emphasize the fusion of cultures, the Nubian in the north, the Arabic in the east and the Negroid in the south.

Book production and printing as a means of communication, and major factor of progress should play its proper role in the College syllabus.

An International Commission was invited by the Sudan Government in 1963 to evaluate the school and recommend the ways and means for its development. Members of the commission were as follows:

(1) SIR ROBBIN DARWIN CBE, Principal Royal College of Art, London.
(2) MICHAEL PATRICK FRBS, Principal, Central School of Art & Design, London.
(3) PATRICK GEORGE Slade School, London University.

The Commission reported highly on the young team of qualified Sudanese staff, acceptability of syllabuses and standard of work achieved - they stressed the following points:

1./
1. That the College cannot expand and develop in its present premises with the Polytechnic.

2. A new building for an autonomous College is essential.

3. Special attention should be given to the Graphics and the Industrial subjects connected with the development of the country in general.

A ministerial committee was formed to advise on the administrative status of the College in the light of the International Commission's report and the National interest of the country.

(1) The Committee has recommended and approved the succession of the College from the Khartoum Polytechnic and its independence from it, with its own council, and its own separate independent entity that would attract the interest of the general public to its aims and message. This would also strengthen its academic and technical connections with other Colleges and Institutions, and would increase assistance to its sister African countries.

(2) It also stressed the importance of new buildings halls, and studios etc. that would furnish the opportunity for expansion and would increase the equipment necessary for progress and development.

A semi Government conference organized by the University of Khartoum and the ministries of Economics and Industry at Erkwit recommended the following:

(1) In 1966. That an industrial design section should be established in the College of Fine & Applied Art.

(2) In 1968. That, for the interest of the country, they strongly support the independence of the College as an autonomous institution.

(3) Art education should be included in Primary Schools as well as Secondary Schools.

A piece of land, about 15 acres has been reserved for the building of the College of Art, and a team of architects and engineers has been engaged in the preliminary preparations for that project.

The following are the estimated cost for building proposed for the College:

1. Total area for Pottery Dept. 423 sq mt.
2. " " " Sculpture " 703 " "
3. " " " Textile " 371 " "
4./
336.

4. Total area for Calligraphy Dept. 386 sq mt.
5. " " History and general studies 221 " 
6. " " Painting Dept. 310 " 
7. " " Graphic " 476 " 
8. " " Printing " 920 " 
9. " " Photography" 302 " 
10. " " Drawing " 415 " 
11. " " General for all Depts. 3475 " 

Total Area Estimated (approx.) 8000 sq mt.

Cost per square meter of Buildings as estimated in the year 1967 under the A-1-D project for building schools (D.D.A.) in American Dollars = $ 80-00.

Therefore Total Estimated Cost of Building in Dollars =
8000 x 80-00 = $ 640,000,00

NOTE
(1) The cost of land which estimated at approx. $3,000,000 will be paid by Sudan Government.
(2) Estimated cost of equipment that is thought needed for the College in Dollars = $ 100,000
(3) Cost of building = $ 640,000
(4) Estimated cost of site work, essential services, etc... and contingencies. = $ 100,000

Total estimated cost for the College $ 840,000
The object of this questionnaire is to find out the views of the teachers of art appreciation on some of the problems related to position, aim and methods of art education in general and adult art education in particular. The results of the questionnaire will remain entirely confidential and will mention no names.

Full personal opinion, therefore, will be greatly appreciated.

A.Z. SOGHAYROON
SCHOOL OF EXTRA-MURAL STUDIES
Part One.

1. Please write your name and year of birth in the box opposite

<table>
<thead>
<tr>
<th>Name:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date of Birth</td>
</tr>
</tbody>
</table>

2. Is your teaching in this School (College, Institution, etc.) full time or part time?

3. Please tick ( ) the appropriate box showing the grade of the post you hold.

<table>
<thead>
<tr>
<th>Principal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal lecturer</td>
</tr>
<tr>
<td>Head of Section</td>
</tr>
<tr>
<td>Senior Lecturer</td>
</tr>
<tr>
<td>Lecturer</td>
</tr>
<tr>
<td>Asst. Lecturer</td>
</tr>
<tr>
<td>Demonstrator</td>
</tr>
</tbody>
</table>

4. Diplomas and Degrees

1.
2.
3.
4.

5. Please write the approximate number of exhibitions you held jointly with fellow artists in the Sudan

6. Please write the approximate number of one man shows held in the Sudan.

7. Please write in the box opposite the approximate number of shows held abroad.

Part/
Part Two.

Please answer the following Questions (1 - 4).

Please write "Yes" or "No" in the space provided.

1. Do you think the teaching of Art should be a necessary part of education in the Sudan?

2. Do you think that Art Education should be compulsory in the Schools?

3. Do you believe in the potentiality for growth in Adult people? In other words, can Adults learn?

4. Are you in favour of teaching Adults Art Courses?

Here is a list of possible objectives for the education of adults through Art in the Sudan. Each of these objectives can either be Very Important, Moderately Important, Of Little Importance or No Importance at all. Please indicate your answer (assessment) of each by putting a tick (✓) in the Appropriate Column.

<table>
<thead>
<tr>
<th>Very Important</th>
<th>Moderately Important</th>
<th>Of Little Importance</th>
<th>Of No Importance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The majority of the population do not know how to appreciate a work of Art. They need help and guidance.</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. To familiarize the Adult with techniques, forms and media of the various Art.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. To acquaint the Adult with representative examples of the painting, sculpture, music, etc. of his culture.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. To improve his critical values.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Part Three.

Here is a list of the possible reasons (motivations) why professional artists are engaged in teaching adults various art courses. Each of these reasons can be Very Important, Moderately Important, Of Little Importance, or Of No Importance. Please indicate your answer (assessment) of each by putting a tick (√) in the appropriate Column.

<table>
<thead>
<tr>
<th>Reason</th>
<th>Very Important</th>
<th>Moderately Important</th>
<th>Of Little Importance</th>
<th>Of No Importance</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. To help him achieve self criticism</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. To provide, by means of analysis and critical evaluation of great works of art, a basis for the development of continuing appreciation of the arts.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. To aid the Adult to spend his leisure time to good purpose in a constructive or creative manner</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. To develop the total personality of the individual by giving him a new means of communication.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. To stimulate and enrich the indigenous culture.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- An increase in amateur artists would change the attitude of the masses in favour of the Arts and Artists.
- To create an audience for the arts.
- To create a positive orientation towards the Artist and reduce his Alienation from Society.
- "Not to produce more and better works of Art but better people and better communities".
- To create Patronage for the Arts.
- Because of the financial reward.

* Education through Art, Herbert Read, 1943.
Part Four.

To answer the following questions (a to e)

Please write "Yes" or "No" in the space provided.

a. Do you think that an increase in amateur artists would enrich the quality of art in the Sudan?

b. Do you think an increase in amateur Artists would lower the standard and quality of art in the Sudan?

c. Do you find adult teaching stimulating?

d. Does adult teaching interfere with your regular day teaching?

e. Do you find adult teaching sapping to your energy and creative ideas?

Part Five.

In the following questions, draw a circle round the letter (a, b, c & d) of your answer.

a. The Status of Art teachers in the Sudan is entirely satisfactory
b. The Status of Art teachers in the Sudan is barely satisfactory
c. The Status of Art teachers in the Sudan is unsatisfactory
d. None of these

e. Art teachers are well aware of the students problems and the purpose of Art education.
f. Art teachers often fail to understand the students problems and the purpose of Art education.

Part Six.

In the following questions, please draw a circle round the letters (a, b, c) of your answer.

1. Would you say that the contemporary Sudanese Artists receive:

a./
1. What percentage of the budget is devoted to...?

2. Would you say that the Contemporary Sudanese Artist receives:
   a. Great Patronage from business and private enterprise?
   b. Little Patronage from business and private enterprise.
   c. No Patronage from business and private enterprise.

3. Would you say that Contemporary Sudanese Artists receive:
   a. Great Patronage from individuals.
   b. Little Patronage from individuals.
   c. No Patronage from individuals.

Part Seven.

By what Criteria will judge the success of the course you are teaching?
Part Eight.

Kindly add any additional information you deem of value concerning art education in the Sudan in general and the aims, position, methods and problems of adult art education in particular, or any other specific or general points which you might feel have been left out by the questionnaire. The few blank sheets at the end of the questionnaire have been specially left for this purpose.

Thank you very much.
عندما تكون لديك أي أفكار أو اقتراحات أخرى عن موضوع هذه الاستجابة؟ كأنك تكتب ما شاء لك في هذا المكان عن وضع النشاط في السودان، مدى احتياجاته، وأساليب التوصية التي تحتوي عليه من الاستتراد الأصلي بسهولة؟


<table>
<thead>
<tr>
<th>السؤال</th>
<th>الإجابة</th>
</tr>
</thead>
<tbody>
<tr>
<td>10. هل كنت سعيد بالكرويس الذي تدرسه وتشعر أنك قد احترزت تقديماً ملحوظاً فيه؟</td>
<td>لا / أدرى</td>
</tr>
<tr>
<td>11. ما هي الصفات والمؤهلات التي تتطلبها في اعتناك؟</td>
<td>لا يمكن معرفتها بشكل دقيق</td>
</tr>
<tr>
<td>12. ما رأيك في مكان دراستك؟</td>
<td>رأيي أنه مريح ومشجع على العمل</td>
</tr>
<tr>
<td>13. ما رأيك في زمان الدراسة؟</td>
<td>يوافقني كلياً ولا يتعارض مع التزاماتي الأخرى</td>
</tr>
</tbody>
</table>
عمل في نشاط الجلسات لاي اضطرا به الطبيعة، أو ايجاد الوظيفة بتجربة

أ) لا يوجد نشاطات لاي اضطرا به الطبيعة،

ب) نشاطات لاي اضطرا به الطبيعة، في الشبيهة

الثانيه للإجابة.

ج) نشاطات لاي اضطرا به الطبيعة.

الثانيه

د)...


c)...

d)...


c)...

...
لا ما خد يطلب عمله الرئيسي معرفة ومسارسة نفس من
الفئين؟
أ لا يطلب عملى معرفة نفس من الفئين
ب يطلب عملى معرفة نفس من الفئين وهو 

c جي يطلب عملى معرفة نفس من الفئين

5 هل تتدو الوزارة أو المصحة أو الشركة التي تعمل بها امتحان
دورة بغير الترقي أو الاختبار لليمس دراسة أو تدريبيا
أ أى غير آخر؟ أي كان كذلك هل تشمل هذه الامتحانات
امتحانات نفس؟
أنعم تعقد امتحانات بناء
ب تشغيل في ال وج
أ لا تعقد امتحانات لا نفس من الفئين
ج لا أريد

6 هل تقر أن الالاسم فلنقي الامتحان يفتي؟ من الفئين يسوي
الترقي في مجال العمل أو يؤثر على تأدية عسكرية
أ نعم يموتي في الترقي ويؤثر على تأدية
ب نعم يموتي في الترقي ولكنه لا يؤثر
عمل
عمل
أ لا يموتي في الترقي ولا يؤثر على تأدية
د لا أدري

...
الاسم (ان أردت) 

المسير 

المتناسب أو الوظيفة 

مكان العمل (الوزارة أو المنظمة أو الشركة) 

يرجى اخْتِير من الأسئلة التالية:

1. ما كان آخر عمدك بالدراسة المنظمة في المدارس؟
   عام 19...19...

2. ما هي المرحلة الدراسية التي اكتملتها?
   (أ) انتقل من المرحلة الابتدائية أوتو بعادلها
   (ب) تجاوز المرحلة الابتدائية أوتو بعادلها
   (ج) انتقل من نهاية المرحلة الثانوية أوتو بعادلها
   (د) نهاية المرحلة الثانوية أوتو بعادلها

3. ما الذي يتضمن لدراسة أتم الذي تنتهي الآن؟
   أشير إلى كل المواضيع التي غير أنها تدخل دراسته.
   (الغريب في اكتساب معارف في الرسم والتنزئ أو النحت
   أو العزف أو التمثيل أو...)اخ
   بدأنا أريد أن أصبح من قادة عالياً
   جعله يساعد في عمل الرسم
   فال finanzi نلتزم مشاركة بين شعب
   العالم
   ودائم الرجل المسلم يجب أن يمارس فنا من الفنون
   ...

لاستماع وقت دراسى
   هناك الذي يخرج ويمارس فنا من الفنون يشبع بكفاءة
   طبيعة في المجتمع السوداني

....
استمارة
معهد الدراسات الإقليمية
جامعة الخرطوم

يهدف هذا الاستمارة إلى دراسة وضع الفنانين في السودان والذين تعيش في عائلة المواطنين المادي ويذكرهم عن طريق استجابة الراة المحاسبة على دراساتها والدراسات السابقة والدراسات التي تدعو لمراجعتها، ونستعيجن لدراسة ذلك، في حياتهم اليومية ومدى الفئة التي تمود عليها من دراساتها.

لابد من الإشارة إلى أن الإجابات على أسئلة هذا الاستمارة هو التحديد عند مدى تعمق وجوائز الأنظمة وتباين الدراسات والاحتياجات بين الدراسات بالنسبة لدراسة الفنانين في السودان. كما نود أن نصرف رأي إذا أنت ونأمل أن تكون مفهمة وأمينة في إجابات الأسئلة التي نقدمها تستهضم في سرية تامة وستظهر النتيجة في جداول إجابة تتضمن

الإرشادات:

هذه الاستمارة تتطلب منك إجابة في الأسئلة الخالية أو وضع ملاحظة (لا) إمام ترم الإجابة المحطة. (أ)

بعض الأسئلة تتناصر من الإجابة بلغة مختصرة محدودة وخصوصية الإجابة على هذا النوع من الأسئلة نرجو ترجمة جميع الإجابات المحظة ثم وضع ملاحظة (لا) إمام الإجابة التي تنطق مثلاً:

وقد تنتخب أكثر إجابة واحدة عن كل سؤال، إن لم تجد في الإجابات المحظة ما يوافق وجهة نظرك أو تنطبق عليه، نرجو كتابة الإجابة التي تراه في السطر الأخير من كل سؤال.

شكرًا جزيلاً

٠٠٠
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2. Apedemak: Lion God of Nubia.
7. King Nakatami slaying his enemies.
8. Apedemak as proctor of the Royal Family.
The Birth of Christ

Mary on the Throne
The Madonna as protector of Martha, The King's mother.
13. Peter and the evangelists

14. Boy in a Quranic school
15. Arabic Calligraphy.

16. Arabic Calligraphy.
17. King Solomon's Court

18. AL Bouraq

19. Noah's Ark
24. Al Hadi, Oil Composition, oil, undated.

25. Al Hadi, Composition, oil, undated.

27. Salahi, Composition for Meditation, oil, 1961

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32. Salahi. Face No. 2. Indian Ink, 1960
33. Salahi. Victory of The Truth, oil 1961

34.a. Salahi, Man and Woman.
oil, 1961.

34.b. Salahi. Man and Woman
oil, 1961
35. Salahî. Secrets of life and death, oil
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36. Entrance to a house in Wadi Halfa

37. Interior decoration, Wadi Halfa
38. Entrance to a house Wadi Halfa
39. Salahi. One Ramadan a scorpion stung my little nephew. Oil, 1960

40. Salahi, The Donkey in my dreams. Oil, 1960

42. Salahi. *Self Portrait*, oil, 1960
44. Arabic Calligraphy
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46. Shubrain. Message No 2, Indian Ink

47. Shubrain. Message No 3, oil

48. Shubrain. Message No 4, Indian Ink
49. Taj. Festival of the Birth of the Prophet Mohammed
oil.
Taj. Interior with Untold Fortune
lithograph

51. Taj. Portrait. oil

52. Taj. Studio Interior
oil
53. Kamala. Zar. oil

54. Kamala. Zar. oil
55. Kamala. Zar. Oil

56. Kamala. Zar. Oil
57. Bed covers, food covers and baskets

58. Hand fans
59. Skull Caps

A Sudanese Bride.
62. At Hadî, The Sun Boat, Textile Print

63. At Hadî, Aperemake, Textile Print.
64. Al Hadi. Nubian Prince Anka. Textile Print

65. Al Hadi. Flowers
68. Al Hadi. Untitled.

بيئة عن الفنانين الطلبة

اعمل اليسار: محمد عز عقيلة عقال فسم رسم وتصوير
اعمل اليسار: مصطفى عثمان بيصير ثالثه عقال قسم رسم وتصوير
اعمل اليمن: مصطفى عثمان بيصير ثالثه عقال قسم رسم وتصوير
اعمل اليمن: أنور محمد طنطاوي عقال قسم رسم وتصوير

بيئة عن الرسم والتصوير في عام 1959 باللغتين العربية والألمانية في صفحة 12.

72-73. Painting Class
74. Pottery class.
7.5. Pottery Class
76. Textile Design Student
77. Textile design class
78 & 79. Calligraphy Class
A & B. Furniture and rugs made by inmates.
C. Carpet Weaving in prisons

D. Basketry in prisons
E. Rugs, carpets and food covers made by inmates
F & G. Antiques made by inmates
80. Landscape by an adult student, oil, 1968

81. Accident by an adult student, oil, 1968

82. Village Scene, by an adult student, oil, 1969
83. Adult Student. Sunset, oil

84. Scene from my village "by an adult student, oil, 1969"

85. "Landscape" by an adult student, oil 1969
6 "Boats" by an adult student
oil 1969.

87. "Roots" by an adult student
Gouache, 1969.

88. Landscape, by an adult student
oil 1969.
89. Landscape, by an adult student, oil

90. Sharpea. Landscape, oil

92. Gassim. The Shepherd, Gouache

93. Pottery by Adult Students
卡尔贝图尔 93 95 96
employment by 93 al-din
97، 98، 99. نجم الدين: مصورة

العنوان: (بدون تعليق)
100. 983 al Din. Caricature
101. Publication Bureau: One for all and all for one.
103. Publication Bureau. These foods are good for body building.

Illustrations for newly literate adults.
THE GENTLEMAN ON THE SPOT TALL AND FOCUSING EVERYWHERE LIKE THE PRISON GUARD, BUT HE HIMSELF IS IN IMPRISONMENT. HE IS THE GENTLEMAN OF THE SAVANA, STILL WAITING FOR YOUR VISIT TO THE SUDAN.

109. Aberdeen Poster

09. Hawrami Poster
116. Benin BAF faith. Poster

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