

The Influence of Youth Agency on Cultural Development in Africa

by

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Abstract

This article examines the youth contribution to cultural development in Africa from the perspectives beyond the familiar narratives of the youths as social problems. The article is based on content analysis of secondary data and the theoretical framework of Structuration, Afrikology, and the Diffusion of Innovation. The theories are synthesized to analyze the influence of youth agency on cultural development in Africa, especially through the popular music and new opportunities for youths in the information and communication technologies. The trends in this article show that despite their problems, many youths have produced critical resources for cultural development in Africa.

Keywords: Africa, agency, culture, development, diffusion, youth, structuration

Introduction

The reality of youths has been examined in various disciplines such as anthropology and sociology. The anthropology of youths deals with an investigation of youth cultural practices, including initiation ceremonies, sexual practices, courtship, marital customs, and intergenerational relations, while the sociology of youths considers youth cultures and practices with a focus on western societies (Bucholtz, 2002). However, studies on development planning in Africa largely ignore the question of youth, despite the importance of their magnitude and influence on cultural change in African societies.

Africa has experienced a bulge in the youth population, which constitute over 70 percent of the African population (DeJaeghere & Baxter, 2014). Life expectancy in the majority of African countries is 55 years (Ramirez, 2005). However, the bulge in the youth population is regarded as a time bomb due to high rates of unemployment and poverty. Yet, the youths are influential in the propagation of culture. They are key producers and users of the popular music and major consumers of the information and communication technologies (ICT). The volumes of music produced by African youths are innumerable. The proliferation of music has also encouraged many African youths to appropriate various aspects of the ICT such as computing, broadcasting, and telecommunication.

In his analysis of the African popular music, Emielu (2011) noted that popular music occupies a dominant position in the musical landscape of contemporary Africa. Yet research on the popular music is still in its infancy in most parts of Africa. This may be due in part to the absence of theoretical frameworks that stimulate the popular music discourses from the African perspective.

It is noteworthy that certain cultural beliefs and values of a people could enhance or hamper their economic development, as Confucian values promoted development in South East Asia, the traditional values of African society can also promote development, but the adoption of neoliberal policies has undermined the importance of African traditional values. Little or no attention has been paid to the cultural factor in Africa's economic development. Cultural values in Africa have been mostly perceived negatively in economic matters both by African economists, policymakers, consultants of the international institutions and Western donors. (Ntibagirirwa, 2009, p. 297)

As Berry (2011) observed, youths deserve the chance to express and act out their own agency in navigating the constraints and opportunities in society. This will enable their transition from childhood to a fulfilling and productive adult life. Therefore, this article examines the contribution of youths to cultural development in Africa from the perspectives beyond the familiar narratives of youths as a social problem, and aside from the introduction and conclusion, it is organised to engage methodology, theoretical framework, cultural development in Africa, and youth agency in Africa.

Methods

The exercise is based on content analysis of secondary data and the theoretical framework of Structuration, Afrikology, and the Diffusion of Innovation. An integration of basic ideas in these theories with an application of youth attitudes to the popular music and ICT produced a suitable model for an analysis of the impact of youth culture on development in Africa. The secondary data were derived from the relevant literature on youth culture and development with a focus on the implications of youth participation in the popular music, and the use of ICT for cultural development in Africa.

The analysis of several cases of production and use of the popular music by African youths is included here as illustrations of the influence of youth agency on cultural development in Africa as this article reflects various realities based on several observations of situations in different regions of Africa.

Afrikology: Theoretical Framework of Youth Agency and Development

The concept of youth agency is situated within the ambit of the theory of structuration developed by Giddens (1984) in England, while the theory of diffusion of innovation developed by Rogers (1962) in the United States of America provides a basis for an understanding of the issue of cultural development. And the trajectories of human experience in African societies receive attention in the theory of Afrikology produced by Nabudere (2011) in East Africa.

The basic ideas in the above-mentioned theories are integrated to provide a suitable model for an analysis of the level of relationship between youth agency and cultural development in Africa. Several cases of production and use of the popular music and the ICT are considered to demonstrate the opportunities and challenges in the ability of the African youths. The next paragraphs show some reflections on the importance of each of the theories.

In his theory of structuration, Giddens (1984) clarified several concepts such as structure, agents, actors, consciousness, rationalization, and motivations, including the wants and desires that prompt social actions. The essence of the theory of structuration is an understanding of the power of human agents in the social construction of reality. The theory focuses on social practices; and thus it is a theory of the relationship between agency and structure. Giddens described agency and structure as a duality which implies that all social actions involve structure, and all structures involve social actions. From his analysis of the theory of structuration, Ritzer (2011, p. 522) observed that:

Agency and structure are inextricably interwoven in ongoing human activity or practice. [---] Giddens's analytical starting point is human practices. [---] it is through human practices that both consciousness and structure are produced. [---] Giddens is concerned with the dialectical process in which practice, structure, and consciousness are produced.

It is clear that the theory of structuration shows the co-existence of agency and structure in society. The theory is applicable to the role of youths in the development or underdevelopment of social structure in Africa. Any analysis of development that ignores the ability and experience of youths will be like painting an incomplete picture of social reality. The theory of structuration will be more suitable for an analysis of youth agency in Africa if it contains a blend of ideas in the theory of Afrikology, which is defined as follows:

It is a universal scientific epistemology that goes beyond Eurocentricism, or other ethnocentrism. It recognises all sources of knowledge as valid within their historical, cultural or social contexts and seeks to engage them into a dialogue that can lead to better knowledge for all. It recognises peoples' traditions as a fundamental pillar in the creation of such cross-cultural understandings in which the Africans can stand out as having been the fore-bearers of much of what is called Greek or European heritage (Wanda, 2013, p. 2)

Afrikology deals with the creation and understanding of knowledge in Africa, i.e. the cradle of humanity. It provides a basis for the holistic and integrated ways of knowledge production that makes it possible to interface scientific knowledge with other forms of knowledge. The essence of Afrikology rests on the fact that the African people can use their cultural heritage to resist the ravages of western imperialism and postcolonial neo-colonialism.

Nabudere (2011) produced his theory of Afrikology in response to the crisis created by the fragmentation of knowledge and thus, the underdevelopment of African societies is a critical aspect of the crisis. And in the course of the renewal of interest in addressing the crisis, Afrikology emerged as a refinement of extant perspectives and struggles which culminated in the political philosophy of Pan-Africanism. Thus, Afrikology reinforces and refines several perspectives such as Négritude, Ujaama, Humanism, Ubuntu, Nkrumahism, Afrocentricity, and African Renaissance.

Afrikology is an epistemology that recognizes orality as a valid source of knowledge that also deals with the creation and understanding of knowledge in Africa. Based on the focus of the theory of structuration and Afrikology, youth power and its implications on culture change can be examined from various perspectives of knowledge production such as the use of popular music and ICT for different reasons. There is bound to be contacts between people from different cultures, hence the need for an explanation of culture change with the theory of diffusion of innovation, which shows the processes of change in cultural values.

Rogers (1962) originated the theory of diffusion of innovations in his explanation of social change through the adoption of innovations in the United States of America. Adoption of an innovation by an individual requires some processes such as awareness and interest. Awareness of innovations depends on several factors such as mass communication, observation of nature, work environment, social interaction and personal contacts. Also, interest in the adoption of innovations depends on existing attitudes among the potential adopters (Valkonen, 1970). From the canons of the theory of diffusion of innovation, it is clear that youth agency can influence the adoption of innovations through their awareness and interest. Many African youth have shown considerable levels of awareness and interest in the adoption of innovations in the popular music and ICT.

Cultural Development in Africa

Culture generally refers to the distinctive way of life of a group of people in society. According to Edward Tylor (1871), a British Professor of cultural anthropology, culture is a complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by people as a member of society (Oke, 2006). Hence, this definition focuses more on non-material aspects of culture, including the cognitive and the normative cultures.

Anthropologists have traced the origin of culture to the Stone Age (a period wherein stone was widely designed with an edge or a point with percussion; started 2.5 million years ago in Africa with an end date of 6000 BC or BCE and 2000 BC or BCE), especially from the evolution of the Homo erectus and its ability for mimesis, i.e. communication by imitation or mimicry with vocalization, facial expressions, eyes movements, body posture, and manual signs (Massey, 2002). This process produced the mimetic culture, which gave humans a powerful adaptive tool that enabled them to migrate from Africa to a wider variety of habitats in Europe and Asia. A series of development such as the emergence of language, myth and religion followed the mimetic culture, thereby providing a basis for the evolution of “mythic culture” in which humans developed symbolic metaphors to explain the operations of the universe. Massey (2002, p. 9) clarified the significance of mythic culture, thus:

The appearance of musical instruments, rhythmic devices, lunar calendars, and various other symbols in the millennia from 50,000 B.P. to 10,000 B.P. testifies to the growing importance of myth in society. [---] Mythic culture, for the first time in history, allowed humans to synthesize discrete, time-bound events and circumstances and to connect them into a single, coherent narrative to explain the world.

Hence, the domestication of plants and animals reinforced the development of a theoretic culture through a series of processes such as agriculture, stable settlements, emergence of cities, and a surplus in the production of food. In the furtherance of development of theoretic culture, the Stone Age gave way to the bronze and iron ages, which preceded the industrial revolution and industrialism. The development of modern culture occurred in this regard, and specifically, the urbanisation of society not only enhanced the acceleration of culture change, but it also contributed to the creation and management of knowledge.

Eventually, a distinctive culture has emerged in every human society. In his description of culture change with a focus on similarities and differences in cultures, Linton (1936) categorised cultures into three components such as universals, specialties, and alternatives.

The universal culture includes ideas, habits and conditioned emotional responses applied to all normal adult members of a society. The specialties are the cultural elements shared by the members of certain socially recognised groups. The alternatives are the cultural traits which are well known to all adults but of which there is free choice. Oke (2006, p. 218) paraphrased the processes of culture change as follows:

The basis for culture change in any society is innovation, i.e. occurrence of new traits, possibly as a result of discovery or invention, which may occur through dissemination (the process by which an innovation is shared) or diffusion (the process by which culture traits are borrowed from another society).

Other processes of culture change include acculturation and integration. Unlike the diffusion which implies voluntary borrowing of cultural traits, acculturation implies an extensive borrowing of cultural traits from a more powerful group through external pressure. Acculturation can occur in different ways such as accommodation, fusion and pluralism. And there are at least seven areas of culture change, hence:

- *Accommodation*, a process wherein a powerful group imposes its cultural identity on another group as a result of contact and power relations between the two groups.
- *Fusion*, a development wherein the contacts between two groups result in the formation of a new cultural identity.
- *Pluralism*, a means of interactions between different groups in which each group maintains its cultural identities.
- *Integration*, a technique that requires mutual adjustment and adoption of innovation to modify the cultural identities that can stimulate an interaction between different groups. Integration can occur in different ways such as replacement, alternative, and syncretism.
- *Replacement*, a process wherein an inferior trait of one culture is substituted for a superior trait of another culture.
- *Alternative*, a situation whereby there is freedom of choice between the adoption of innovation or maintenance of a traditional system of culture.
- *Syncretism*, a mode of the blending of cultures to produce a new cultural identity through the accommodation and the fusion of the cultural traits of different groups.

Youth Agency in Africa

Agency refers to social actions or what agents can do as Giddens (1984) noted in his theory of structuration. Ritzer (2011) observed that agency generally refers to actions by individuals or organizations. Consistent with his emphasis on agency, Giddens (1984) noted that agents have a great power and that they can make a difference in the social world. Thus, youth agency implies the power of youths, and all their practices. And correspondingly, the description of youths is based on different parameters, such as chronological age, appearances, and socio-cultural contexts. In a given culture, preadolescent individuals or young people may count as youths, while those in their 30s or 40s may also be included in this category. And youth as a cultural stage of life often marks the beginning of a long-term engagement in particular cultural practices.

And thus, the related categories like adolescents, teenagers, or young adults provide a greater degree of specificity concerning age, but they also vary in their application across contexts (Bucholtz, 2002, p. 526). For the United Nations, youths are all persons in the 15-24 years age bracket (Perspectives, 2014). As stipulated in the 2010 National Youth Policy of Ghana and the African Youth Charter, youths are people in the 15-35 years age brackets (Van-Gyampo&Obeng-Odoom, 2013). And accordingly, the African Union (AU) has recognized youths as an important component of the civil society. The African Union Commission established a Youth Division under its Human Resource, Science and Technology (HRST) programme. Major institutions that have hosted some international conferences on youth in Africa include the Social Science Research Council (SSRC), the Council for the Development of Social Science Research in Africa (CODESRIA), and the African Studies Association (ASA).

Youths have been located at the center of opportunities and challenges in Africa, the continent that has the highest magnitude of youths, with a population of 200 million youths (Burgess, 2005). The number of youths is growing faster in Africa than anywhere else in the world. Almost half of the global population is under 25 years, while 85 percent of the world's youth populations live in developing countries (Perspectives, 2014). Over 70 percent of Africa's population is under the age of 30 years as youths increasingly make up a demographic majority in Africa (DeJaeghere & Baxter, 2014). A large cohort of youths is called youth bulge, i.e. the exceptionally large cohorts of individuals in the age group of 15 to 24 years (Nordas & Davenport, 2013; Urdal, 2006). Consequently, the youth bulge has been associated with the rise of unemployment, poverty, and urban violence in Latin America, the Caribbean, and in Africa. Youths comprise over 47 percent of the 200 million people unemployed worldwide. Youths are three times more likely to be unemployed than adults. UN-Habitat has also found that, globally, 300 million youths are classified as a unit of the working poor (Perspectives, 2014).

In contrast, the inherent ingenuity and enthusiasm of youths makes them a dynamic human resource. Youths are at the forefront of change for a society, and their innovative ideas and energy can be a force for social and economic change. The youths are best positioned to take advantage of the economic benefits of urbanisation. And also, youths have contributed to political development in Africa through involvement in the struggles for independence and good governance (Wamucii, 2012). An expert opinion on the attitudes of African youths showed that:

When you look at Nkrumah and all those [leaders from that period after independence], they were quite young when they were leading this political change. The youths of that time had certain energy and perhaps the challenge of their time made them a little different. (Wiggins & Nketia, 2005, p. 71)

A close observation of accumulated knowledge in the literature will show that youths have been at the forefront of development efforts in Africa for many years, although contemporary youth cultures are different from youth cultures in the 1950s or 1960s, the period of decolonisation in many parts of Africa. Yet, youths of different generations have demonstrated an ability to influence culture change, and thus, the next two sections provide some useful information in this regard, with a focus on the anthropology of youth agency showing syncretism from different perspectives such as the activism of Lapiro de Banga, a popular musician in Cameroun who spent three years in jail for his role in anti-government protests, the popular music among youths in Algeria, the Hip Hop in Kenya, the Ikageng Group Music among the Tswana of South Africa, and the evolution of Zouglou music among the youths of Côte d'Ivoire.

Anthropology of Youth Agency Showing Syncretism

The anthropology of youths is characterized by its attention to the agency of young people, its concern to document not just highly visible youth cultures but the entirety of youth cultural practices, and its interest in how identities emerge in new cultural formations that creatively combine elements of global capitalism, transnationalism, and local cultures (Bucholtz, 2002, p. 525).

Some of the richest avenues for the anthropological exploration of youth culture include the development of global youth cultures, the blending of traditional cultural forms into new youth-based styles and practices, and the possibilities for cultural production offered by new technologies as youth cultural practices are becoming increasingly salient and central to the organization of all human societies (Bucholtz, 2002, p. 544).

In the light of the foregoing, youth agency may be understood as a function of collective responses to the fundamental problems in society. A close observation of the African situation shows youth prominence in the production and use of the popular music and the adoption of different components of the ICT such as computers, radio, television, mobile phones, internet, etc., and thus, the ways in which many youths have used these devices have affected culture change in Africa.

Next, the production of popular music is an organised activity involving a collective action or joint efforts of several persons (Becker, 1989; Martin, 2006). And importantly, the African youths have distinguished themselves as actors in the music industry, which has been used for the propagation of cultures during celebration of important events such as births, marriages, deaths, festivals, healing, harvests, employments, enthronement, graduations, and success. The African people have music for every occasion; hence music has been used to create a major ideological constituency in Africa. The African people listen to music in/at: homes, schools, workplaces, markets, churches, mosques, restaurants, clubs, parties, and surroundings.

Cameroun: Lapiro de Banga, Popular Activist and Musician

In line with the above, Nyamnjoh and Fokwang (2005) examined the relationship between musicians and political power in Cameroon, with a focus on the dynamics of agency and identity politics among musicians, and as a result, they proved that the fortunes and statuses of musicians had been transformed in the context of power relations in Cameroun. Some instances of youth agency in the production and use of popular music in Cameroun are shown next.

Lapiro de Mbanga (1957-2014), was a Cameroonian singer who is noted for his 1985 recording of *Pas argent no love* and for being imprisoned in 2008 after criticising the president of Cameroon in the song *Constituti*, he thus made a name for himself in the Cameroonian musical scene from 1987 onwards. He was highly appreciated by the common people for the use of Pidgin English with growing social disillusionment, which he quickly reflected in his songs (Nyamnjoh & Fokwang, 2005, p. 269). He eventually became an opposition reference chiefly among the youths. Lapiro contended that the common people ('the strugglers') had been advised by the president to go back to the rural areas and till the soil for survival. And he summed up in his words, 'no condition is permanent' - a modest way of encouraging the disillusioned not to give up. His music came to signify the personal and collective experiences of many. Later he was incorporated as one of the six vice-presidents of the Human Rights Organization of Cameroon (HROC). He stayed at the forefront of the civil society politics in Cameroon despite the banning of his music on the CRTV (Cameroun Radio Television) - the official national radio and television channel.

Similarly, the next four sections show select cases of youth agency in Algeria, Kenya, South Africa and Côte d'Ivoire in the production of popular music and culture change in Africa.

Rai Music among the Youths in Algeria

In Algeria, there is Rai music which constructs its own distinct trajectories linking local and global, 'East' and 'West', and, in this way, constitutes a distinct problem for Algerians, and indeed other North Africans. Rai is a popular music produced originally in urban western Algeria (Langlois, 1996, p. 259-270). Rai has undergone considerable change since its transition from the wedding parties and intimate night-clubs of Oran to open-air concerts and the MTV (music television). Against the spirit of Islamic doctrine, the syncretic nature of Rai music, with all its contradictions, can be considered in many ways to be 'typically Oranaise' and has meaningful resonances throughout the Maghreb. However true this may be, this position runs counter to the ideology espoused by the Islamic political movements.

Hip Hop in Kenya

The Hip Hop music in Kenya has created a new surge of revolutionary energy embraced by many unemployed youths living in the urban slums of Nairobi and Mombasa. Hence, the group Ukoo Flani Mau Mau uses Hip Hop to contest, resist, and mobilize as the music rallies around the memory of the Mau Mau war, a heated, controversial and bloody revolution from 1952-1960, that led to the dismantling of the British hegemony in Kenya (Koster, 2013, p. 82-86). Many Kenyan youths have embraced the messages of the hip hop, speaking to the issues of unemployment, inequality, corruption, disease, housing conditions, and living life on the edge. The Mau Mau continues to find new expressions and energy from the youths with hip hop serving as a powerful medium to help Kenyans redefine their lives and economic constraints.

Ikageng Group Music: The Tswana of South Africa

Next in the cases of the youth agency in the production and use of the popular music in Africa is the Ikageng-Bill Cosby Cultural Group formed in 1997 in the Ikageng township in South Africa. The leader of the group expressed a burning desire to assist 'street children' (children abandoned by their parents or who ran away from home to become delinquents) and orphans to stay away from crime which was part of the motivation to help form the group (Onyeji, 2009, p. 41). Also, critical to the group ethos is the proper and focused development of members, particularly the orphans (four out of twenty-one members) and those from very poor socio-economic backgrounds including the HIV-affected families. The group has employed their music not only for entertainment but also to maintain the norms of the Batswana community. From their lyrics and performance, members of the Ikageng cultural group discourage youths from engaging in crime or deviance. Thus, the group contributes to the maintenance of social order in the community through their music. As observed by Onyeji (2009), the Ikageng musical group is a microcosmic example of the macrocosmic transformation processes in the South Africa.

The Evolution of Zouglou Music among Ivorian Youth

From the youth culture in Côte d'Ivoire, the evolution of *Zouglou* music was profoundly shaped by a new generation of political actors that emerged out of the student union. Zouglou was created in the early 1990s in the context of a student revolt in support of the pro-democracy movement that eventually led to the dismantling of the single-party system (Schumann, 2013, p. 444). Thus, liberalization of radio licenses and advances in technology facilitated the dissemination of zouglou music, reflecting a wider trend that has influenced other recent genres of African popular music, including Senegalese hip hop or Tanzanian bongo flewa. The music had wide appeal and was soon engaged by the youths from the quartiers populaires of Abidjan, who make up the bulk of zouglou artists as the students who invented the genre, but did not pursue a career in music. Zouglou music quickly became Côte d'Ivoire's most popular musical style and its most successful cultural export, dominating Abidjan's soundscape, playing in shops, in woro-woro (communal) and single occupancy taxis, in gbakas (minibuses), maquis (open-air restaurants), bars, and night clubs. Its audience was mixed in terms of gender and age, while its artists were primarily young men from disadvantaged backgrounds.

As indicated in the select cases, African youths produce or play popular music in response to challenges or opportunities in their environment. A major feature of the production and use of the popular music is its close association with the ICT, which is also dominated by youth agency in Africa. The ICT is a part of the material culture. Many youths have used it to maintain or establish identities in productive ways. Bosch (2014) noted that consumption of radio station content has become a critical part of a dialectical identity-forming process. In his analysis of the ICT, Okpaku (1986, p. 73) demonstrated the significance of telecommunication:

The development of modern telecommunication is critical to most aspects of existence and development. [---] It is vital for the development of education, the delivery of health and social services, rural development, transport, agriculture, diplomacy, entertainment, broadcasting and other verbal and non-verbal, audio, video, and print communications.

Aside from telecommunication the other components of the ICT include computing and broadcasting in the mass media. Findlay (1986) described the mass media as an institution with much power to provide a means for other institutions to make their power felt in society. The ability to spread messages to a multitude of people over large space makes the media a source of power. The role of radio and television in national development has intensely been observed in Africa. For instance, the Algerian government used television to train Algerian teachers (Agun, 1986).

Also, teaching of several subjects has been done through the use of television in the republics of Niger and Cote d'Ivoire, while radio has been applied to solve educational problems in Zaire and Malawi. With the use of radio, people have been involved in national development planning in several African countries. The infrastructure for both radio and television reception is well developed, and these ICT devices are commonly found in Africa.

For Jiyane and Mostert (2010), the ICTs play a vital role in communications. There is great improvement in telecommunications, through different mobile cellular networks and computers, along with an increased utilization of the Internet for e-mail, e-commerce, e-searching and video-conferencing. The various components of the ICT have greatly improved the processes of information and knowledge sharing and dissemination. The ICT has also enabled the development of social networking among people who share the same interests and views. An analysis of the use of social networking in response to social problem leading to youth revolution in North Africa is relevant here.

The youth revolution in North Africa was ignited by the use of the ICT, especially the social networking media, which enabled an expression of solidarity against how the agents of the State treated Mohamed Bouzizi, an unemployed graduate who was arrested and beaten up by the police for daring to earn a living on the streets and refusing to pay a bribe to secure his freedom.

The youth revolution started in Tunisia and gradually spread to Egypt and some other parts of North Africa. The experience with youth behaviour in North Africa has shown the significance of the use of social networking in mobilising people for positive change outside the traditional structures such as religion, political parties, and social organisations oriented towards a particular political agenda. Hence, the social networking media has become a new channel of relationship among the youths, appearing in different forms such as Facebook, Google, Twitter, YouTube, LinkedIn, Wikipedia, etc. Many African youths interact on Facebook. There is no doubt in the fact that the social networking media has become indispensable in the contemporary world. Almost every youth in Africa has subscribed to one social networking media or another.

And in fact, in the past ten years, the global Internet penetration grew sevenfold, from 6.5 percent to 43 percent, and in Africa, one in five persons has access to the Internet today, compared to only ten percent in 2010. At the same time, the use of social media is growing at an incredible speed. In June 2015, *Facebook* counted 120 million active users across Africa, of which over 80% were accessing the platform using mobile devices. From monitoring elections and addressing issues such as unemployment and corruption to providing humanitarian aid during crises – new media has been used in an array of instances around the world in the last decade (Schreiner, 2015).

Conclusion

The trends in this article show the importance of cultural capital with a focus on the need for the renovation of African societies through the recognition of the power of youths. The central argument in this article also suggests that, despite their problems, many youths have produced critical resources for cultural development in Africa. They achieved this via the adoption of innovation and blending of some traits in the traditional system of cultures in African societies with select elements of foreign cultures.

The other major areas of interest herein are on youth participation in culture change through the use of different components of the ICT and production or use of the popular music. Many youths in Africa have used the Internet technology and social networking media for dissemination of their cultural values. Also, the majority of African youths have developed a taste for mobile phones and computers, which they deploy for cross-cultural interaction.

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