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# WHAT'S NEWS

THE ICOMOS-EPWG AFRICA MONTHLY NEWSLETTER

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# EDITORIAL

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Alyssa K. Barry

As we celebrate International Women's Day on Wednesday 8 March, we wanted to dedicate this issue to the women in our field. Although they are few in number, they are indeed there. Often in the shadows, they make things happen. They are heritage experts, architects, site managers, teachers, craftswomen, entrepreneurs; they come from Nigeria, Botswana, Senegal, Benin, Morocco... And we are happy to be able to highlight them here.

After all, isn't it said that heritage begins with the Woman, who passes it on as a mother from generation to generation?

It is also the occasion to inaugurate '*Portr'Elles*', a new section of the Newsletter which will feature each month a portrait of a woman working on a daily basis to keep our rich cultural heritage alive, starting this month with Fatima Fall Niang, *Director of the Centre de Recherches et de Documentation du Sénégal (CRDS)*.

And since we are talking about sharing, we are also happy to introduce our website <https://sites.google.com/view/epwgafricagtpeafrique/>, which is once again in line with the vision that has guided us since the beginning of this adventure, namely to gather, share and demonstrate.

Enjoy your reading !

# 5 QUESTIONS TO TSHOLOFELO KENATHETSWE

*interviewed by Alyssa K. Barry*

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1. From assistant teacher to alumnus of the 2022 African World Heritage Young Leaders Workshop.... Who is Tsholofelo Goabaone Kenathetswe?

I am a graduate of History and Archaeology (BA Humanities) from University of Botswana, class of 2009. In 2015, I also successfully completed a Post Graduate Diploma in Education with teaching focus in History and Geography subjects, still from University of Botswana, and this is where I got introduced to the teaching profession. To date, I have occasionally been moving in between primary and secondary school teaching roles. I will say both my studies and teaching experience have fostered my passion for heritage. Just last year, I was amongst the fortunate youth in Africa to be accepted for participation at the African World Heritage Young Leaders Workshop in Cape Town, South Africa. Being an alumnus has not just ended with being the recipient of the programme, but also a content contributor. Following the workshop, I have become an active member of a big network, ICOMOS Emerging Professional Working Group for Africa where together with other youth leaders, we are representing African youth in the discussions of development themes surrounding World Heritage in Africa. To note of is my continued contributions to the reflections on the 'New African Museum' through the Youth Museum Forum, a project developed by the African Heritage School (EPA).

2. What is (or should be) the link between education and heritage in Africa in your opinion?

Education is a strong tool that provides for human interactions where new ideas are learnt and can be adopted. With this, I would say education fits well in fostering a greater understanding of our diverse heritage legacies and the need to conserve and promote them.

3. How is cultural heritage taught in primary and secondary schools in Botswana?

The teaching of cultural heritage in Botswana is integrated in the curricula of taught subjects. In general, the aims signifying the learning of cultural heritage across the curricula in Botswana emphasize the need for learners to develop an understanding of their existing cultural environment, appreciation and tolerance of different cultures, participation in sustainable practices of protecting and conserving the environment during interaction with it. To further enhance the classroom teaching and learning, raising awareness and sharing knowledge and ideas about cultural heritage is done through educational field trips to World Heritage sites and other heritage sites, museums and biological diversity conservation areas and this depends on the requirements of the learning objectives from the diverse taught subjects. The educational field trips help learners to link theory with observations, hence to reflect on the implications of conservation.

There are other initiatives in place that promote the learning and teaching of cultural heritage in primary and secondary schools in Botswana. In some of our primary and junior secondary schools there are physical settings of cultural villages reflecting on the traditional life of the indigenous communities. The concept of cultural village serves as a learning space that encompasses teaching and learning about architectural designs, objects, food, beverages, clothing and economic activities of Botswana's traditional societies.

So these cultural villages in our schools serve as traditional laboratories for learners to refer to and experience some of the traditional lifestyle of Botswana's indigenous communities. There is also the concept of 4B at both primary and secondary schools in Botswana. The 4 Bs stands for Botho, Bonatla, Bothakga and Botswerere and these mean that learners are expected to demonstrate good personality and professionalism while practicing what they learnt from observations. The aim of the 4B programme is for learners to learn cultural concepts through observation and doing. It thus requires personal involvement of learners through cultural dances, poetry, drama and craft clubs.

#### 4. What did you learn from your experience as an alumnus of the 2022 African World Heritage Young Leaders Workshop and how did it impact your life/career?

Being an alumnus of the 2022 African World Heritage Young Leaders Workshop continues to bring learnings with it. I must say it is quite a journey of inspiration and motivation. I have learnt that we can work together towards a common goal even if we are far apart from each other. This has challenged me to identify who I want to be as an aspiring and young leader by staying passionate, curious and committed to learning something new. So, it is during this time as an alumnus that I have found my way to land into a very exciting opportunity I look forward to everyday, to improve my level of engagement and professional experience. This is through engagement as an emerging professional committee member in the organizing of the Africa24 conference on vernacular architecture, under ICOMOS CIAV. I consider this experience as a remarkable pathway to increasingly think, connect and collaborate across borders and adapt to remain relevant in the World Heritage agenda.

#### 5. What is your message to the African youth?

To the youth of Africa...Participation is key to learning, it is wise we all stand whilst we can and take advantage of our generation's diversity and work together to bring a transformative change to our continent. It is through collaboration as youth that we can break the barrier of underrepresentation in our various institutions. Passion for our continent must surpass and it can enable us to understand what African World Heritage is, and why it matters for the sustainable development of our communities.



# SENIORS' VOICE

*interviewed by Affoh Guenneguez*

1. From architect and African World Heritage expert to senior social development specialist at the World Bank... What have been the major milestones in your career?

My engagement in the heritage sector started when I was a second year student at the University of Jos, Nigeria when I was introduced to traditional African architecture in a 2 credit course (shout out to Arc Maurice Uriri who made the course interesting!). Thereafter, as an intern with the National Museum of Nigeria, it was an opportune moment as it coincided with the French collaboration - through the International Centre for Earthen Architecture (CRATerre) in Grenoble, France - with the national Museum on Earthen Architecture. This built up my interests in heritage overtime. When I became a university teacher myself I tried to transmit the knowledge of earthen architecture and Nigerian architecture to my own students. It was a period of discovery for us all!

As a project manager at the Centre for Heritage Development in Africa, based in Mombasa, Kenya, I led several training programmes for African cultural heritage professionals, focused on the conservation of immovable heritage. As a programme specialist at the UNESCO World Heritage Centre, Paris, I was further exposed to the lacunae that existed at that time regarding the management of heritage in the region. It was part of my learning curve and I had the opportunity of working closely with, and learning from, Mr Lazare Eloundou, the Director of the World Heritage Centre, who was then the Head of the Africa Unit at the Centre.

Over time, I built on my existing skills and began to work in the area of international development, in addition to my work on the conservation of cultural heritage. Widening my scope meant that I was able to better appreciate the political economy and relationships between development projects and the heritage sector. This allowed me to grow professionally and seek for new opportunities, hence my current position as a Senior Social Development Specialist at the World Bank.



**Dr Ishanlosen Odiaua**

2. What were the main challenges you faced as a professional on the one hand and as a woman on the other? How did you overcome them?

This is a very interesting question. There have been challenges. First, as a female in the so-called male dominated career - architecture - and then as an African woman.

Irrespective of the situation, I have found that keeping focused on getting to where I wanted to get was critical to not getting side tracked. In fact, I used to have five year plans during which time I would focus on a target. Being with colleagues who had similar visions for the collective well being has also been helpful.

It does not mean that there were no challenges on the way. There have been times of discouragement, but I keep the faith and go on.

**In the next 50 years, I hope //  
that African heritage, not just  
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be squarely at the heart of  
“the Africa we want”.**

3. In recent years, World Heritage sites in Africa have faced increasing pressures. How can the use of impact assessments be beneficial in reconciling conservation and development imperatives?

World Heritage sites in Africa continue to face pressures due to the realities of the urbanization and economic aspirations of the different countries in which they are located. Governments want to improve the economic conditions of their populations by developing critical infrastructure which could affect heritage. People aspire to better living conditions, and we need to take that into consideration, recognizing that the passionate zeal of experts in heritage conservation do so for people, for future generations.

Impact assessment is a tool that could help to deliver development outcomes, first by the application of the mitigation hierarchy - which starts with avoidance - and then by proposing adequate mitigation measures. A critical aspect of impact assessment is consultation with stakeholders who are either directly or indirectly affected by proposed developments. In the area of heritage, consultations are also important as communities need to also provide their perspective about what is important to them. It should not be solely as an 'expert' tool, giving expert opinion. It gives room for negotiations and possibly affecting project design if it is carried out early in the design process. Ultimately, we must bear in mind that impact assessment in itself is ineffective, if it does not enable the decision maker to make a decision. Heritage specialists need to be proactive and get into the development process, by understanding the development plans in their own countries and engaging earlier. For instance, as part of Agenda 2063, there are some flagship projects that the Africa Union has initiated - learning where they are to be located, mapping heritage sites in those areas and engaging in the discussions - these could be some first measures to take...

4. The theme of last year's celebration of the 50th anniversary of the World Heritage Convention was: "The next 50 years, World Heritage as a source of resilience, humanity and innovation". What is your vision for World Heritage in Africa in the next 50 years?

In the next 50 years, I hope that African heritage, not just African World Heritage, will be squarely at the heart of “the Africa we want”, in terms of a better life, an improvement in the situation and the elimination of poverty. Africa will shine forth because it's built on its own knowledge system by using the tools of today to build what it wants to be for tomorrow. Hopefully, Africa will be better represented on the World Heritage List, with outstanding management and resources at the World Heritage Sites and not a single African site on the List of World Heritage in Danger! It is possible.

## 5. What is your message to African youth?

My message for African youth is that they have to look inward to build the Africa that they want for themselves, for their parents, and for their own children. They have at their disposal the kind of tools that did not exist in the late 20th century. They can use these tools to build on traditional knowledge, to innovate and to meet the challenges in the region, in the most sustainable ways. This will mean taking African heritage 1.0 to the next level. This is possible! African youth have what it takes in terms of innovation. They have the necessary tools in their hands and can carry out the relevant research, work with communities and create new things.



# DID YOU KNOW? THE POTTERY OF SÈ IN BENIN

Jean-Paul Lawson

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Benin, the old kingdom of Danxomè and land of Vodoun, is rich in natural and cultural resources that bear witness to the lives of the various socio-cultural groups that inhabit its territory. In the south of the country, several localities present heritage elements whose importance for the local communities no longer needs to be demonstrated and which allow them to be identified. In this country, when we talk about dyeing, the first reference is to the Abomey plateau, cradle of the Danxomè kings. When it comes to fish, one directly thinks of Ganvié, the Venice of Africa and its traditional fishing techniques (acadja). Finally, when one thinks of clay, it is the village of Sè that comes to mind.

Located 90 km from the city of Cotonou, in the municipality of Houéyogbé in the department of Mono-Couffo (south-west Benin), the village of Sè has a heritage element that generates resources for the local population and women in particular.

The pottery arts of Sè are a true heritage recognised at national and regional levels and constitute a hybrid of Beninese heritage. The traditional know-how linked to the work of clay, to its transformation into finished products for consumption, and the human resources associated with it make it an important heritage resource. Indeed, the particularity of clay working in Sè is that it is carried out by women. As an exclusively female activity, pottery work requires an increased knowledge of traditional techniques for extracting clay mud, a unique material whose transformation by processes involving other natural elements such as water, fire and air, makes it possible to obtain exceptional products such as jars, jars with holes, cooking stoves, calabashes, flower pots, etc. It is therefore a real heritage that must be protected and enhanced.





# HIGHLIGHTS ON THE YOUTH MUSEUM FORUM - "WORKING FOR MUSEUMS AND TAKING INITIATIVES TOWARDS DEVELOPMENT OF MUSEUMS"

Alyssa K. Barry

**Travailler et agir pour les musées**

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42316135

**WEBINAIRE**

**Mohamadou Moustapha DIEYE**  
Instituteur spécialisé, Conservateur du patrimoine au musée Théodore Monod d'art africain (ANCAU)

**Golda Ha-Eiros**  
Conservatrice principale du Musée national de Namibie (NMN)

**Dr Bongani Ndhlovu**  
Directeur exécutif du Musée iziko en Afrique du Sud

EPA  
Youth Heritage Africa  
ICCROM  
24 Février 2023  
12 h 00 - 14 h 00  
Sur Zoom  
Plateforme

It is important for young professionals to establish themselves in their field by going to the structures (internships, volunteering during one-off activities for example). This not only allows them to gain the trust of the managers of the organizations, but also to acquire experience.



**Anaëlle L. Azebaze**



**Tsholofelo Kenathetswe**

Young people can be involved in the management of museums through the creation of youth advisory groups with its membership including youth out of school and work. I believe the said advisory groups could help to understand the service usage and satisfaction of the young people visiting museums.

We cannot ask young people to specialize in strictly museum-related professions, especially since in some countries like Benin we have very few museums. It would be more useful to base ourselves on related professions to create jobs for young Africans. For example, to set up an exhibition, the scenographer needs a well-stocked address book: lighting engineer, carpenter, decorator, painter, electrician, sound technician, maintenance man and others. All these trades can be useful in a museum without having done museology.



**Degbelo Carly Sèdjro**



**Tatenda Tavingeyi**

The youth should start by being instrumental in closing the existing gaps which are limiting the flow and cross-pollination of ideas between two different generations vital for the development of African museums.

The young professional in a museum is a means of attraction and curiosity for other young people and a communication channel to reach the world.



**Maeva Dolores Pimo**



# PORTR'ELLES - THESE HERITAGE WOMEN

*interviewed by Alyssa K. Barry*



## • WHO ARE YOU ?

Mme Niang, Fatima FALL, Senegalese, heritage management specialist and Director of the Center for Research and Documentation of Senegal (CRDS, Ex-IFAN), an Institute of the Gaston Berger University (UGB) of Saint-Louis.

## • YOUR ACADEMIC AND PROFESSIONAL BACKGROUND

- Bac, series A at the Lycée Charles De Gaulle in Saint-Louis;
- Ecole normale supérieure d'éducation artistique in Dakar;
- DUT in preventive conservation at the University of Paris 1 Panthéon-Sorbonne (PREMA university course);
- Degree in Cultural Project Management (University Marseille1)
- Master in Management Sciences (Higher Institute of Management -ISM Saint-Louis);
- Several workshops around the world but in Africa in particular.

## • PRESENT YOUR ACTIVITIES AS THE DIRECTOR OF THE CRDS

I taught for two years at the Bambey High School and CEM in the Diourbel Region in Senegal before arriving as Curator of the Michel Adanson Museum, at the CRDS. I act as a specialist in preventive conservation and manager of cultural institutions in the model of the CRDS where I have worked for 30 years (13 years at the museum and 17 years at the Direction of the Center). From 2000 to 2001, I was a consultant for the West African Museums Program (WAMP) in its program: "Identification, classification, preservation, interpretation of photographic holdings in museums and archives in West Africa" funded by the Getty Grant Programme, in the USA. I produced the directory resulting from this work entitled: "Directory of photographic archives in West Africa". Member of the editing team for the registration of the Island of Saint-Louis on the World Heritage List, the inventory that followed and on all questions of conservation, safeguarding and enhancement of cultural heritage, tourism in the north and across the national territory, even sub-regional. I am a member of the network of UNESCO reference experts for intangible heritage where I coordinated the registration file for the element "Ceebu jën" inscribed on the Representative List of the Intangible Cultural Heritage, in December 2021. I am the co-author of the book: "The Ceebu jën, a very Senegalese heritage" published by L'Harmattan in 2021. Since 1999, I have been involved in the third year Bachelor at Ecole du patrimoine africain (EPA), I provide lessons for the Professional Masters in Tourism in Letters and Human Sciences (2011) at UGB; from 2008 to 2012, I coordinated the model for the opening of the Department of Heritage Professions (MDP) of the the Training and Research Unit for Civilisations, Religions, Arts and Communication (CRAC) at UGB; From 2011-2012, I was a member of the model design team: "Heritage management and conservation" for 22 sectors planned and developed by UEMOA in the area. In 2017, I was co-opted as a member of the International Scientific Committee for Amadou Mahtar MBOW University, in Diamniadio. Member of several associations that move around heritage, education and training: NDART, ICOMOS, Blue Shield and ICOM, of which I have been leading the national committee since 2017.

## • YOUR AMBITIONS FOR AFRICAN HERITAGE AND AFRICAN WOMEN IN THE FIELD OF HERITAGE?

I campaign for better involvement of children, young people and women in the management (conservation, preservation, safeguarding and enhancement) of heritage in all its forms: cultural, natural, scientific.

The use of new technologies (social networks) should be an effective and efficient support for better management of heritage, in particular following the various inventories carried out, and above all serve for a virtual safeguard and transmission of the elements of our Intangible Cultural Heritage.

Our authorities should support our institutions even more for better management of our very rich African heritage. Our recognized commitment as women allows us to fight through awareness, communication and hope to inspire other girls around the heritage issue.

Finally, I would say that cultural diversity is a permanent and enriching dialogue. It allows us to move forward in globalization and the Cultural and Natural Heritage Interpretation Center, Doomu Diwanu dex gi, installed at the CRDS, is a fine illustration of this for the City of Saint-Louis, a World Heritage Site !

# INITIATIVE OF THE MONTH : CITIZON

*Mahja Nait Barka*



In 2018, in response to the lack of cultural activities in Casablanca, Morocco, 4 friends passionate about heritage(s), culture(s) and architecture(s) created CasaPocket. Their objective: to make people (re)discover Casablanca in a different way, joyful but never boring, intelligent but not nerdy, sometimes talkative but never cheesy. CasaPocket offers more than 20 guided tours to discover the architectural and cultural heritage of the white city. In 2023, CasaPocket is moving up a gear and developing CitizOn, a mobile application which, through a series of tours to be undertaken alone or in groups, offers to discover the architectural and cultural heritage of the cities of Casablanca, Rabat, Marrakech, Fez and Tangiers.

## **The objectives**

CitizOn aims to revive tourist visits in Casablanca and, in the future, in the major cities of the Maghreb and West Africa:

- Facilitate the booking of cultural visits, for a group experience
- Make available self-guided tours, for an autonomous experience
- Offer a cultural agenda of urban cultural activities
- Offer a directory of traders and artisans who promote local heritage and gastronomy.

## **The vision of the project**

In African countries, the tourist and cultural offer is often lacking. Few services are available for small budgets and the difficulties of booking often discourage users. Local tourist offices, especially in the Arab States region, are not efficient while, at the same time, there is a growing need for off-road urban experiences. CitizOn wants to help resurrect our streets and create more curiosity about urban heritage and institutions after the COVID-19 pandemic.

Visiting African cities can be a fun, but daunting prospect for travelers as this urban heritage is particularly unknown while visiting Africa is often geared towards visiting nature reserves and wild places. And yet, these cities convey a unique pulse and art of living, as the success of CasaPocket demonstrates.

The application will offer a comprehensive inventory of data on African and Arab States cities: history, architecture, monuments, nightlife... Foreign tourists as well as local citizens will be able to use the Casapocket mobile application as a guide to discover more and more of Africa's urban heritage.

## **Contact**

Mahja NAIT BARKA, founder of CitizOn  
hello@citiz-on.com - +212 6 72 26 56 67

Facebook : <https://www.facebook.com/casapocket.officiel>  
Instagram : <https://www.instagram.com/casapocket.officiel/>

# DIARY OF THE MONTH

Conference of PatriMundus Association on the theme: "Cultural heritage and gender: what responsibilities do women have in the management and transmission of heritage?", in celebration of the International Women's Day, on 8 March from 3pm (GMT+1). To take part to this event: <https://lnkd.in/eHtVBjsN>.



The 3rd International Conference on Transdisciplinary Multispectral Modelling and Cooperation for the Preservation of Cultural Heritage: Recapturing the World in Conflict through Culture promoting mutual understanding and Peace will take place in Athens, Greece, from 20 to 23 March 2023. To know more: <https://tinyurl.com/conferenceathens23>.

## LATEST OPPORTUNITIES

- Launch of the Round 2 of applications for the Youth Forum during the ICOMOS Sydney 2023 GA

The Youth Forum will be a popular event and places are limited. To attend, you will need to apply through the competitive selection process. Applications are now open for the second round of expressions of interest. To apply, [click here](#). Deadline: 13 Mars 2023.

- Andrew W. Mellon Postgraduate Fellowship in Costume and Textile Conservation

Working as part of the Furniture and Woodwork team, the Fellowship will include technical examination, treatment, research, and preservation activities on European, American, and Asian furniture and architectural woodwork in the Museum's collections. To know more and apply, please visit: <https://tinyurl.com/andrewfellowship>. Deadline: 31 mars 2023.

- The Heritage Management Organization and the Mellon Foundation are launching a new call for concept notes for small grants (\$5,000 to \$50,000) for organizations groups and individuals working with heritage around the African continent. To know more and apply: <https://heritagemanagement.jotform.com/230365681899976>.

## MASTHEAD

Coordination & Edition: Jean-Paul C. Lawson & Affoh Guenneguez.

Proofreading & Translation: Avenir G. Meikengang & Florentine Okoni.

Contributors to this issue: Anaëlle Azebaze, Alyssa K. Barry, Carly Sèdjro Degbelo, Fatima Niang Fall, Affoh Guenneguez, Tsholofelo Kenathetswe, Jean-Paul C. Lawson, Mahja Nait Barka, Ishanlosen Odiaua, Maeva D. Pimo, Tatenda Tavingeyi.

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Ghanaian woman in traditional festival dress © Keniley Terku, 2022

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