



What's News?

THE ICOMOS-EPWG AFRICA MONTHLY NEWSLETTER

Edito

Dear Readers,

It was with great emotion that we learned last month of the passing of Ms. Corinne Forest. An outstanding expert on African heritage, and in particular on the Mauritian site of Aapravasi Ghat where she was the technical unit manager, she was and will remain for us African emerging professionals a true model of determination, passion and abnegation.

Christelle Mia Foh, Research Assistant at Aapravasi Ghat, expressed the following about her: « Corinne was the Head Technical Unit of the Aapravasi Ghat Trust Fund for the past 14 years. The Trust Fund is mandated to manage the Aapravasi Ghat World Heritage Site located in Mauritius. Throughout her career, she has developed and framed many of the key documents and key projects of the Aapravasi Ghat Trust Fund. She demonstrated true leadership with an unswerving and unwavering commitment to protect our Mauritian Heritage. She has inspired us all by her humility, hard work, ethics and kindness. She will deeply be missed. »

We would like to pay tribute to her with this newsletter.

From Mauritius to Côte d'Ivoire, through Nigeria, South Africa and Cameroon, from World Heritage to handicrafts, we hope with this edition to take you on a journey through space and history, always with the aim of highlighting a rich and plural Africa.

Have a nice journey!

Alyssa K. Barry
Coordinator



© Valentino Ekowar. UNESCO

In memory of Corinne Forest

5 QUESTIONS TO SAMSON FABOYE

From Nigeria to South Africa, who's Samson Faboye?

In my phrase, Samson Faboye is a 'Global Denizen – Nigerian by birth/citizenship but global denizen at heart'. I was raised in Lagos, Nigeria, where I spent my formative and teenage years. During that period, I aspired to have a physical feel of every part of the world –by travelling or meeting people from other countries. This started with daily virtual tours on my beloved Atlas book while I listened to the news. Reality happened in my post-teenage years, and while I have been able to visit a few countries, South Africa is the first country aside from Nigeria, where I have lived for months and years. The quest for postgraduate studies made this possible.

You're PhD Candidate in urbanism and your research is focused on afroubanism, heritage and urban governance. Why this topic and what are your results at this time?

I appreciate every subject I learn at school from the prism of history, as that is the framework of my intellectual assimilation. My current PhD research on historic Afroubanism and Afrotraditional governance is a culmination of my academic interests. I studied architecture at undergraduate and postgraduate levels and also hold a Master's degree in Urban Studies (speciality in Urban Politics and Governance). The premise of my PhD research is built on the hypothesis that Africa would be the next frontier for urbanisation. As Afrouban centres expand and engulf rural areas where traditional authorities hold sway, I explore the relevance of traditional authorities in the future of Afroubanisation. Urbanisation had existed in Africa before colonial times. While the absolute governing roles of traditional authorities were signed off during colonial rule, it was not fully retrieved in most parts of Africa upon independence. How can traditional authorities now fit into the municipal governance system?

Can you tell us something about the UnisForOurPlanet campaign of which you were one of the ardent supporters?

The **#UnisForPlanet Campaign** is an initiative of the Association of Commonwealth Universities to showcase member universities; innovations inclusive of their staff and students on broader issues of Climate Change. As a Queen Elizabeth Commonwealth Scholar (2019 -2021) at the University of the Witwatersrand, I was nominated as a student party to hold a virtual fireside chat with Dr Constantinos Vassiliades, a Climate Cohort researcher from the University of Cyprus.



We had a comparative discourse on Energy Policies as it affects Europe and Africa. While I drew case studies from Nigeria's gas policy as it does affect access to clean energy for cooking and its wider impact on the built environment, Dr Constantinos Vassiliades shared his initiative for energy-efficient buildings. We both shared the passion for sustainable energy impact on the built environment to combat climate change. That formed the theme for our #UnisForPlanet Campaign.

In your opinion, what is the role that young African professionals should play within organisations such as ICOMOS?

Through the Emerging Professional Working Group, ICOMOS has afforded young African professionals opportunities to thrive and collaborate to push the bounds of heritage management.

In my opinion, professional volunteering is a life necessity aside from one's personal paid secular endeavour. This is the platform that ICOMOS affords, and through the EPWG, young professionals can interact and explore their abilities outside the bureaucratic confines of ICOMOS. Young professionals should explore the limits of their intuitive professional creativity within this framework. Through this, we learn the ropes of professional collaboration, cross-cultural interaction, project delivery, and many more needed skills to assert professional competence and take the lead in our professional circles and ICOMOS.

Your message to young African heritage professionals.

My message for young African Heritage Professionals is this: **"let us keep pushing the limits and bounds of our professional competence daily."**

interview by Jean-Paul Lawson

SAVE THE NDOP: THE NEED TO SAFEGUARD ENDANGERED CRAFTSMANSHIP IN CAMEROON



NDOP Costumes available at National Museum of Cameroun © Jean-Paul Lawson. 2021

The most emblematic fabric of the Grassfields cultural area in Cameroon, the Ndop (whose name varies according to the communities) is a traditional and ritual fabric, which in its original form is an assembly of strips of cotton and raffia fibers sewn edge to edge. Its graphic treatment and the iconography follows particular codes. The richness of this fabric resides in its visual identity, white and indigo blue, but above all in the combination of its patterns and geometric figures which give it a particular symbolic value. Its design follows a particular itinerary that falls within what is called "the NDOP route": the cotton weaving is done in North Cameroon and the tracing of the patterns and the dyeing is done in the West of the country. Originally, displaying the Ndop is not a trivial act. As a ceremonial outfit, it is partly or entirely associated with the making of the outfits of kings, notables and members of secret societies. It is associated with the symbolism of traditional power, funeral and ritual customs. As decorative objects, it is used for the decoration of the royal boxes during large festive parades. The geometric patterns and figures on Ndop fabrics are very representative of the relationship of man with nature and the beyond. Other geometric patterns relate to scarifications, ornaments of architecture and furniture.

Faced with the scarcity of craftsmen who hold this intangible know-how, as well as the disappearance of bamboo, the fiber which is used as a material for the manufacture of this fabric, the manufacturing process of Ndop leaves more and more room for approximate forms of production more profitable in terms of time and money, therefore questioning the symbolism and the very use of this fabric. The impact of the Ndop manufacturing process can be observed at several levels, in terms of technique, use or even market value. In response to this loss, Franck Kemayou, a young heritage curator in service at the Ministry of Arts and Culture of Cameroon, set up in synergy with one of his colleagues, the cultural association "*Sauvons le Ndop*" whose the objective is to raise awareness amongst the craftsmen on the urgency of the transmission of this know-how to the young generation and the reappropriation of this cultural heritage, identity marker of the cameroonian grassfields people. It is with the contribution of this dynamic team and especially their work in the field that the Ministry of Arts and Culture inscribed the Ndop as a Cameroonian national heritage in 2020. In light of the 2003 UNESCO convention for the safeguarding of intangible cultural heritage, the association has been organizing a ceremony for two years to reward craftsmen who, like them, fight to safeguard this craftsmanship through multiple training sessions, leading to the transmission of this heritage to the younger generation.

by Franck KEMAYOU



Monument of the Place de l'Étoile Rouge, Cotonou, Benin © Djidjoho Salomon. 2021

DID YOU KNOW ? THE SUDANESE STYLE MOSQUES OF NORTHERN CÔTE D'IVOIRE



The Great Mosque of Kong © Affoh Guenneguez. 2021

At the beginning of the 20th century, the North of Côte d'Ivoire had nearly 300 mosques of Sudanese style. Only 21 remain today. Among them, the eight best preserved mosques and the most representative of the Ivorian Sudanese style have been inscribed on the UNESCO World Heritage List under Criteria (ii) and (iv). They are located in Tengréla, Kouto, Sorobango, Samatiguila, Nambira, Kong and Kaouara.

The architectural style which characterizes them originates from the Empire of Mali between the XIIth and XIVth century, precisely in the city of Djenné. This style was adapted in the North of Côte d'Ivoire through the techniques of "cob and pisé" coupled with a know-how endogenous of earth building. The mosques of northern Côte d'Ivoire are characterized by projecting frames, vertical buttresses crowned with pottery or Ostrich eggs, and by high or less important minarets in the form of truncated pyramids. These mosques bear witness to the cultural mixes and important commercial exchanges that took place between the populations of northern Côte d'Ivoire and those of Sudan (present-day Mali), of North Africa and the Middle East between the 14th and 18th centuries and the penetration of Islam. The city of Kong, for example, has been a strategic crossroads for Transsharian trade as well as an important Islamic center in the 18th century. It housed several earth mosques. Today it has only two: the Little (missirideni) and the Great Mosque (missiriba) of Kong which are inscribed on the World Heritage List. Both have been built on the initiative of Imam Barro during the reign of Sékou Ouattara. He transformed the Little Mosque in 1729 for strictly family use with a capacity of 50 seats. Fourteen years later, he had the Great Mosque built, which has a capacity of approximately 400 seats. Its original function remains thanks to rigorous maintenance.

by Affoh Guenneguez



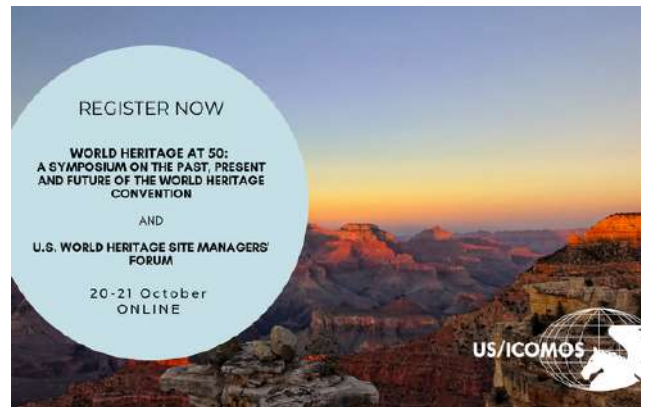
HERITAGE & CLIMATE: Sharing the Nigerian & African experience!

The Emerging Young Professionals Section of the Nigerian National Committee of ICOMOS is organizing its annual HERITAGE 3.0 Heritage & Climate webinar on October 6th and 7th from 10:00 to 11:30 (GMT+1). To join, <https://tinyurl.com/5mzuucvv>.

US/ICOMOS Virtual International Symposium and Conference 2022

"World Heritage at 50: A Symposium on the Past, Present and Future of the World Heritage Convention in the United States and Around the World".

October 20-21, from 1 p.m. to 5 p.m.
To register and follow the event:
<https://usicomos.org/symposium/>



Official launch of the Youth Museum Forum

In the framework of the #Youth.Heritage. Africa program, the School of african heritage - EPA, in collaboration with #ICCROM presents the "#YOUTH_MUSEUM_FORUM" project.

The official launch will be on 7 October 2022, starting at 3:00 pm GMT+1. To join: <https://bit.ly/3duV6eh>.





The Lighthouse in Kribi, Cameroon © Jean-Paul Lawson. 2021

FOLLOW US...



LATEST OPPORTUNITIES

- **British Council Scotland SGSAH EARTH Scholarships 2023**

The British Council Scotland SGSAH EARTH Scholarships is a program enabling international research collaborations between PhD and early career researchers and academic mentors based in Scotland, and external organizations, thematically focused on environmental arts and human sciences and their interdisciplinary relations. The general objective of the program is to promote the role and interventions of the humanities, and of the arts and culture sector, in the response to the climate emergency. For more information, [click here](#). Deadline: **07 November 2022**.

- **Call for papers Colloquium " First Collections. The beginnings of African objects in Western museums".**

This colloquium will be held in Paris from June 14 to 16, 2023. To submit a proposal, [click here](#). Deadline: **15 October 2022**.

