

THE INSTITUTE OF FINE ARTS OF THE UNIVERSITY OF DOUALA AT
NKONGSAMBA (IBA), CAMEROON
ORGANIZES

THE first IBA International conference on the arts (CIBA)
14th - 15th NOVEMBER 2018

THEME: “*Arts and multiculturalism in a dynamic world: Which way for the valorization of Africa’s cultural heritage?*”

CALL FOR PAPERS

Concept

African cultures and civilizations have for centuries been the subject of scientific interest among western scholars despite the threatening role and ghost of Eurocentrism. It was however only a few decades before independence that Africans themselves engaged in the study of their material and immaterial heritage – architecture, cinema, dance, music, sculpture, pottery and others. Meanwhile, the scientific tools, concepts, theories and methodological paradigms had already been produced by the Western pioneers who lunched African studies. Their contribution to the development of Africa’s scientific community was significant yet colonial ruptures, and post-colonial reconstructions often imposed alien paradigms on an African substratum. The first ***IBA International Conference on the Arts (CIBA)*** invites in-depth reflections and presentations on the central theme “*Arts and multiculturalism in a dynamic world: Which way for the valorization of Africa’s cultural heritage?*”

Art as a skill and an added value equally commands multiple perceptions and unveils new perspectives in both the humanities and the exact sciences. Theories and philosophies on this ever expanding and controversial domain associate the discipline with the tenet *skill* yet in a broad sense, it embraces such creativities as literature, drama, poetry, music, fashion, design, modelling, cinema, ceremonies, rites, processes, architecture, urban development, museology, heritage, dance, indigenous pharmacopeia, the visual and graphic arts. Art can connote a sense of trained ability or mastery of a medium or may simply refer to the developed and efficient use of a language to convey meaning with immediacy and or depth. Art has also been defined as an act of expressing feelings, thoughts, and observations. From an African perspective, the arts constitute a special language for communicating coded messages using symbols and icons as an alphabet.

Multiculturalism both as a tenet and a policy is ancient in one sense and recent from another. To sociologists, multiculturalism respects and encourages cultural differences. They use the concept as an approach to harnessing cultural diversity. Yet underlying multiculturalism is the belief that members of different cultures can live peacefully alongside each other; assimilation is not necessary, not even desirable. Contrasted with multiculturalism is the "melting pot" perspective, according to which cultural differences — such as differences in religion, language, and other

customs — blend into another to form a new whole. Proponents of multiculturalism favor people keeping at least some features of their traditional culture and identity.

Despite its manifestations as an ancient and recent phenomenon, multiculturalism only flourished as a philosophy in the 21st century. Variouslly labeled *cultural diversity* among peoples with different tribal and racial peculiarities; linguistic and religious affiliations; traditions and identities; dialects or costumes and so forth, contemporary political theorists rate the phenomenon among the common features of cultural coexistence in the same geographical space. The challenges of multiculturalism both in Africa and Cameroon have attained alarming proportions with entire states, regions and sub-regions shaken, threatened with rupture or torn by warrior bands.

As a theory of culture and its values, multiculturalism centers on five concepts: semiotic, normative, societal, economic/rational choice and the anti-essentialist cosmopolitanism. Sometimes defined as a descriptive concept and at others as a policy response to cultural diversity, multiculturalism offers a panache worth exploiting by researchers, policy-makers and publicists. In the light of recent developments in a multiculturalist Africa, the CIBA offers a platform for fruitful intellectual intercourse under the theme: “*Arts and multiculturalism in a dynamic world: Which way for the valorization of Africa’s cultural heritage?*”

Conference participants are hereby invited to tackle not only the phenomenological aspects of the arts in a multicultural context, but also the value of African cultures and the technological processes involved in the valorization of major disciplines around which conference workshops shall be organized. The conference plenary shall thus be followed by workshops on the six principal disciplines that form the functional basis of the *Institute of Fine Arts of the University of Douala at Nkongsamba* on the one hand and the main axis of the conference on the other. They shall offer opportunities not only to bring to light new insights on conceptual, theoretical and methodological issues but also confront often divergent and alien viewpoints rooted on the arts and multiculturalism. Contributors would be required to interrogate a wide range of issues around, but not limited to the following sub-themes:

- A. Architecture,urbanizationand multiculturalism**
- B. Heritage,museology and multiculturalism**
- C. Cinema,audio-visuals and multiculturalism**
- D. Fine arts,art historyand multiculturalism**
- E. Performing arts and multiculturalism**
- F. Fashion,modeling and multiculturalism**

It is in recognition of the invaluable contributions of arts to the consolidation of *living together* and multiculturalism that the editors of *Arts and Society Review (Journal of the Institute of Fine Arts Nkongsamba)* are inviting scholars from various disciplines to submit abstracts of 200 – 300 words (in English or French) by August 28, 2018 in preparation for brief conference presentations. Selected abstracts shall be developed into well researched papers for inclusion in the second edition of the *Review* which is also intended to celebrate Cameroon’s virtues of *living together in a multicultural context*.

SCIENTIFIC COMMITTEE

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Intending contributors should note the following:

➤ **Calendar**

Deadline for submission of abstracts: *28th August 2018*

Deadline for information on selected abstracts: *14th September 2018*

Deadline for Registration: *10th November 2018*

Conference dates: *14th – 15th November 2018*

Deadlines for the submission of final articles and their publication shall be communicated at the conference.

➤ **Domains/Disciplines:** Contributors shall clearly indicate at the top of the first page, the domain under which their contributions fall;

➤ **First page:** The first page shall also carry the title of the paper as well as the following information about the author: full name, address or institution of affiliation, current status, (e.g. lecturer, senior lecturer, reader, professor, consultant) and a biography of 50 words.

- **Submission:**All abstracts should be simultaneously submitted in simple Microsoft Word format to Dr.Timothée Kombe tkombe@yahoo.fr; Dr. Ngitir Victor Bayena vsheyngitir80@yahoo.com; Rachel Mariembe rmariembe@yahoo.fr and Jacques Merlin Bell Yembell bikpem@yahoo.fr, on or before August 28, 2018.

Registration:

- Registration fees are fixed as follows: Researchers 50.000FCFA; members of the *IBA Arts and Society Review* club: 25.000FCFA; Doctorate students: 10.000FCFA; Undergraduates: 5.000FCFA.
- Payments shall be done either by mobile money transfer or directly to either to **Dr. Kombe Timothée (Tel: 694100091) or to Mme Mariembe Rachel (Tel: 699314807).**
- We strongly advise that money transfers should be preceded by a phone call to alert the recipient and concluded by a short text message (sms) to the recipient clearly indicating the sender's full names and his/her institutional affiliation.Ensure that withdrawal charges are added to the registration fee;
- Prospective participants shall fill and submit an engagement form to confirm their participation as soon as their abstracts are accepted;

For more information contact:

Timothée Kombe, (PhD)

Institute of Fine Arts of the University of Douala at Nkongsamba

E-mail: tkombe@yahoo.fr; tel: 694100091