



AFRICAN  
WOMEN'S  
DEVELOPMENT  
FUND

# ARTS, CULTURE AND SPORTS

## CONVENING REPORT





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The commonalities between the participants' journeys quickly became apparent, with critical issues, trends and potentials echoed across fields and the continent. We set solid long-term goals which can be attained by taking immediate action. It is imperative that the momentum built during the convening be maintained through continued dialogue and implementation of **The Little Ways**, building on the small goals that will bolster existing networks and set the framework for the attainment of **The Big Ways**, or the long-term goals.

**Namata Serumaga-Musisi**  
Convening Facilitator



# INTRODUCTION

**The culture industries of our world have historically been dominated by men and the African continent is no exception.**

Women's engagement in arts, cultural production and sports has led to the transmission of radical ideas, beliefs and attitudes. Women's participation in cultural economies, also speaks to the immense value and contributions of women and invigorated connections and possibilities for communities across the continent and world. Through arts and sports, women have challenged and broken stereotypes, amplified the demands of women's and feminist movements, raised resources, and spread messages of social change. Arts, culture and sports are critical sites for social transformation and movement building.

In spite of this work, women practitioners in arts, cultural production and sports face persistent restraints from intimidation, harassment, and theft of work to isolation, immobility, burnout and limited access to networks of care, support, and resources of sustainability. By working through a lens of intersectionality, African women are in a key position to speak out against multiple oppressions - gender, sexuality, disability, race, class, ethnicity, geography, etc. - within their fields of work.

**Now more than ever, women practitioners are in a unique place to enable deeper engagement with and mobilisation of new constituencies of people, particularly young women.**

Women are able to push for innovative shifts in arts, cultural production and sports by challenging fixed, unjust and harmful representations of women and girls within forms of popular culture and media, i.e. focal sites of oppression and violence against women in Africa expressed through popular music, radio, television, film and theatre.

Since 2010, the African Women's Development Fund (AWDF) has invested in arts, cultural production and sports to promote women's rights and feminist change on the continent by establishing partnerships with key women in these industries and building a strong base of women to help transform the portrayals of women. In 2017, AWDF launches a new strategy to provide greater focus, meaning and direction to our program support in these areas. This convening presented a great opportunity for AWDF to review and address funding approaches to Arts, Culture and Sports as we look towards a future-focused strategy towards sustainable change for women in Africa. By convening a range of partners including practitioners, researchers, policymakers and donors, we have a detailed analysis of the gap areas in our approach, key issues to consider, and a mapping of strategies for engagement to consolidate our gains going forward.

## THEME

Weavers of Intersectionality:  
Amplifying Women's Rights,  
Social Justice and Feminist  
Narratives in Arts, Culture  
and Sports

October 22 - 24, 2016  
Accra, Ghana

*This convening is an activity of AWDF's Capacity Building Unit. Planning was lead by Nafi Chinery, Capacity Building Specialist; Sionne Neely, Knowledge Management Specialist; and Ayesha Abukari, Capacity Building Assistant.*

**Organised with support from  
the Bill and Melinda Gates  
Foundation.**



The convening provided a space to practice strategic ways of engagement, cross-learning and solidarity by analysing how best to use the tools of arts, cultural production and sports to amplify women's rights, social justice and feminist storytelling.

30

Participants from Ghana, Nigeria, Kenya, South Africa, Uganda, and Senegal included:

6

**Grantee Partners in media, academia, publishing, sports and wellness, photography, and journalism**

4

Participants in AWDF's African Women Writers Residency with FEMRITE (2014 + 2015)

6

**Women leaders from key art donor institutions in Ghana**

## CONTENT AT A GLANCE

The convening space possessed multi-dimensional capacities. Participants included poets, digital media activists, writers, journalists, cultural researchers, donors to the arts, visual artists, photographers, music artists, theatre and performance artists, sports and wellness experts. This allowed for **creative connection and a synergy of ideas and strategies** to unfold between the women.

The first day of the convening focused on individual experiences and observations. Participants were encouraged to share their **processes of African feminism**, touching on their own journeys in movement and exploring how arts, culture and sports can be used as organic tools of social change.

The second and third days focused participants' energies on building strategy and increasing access to an **evolving and creative African feminist ecosystem**, through increased visibility. We are able to support each other - individually and collectively - if we are aware of each other's initiatives, challenges and needs. We increase our impact through greater outreach. Finally, we can share resources better through an inclusive and integrated network that is visible and can be sincerely felt.





## PROCESS VS. PRODUCT

Storytelling can be a powerful and affirming tool to reclaim histories, to research and honor the contributions of women ancestors and to create new artistic works that help to stimulate processes of healing for women practitioners and their audiences. The Arts plenary generated discussion on how creative manifestation is a ritual, and therefore, a sacred set of practices. It's about process - or the journey of artistic creation - not the final product.

However, participants spoke about their creative labor often being undervalued and underpaid in working relationships with corporate, government and NGO structures. In many of these engagements, artists are expected to format their work to the messages of the corresponding organisation. The creative process can become stifled this way and may not reflect the activist voice of the artist. Participants encouraged donors to research the cultural sectors across the continent and identify women artists who are already invested in feminism, women's rights and social justice and producing innovative work in these realms. This would produce compelling partnerships and opportunities for broader advocacy.

What does the process of creation mean vs. what artists produce? We have to focus more deeply on process. Emotionally, what is the outlet for our bodies? We take in so much, we're always processing trauma and violation. The work that I do is a channeling. Sometimes I feel protective of the work I do like, "Don't ask me to entertain you". How do we create space that allows women artists to explore self-knowledge and histories of orality? How do we recognise the sacredness and integrity of the work that we are generating in a way that then allows us to engage with the world from a point of stability, sanity and rootedness? What does art do in the world? How do we engage from there?

**Rudo Chigudu**  
Zimbabwe

Sometimes it seems forced when art is used as the mechanism to approach issues like violence against women. It is not what attracts people. In the spaces we are discussing these issues, we bring in artists and make time for them to be with us. Creation sparks from what they feel vs. what they know. Many artists in all kinds of fields are very open and already understand these issues but it is also our job to put them in situations where they can create with time, finances, space, materials and access. It has to happen in different ways.

**Coumba Toure**  
Senegal



## SUSTAINABILITY

The conversations over the three days, inevitably, always turned to sustainability as this is a common issue experienced across the arts, culture and sports sectors for women practitioners. Women artists across the continent are working in silos due to lack of funding, information, networks and resources. How do we connect our varied work to an inclusive politics that is focused on women's rights and social justice?

Participants deliberated on how to build highly integrated systems and structures across the creative industries as a means of persistent sustainability for African women practitioners. One suggestion was to connect artists, sports and culture workers to art administrators or business managers who could help provide team support, expertise and mentorship so that the best decisions are made. Through establishing strong, interconnected networks, women could share the load and help one another to achieve more in their daily lives.

*It would be amazing to have a philanthropic fund by women for women artists that supports women who are mothers and artists, so they won't have to think about how to feed their children. We're healing through creativity and changing how we work to best fit our lives. When does the African feminist space also become mainstream and how do we grow it? There's not enough women-focused spaces out there. Many existing spaces that are women-led are also "go, go, go!", therefore, they need to make money to be sustainable, so there's not a lot of time to attend to self-care and reflection.*

**Toni Stuart**  
South Africa

*How do we support women in the creative industries to be able to make a living? Film and music is highly consumable, so how can other kinds of artists wind their way around these cultural forms to be more sustainable?*

*The import of Chinese products is killing the artistry of Ghana's markets. There is a Ghana Cultural Policy but it is not executed. There are new hotels and leisure spaces that need art - many don't have works made by Ghanaian artists but they use imported art. How do we safeguard these spaces so at least there is a quota for public art on buildings? We've been working to have an arts park for visual artists to showcase their work. How do you get the investment? You need the capital to make it happen.*

**Mardey Ohui Ofoe**  
Ghana



## POLITICAL PARTICIPATION

The Culture Plenary discussion was an animated experience as participants were quite varied on whether women practitioners should engage with the political sphere, and how best to do so. Some participants felt that government was a lost cause and proved fruitless in interest, support and commitment to the creative sector. Others felt that a multi-tiered approach was what was needed. Engagement with the state on accountability and service delivery is especially needed, in terms of legislation and the execution of policies on economic security and justice, ownership of property, childcare and education, labor rights, copyright protection as well as access to state funds for program and institutional support.

Adwoa Amoah, CoDirector of the Foundation of Contemporary Arts Ghana (FCA), recounted viewing the National Planning Development Commission's scheme for all sectors in Ghana. She recalls that there was half a page devoted to the Creative Industries with much of the text discussing only traditional art forms such as painting, dancing and drumming. This suggests a kind of rigid fixity and reluctance on the part of government to address modern technologies' impact on global development. Several participants discussed how CSOs like AWDF could play a part as facilitator to women practitioners by providing access to networks, information and resources or stepping in to negotiate more sincere cultural exchanges through foreign embassies and structures like UNESCO.

*We have to appreciate the economic value of our contributions because governments understand that. How is this affecting the GDP? We have to make the case and they will listen. If you invest in these efforts, there's a return. Learning business and administration of arts - like Toni mentioned - is a practice of self-care for us to exist and continue doing the work we do.*

Lulu Kitololo  
Kenya

*Do we get too busy creating products rather than creating spaces for ourselves in ways that matter? How many of us are involved on a policy level - how much culture and arts is there? When do we have the AU discussions on where to put money for the cultural sector? Do we need to get into those spaces?*

Hilda Twongyeirwe  
Uganda





It's very political as far as who goes to these spaces like CSW and the UN. What contributions do they make? Are they aware of the conversations we have? Women politicians come to my television show and it's all politics and not addressing the issues - it's very frustrating. We believed in them. Once they get into positions of power and authority - we hoped to see certain things move. They say they are outnumbered by the men and politics is played in a certain way. At least, speak up and let us know you need our help. Say, "I'm struggling here, I'm trying to push this. Can you mobilise to see how we can push this?" Then we can know where we are going.

**Gifty Anti**  
Ghana

People resist in different ways - from inside, forming alternative communities - it all adds up as a contribution to change. What matters is your intention and trying to change something. I've seen what happens when you have someone with your politics who is inside an institution that has power. If certain voices weren't around to ask questions, certain decisions wouldn't have been made.

The money matters. The moral or ethical case is not about women's lives being cheap or expensive. The economic case is often the motivator.

For instance, there's a growing discourse on the African creative sector and economy, particularly in Kenya, over the IT boom. Has anyone even tried to quantify African women's contributions to creative economies? What are some of the policy implications?

**Jessica Horn**  
Uganda/Ghana

Engaging with institutions that are very much complicit with the things we are fighting against is not productive. Finding ways into these spaces is not going to help us - it's very reformist. I don't think we can fix the system because it's not broken. It's doing what it is designed to do. I'm very much interested in imagining new ways of existing and creating our own ecosystems. The mess is not ours. We have to be a step ahead because the system will not change whether when inside or outside it.

**Olutimehin Adegbeye**  
Nigeria





## MEDIA AWARENESS & PUBLISHING

African feminist publishing through networks such as AGENDA Feminist Media in South Africa and FEMRITE, the Ugandan Women's Writers Association, demonstrates struggles around building voice and history in mainstream spaces (television, radio, film, academic and non-academic literature). Due to this critical lack of access, women's cultural organisations form over times as alternative structures (often on a voluntary basis) that centre women's writing, expertise, historical memories and wellness as critical to creative production. These organisations demonstrate an active commitment to building the confidence of women to write, connection and support systems with other women practitioners. Creative practices are tools to incite social change by communicating new stories and speaking out against exploitative and oppressive systems. In many senses, these networks provide space for renewal through capacity building interventions, an inclusive politics and a sharing economy that is also about mentorship and coaching through processes of personal and societal change.

Social media is also a diverse platform that allows for more democratic participation and transfers of knowledge. Social media can increase the breaking down of illusions by gradually changing dominant and destructive belief patterns and attitudes circulating about girls and women. It is important that we propagate our own forms of "media" and create more opportunities for intergenerational feminist knowledge sharing to happen. Here women can be encouraged to join and expand the fold, demonstrating spaces of solidarity, love, acknowledgement, and compassion.



*Academic publishing is all about a profit margin. A lot of feminist publishing has moved to a more cookie-cutter model rather than an organic structure due to the demands of the university. Students are treated like a subsidy. Everything is number crunching. Methods of citation are also poor and people in the global North are speaking for the South. To fight for integrity in this type of context is deeply disappointing but it's not something I'm willing to give up. There are different forms of action and people take up risks and the demand is that we don't continue to inherit very impoverished ways of looking at the world. All of our work is theoretical and we produce work that needs to occupy and take up conversations and voice. Feminist teachers expand a sense of what our obligations are to one another even outside the classroom. It instills in me a demand that I instill in others out of dense love.*

**We need to speak in tongues.  
We need to constantly be  
changing our language and  
the kinds of conversations we  
have in every direction.**

**Danai Mupotsa**  
South Africa



Women were not writing in Uganda in 1996 when FEMRITE began. Other women in the region were already writing and Uganda started late. We created writing development spaces for women including a weekly club to read and critique each other's work. Writing is seen as a privilege. You're not supposed to tell your story. Some women may fear to join and wonder if they measure up. It becomes a barrier for us to reach more women who are censored even before taking a step. In the mainstream, our work is seen as "women's writing" and this prevents audiences from even accessing your work.

**Hilda Twongyeirwe**  
Uganda

I do a lot of advocacy on social media. We are all different - our socialisation, our resistances, our beliefs. So we have different approaches. Changing perceptions is key for me. We have to come subtly, build women up. The challenges will never go away so we need to force through. Therefore, I won't use my program to make women feel lesser than human beings. People approach me with counter-messages all the time and they are willing to pay a lot. But we have to stick to our guns.

**Gifty Anti**  
Ghana







## TRANSFORMATIVE LEADERSHIP. INTERSECTIONALITY AND WORKING WITH DONORS

The Sports Plenary provided an opportunity to hear more about how sports can be a life and wellness practice for girls and young women to have fun, learn and connect with one another. Representatives from **BoxGirls Kenya**, **Moving the GoalPosts Kilifi (Kenya)**, **Women in Basketball (Senegal)** and **FitClique Africa (Uganda)** discussed how their leadership interventions build life skills, quality education and entrepreneurial trainings for participants to shape their futures. These organisations share power with participants to claim space while also creating safe and supportive spaces for girls and women to work and thrive.

*It's not only funders that are discouraged by women laughing, playing, and taking pleasure in one another. Even other feminist organisations tell us to get rid of the playing, sports, yoga, the fun stuff. We work with girls and young women and this is what sparks them. The boys are allowed this but not the women.*

*If you are deemed strong as a woman then that somehow means you are a lesbian. It reduces complexity and is, at base, an inaccurate assumption that can cause even more identity issues for lesbians and non-lesbians alike. How do we increase safety for diverse women? How can we be more intersectional? We work with a lot of women at university, professional women, religious women but what if they knew that the ones teaching them about confidence and solidarity are queer?*

**Mildred Apenyo**  
Uganda



Discrimination is very rampant. Boys often feel insecure with girls boxing so they try and intimidate the girls to make them feel inferior. We help to build the girls to stand up for themselves and what they believe in.

Communication with the greater world about the work we are doing has been difficult. Donors have their own expectations for how to do work but we also have our own ideas and know the context, what works and what does not. Donors use this as a basis to determine if you are qualified for their funds or will waste their money.

AWDF has been an exceptional example. Besides being our funders, they are our big sisters - walking with us, boosting our capacities. I was once a very shy girl. I attended workshops and we had to do an interview in front of television cameras and I almost melted! I wish we had more donors like AWDF who look to help us in other ways outside of giving money.

**Caren Aumer**  
Kenya



**A lesbian is a very dangerous identity in our societies because as a woman you are supposed to procreate and be in service of patriarchy and masculinity. Lesbian women are outside of control. If you don't fit in a box - you're not useful for particular purposes.**

**Your danger is your magic.**

It's important to teach girls that it is okay to be a bad girl. The things we are teaching you are not going to make you popular but you will have the skills you need for life. We also spend time talking to the community about these things. The girls have to be their own advocates because we won't always be there to protect them. I've transferred the knowledge and skills giving them opportunities for courage and sisterhood with teammates. Peer support has really worked and we've seen these girls do amazing things.

**Rachel Muthoga**  
Kenya



# SELF CARE

*My writing is informed by feminist politics. I became a feminist online where social media was used as a tool for understanding autonomy, resistance, and constraints. The Internet is an incredible resource because it allows us to be together even when we can't physically be together. It allows us to create the realities we want - alliances, collectives and communities - organised around our shared experiences of not being allowed to be our full selves. I am a part of tight circles of sisterhood based on the experiences we share and the changes we're trying to engender. A lot of the work is talking insistently about the things that are not okay for us. We rally around and protect one another. We speak to the people who would harm us while standing together in collective strength.*

**Olutimehin Adegbeye**  
Nigeria

*We need to indulge ourselves in creation but sometimes we are in a hurry because we have bills. We have to invent a strategy where we can attend to both. Writing is key - also research. I use joy and happiness as a channel to deal with the dark spaces. How do we collect the stories that propel action? We have to find the stories that celebrate what women have done.*

**Mardey Ofui Ofoe**  
Ghana



**We recognise how the personal and political work hand in hand. Self-care is a ritualistic practice for feminists and a necessary process of protection, healing and energy utilisation for African women practitioners.**

**Self-care is a critical guiding principle in the work that we do.**

**Below are a list of ways we enacted self-care during the convening:**

- We began each day with **The Getdown Breakdown**, an energetic dance session to get us excited, focused and engaged for the day's activities
- The space was lovingly decorated with bright fabric patterns, lanterns and interactive exercises to embrace artistic expression. Relaxing gardens allowed us to unwind and connect with one another
- Mildred Apenyo led two sessions of yoga for participants on mornings before the program began
- **An African Feminist Shrine** filled with memorabilia and objects of affection by participants was also on display. Digital artist Josephine Kuire held a photo studio for participants
- We screened a film to relax, laugh and enjoy one another's company, Akin Omotoso's 2016 feature, *Tell Me Sweet Something* (AWDF-supported)
- KEYZUZ, a participant in the convening gave us an electrifying DJ set. We also held **The Love Mic**, an open mic session hosted by Jessica Horn and featuring a number of readings and performances by participants

## SELF CARE



*Listen to the call inside of you. A woman always takes her community with her even when she goes alone. As women, we need that time alone with our work for our own sanity and creative process to arise. Healing doesn't happen in isolation but through cross-generational relationships with women.*

*We shouldn't be afraid of the process of growing and we shouldn't be afraid to fund the the growth of artists. How do we create space for artists to have the resources they need? When we don't have the financial means to control our work how do we make it happen on our own terms? What kinds of systems are we creating? We need arts administration and business skills as artists.*

*Let's find interesting ways for artists and activists to partner up and share knowledge back and forth. What does it mean to be an activist? How does activism work in different ways? We can't be and do everything so we should work together.*

*Having a clear infrastructure and administration around the work that we do is part of our self-care. We should consider integrating self-care as opposed to adding on something extra. If we see it as fundamental to being well we could avoid some of the exhaustion and burnout, fragmentation of self often experienced. The opposite of exhaustion is wholeheartedness so how do we have a structure of wholeheartedness? How do we map a workshop of what self-care looks like for artists?*

**Toni Stuart**  
**South Africa**



# THE LITTLE WAYS

## Documentation

Create a master list of feminist creatives and institutions, i.e. women photographers, filmmakers, graphic designers, IT specialists, animators and illustrators, etc. that can be updated and shared.

**Politics of citation** - reference other women creatives or feminist makers in our everyday lives and work. Share information about engaged feminists and organisations we come across so that we make the circle bigger (repost, retweet, amplify the messages). Create Wikipedia entries for African women creatives

Use existing platforms where women creatives are already engaged and create hashtags or other reference marks to aggregate our work.

Ex: **#afrifemarts**

## Accountability

Create a working group for accountability to ensure that we complete the initiatives we named.

## The Sharing Economy

Develop a sharing economy where we increase the linkages between different communities (physical and digital) of women artists, sportswomen and cultural workers. Visit one another, other feminist(s) and institutions and shadow them. Learn how they do things, what works and what does not.

## Self-Care Systems

Time Bank - work with other women to combine efforts and generate needed time for family and children, getting work done, running errands, having some self-care time.

Create a daily, weekly or monthly personal practice/ rituals of creativity for ourselves and/or communities.

What self-care do we and our organisations practice? Integrate wellness practices into our work that focuses on emotional, intellectual and physical health. For example, Boxgirls Kenya spends two days each week focusing on a wellbeing practice introducing yoga, boxing and dancing as well as conversation circles and study sessions to their work.

## Share a skill or capacity we have by teaching other women or girls.

Propose different ideas African feminists and creatives can take up and replicate in their own communities. For example, share ideas/activities/insights on the AFF website linking to the national feminist forums.

## Promotion of Our Work

Approach relevant tastemakers, trendsetters, influencers (including art journalists and art editors) to take interest in the work of African women creatives and sportswomen by writing and sharing information with larger audiences.

Develop a physical and online marketplace to aggregate products and services by feminist creatives. Support each other by choosing to #BuyAfrican women's creative products and services. Learn from continental traditions about creating and distributing products to expansive audiences (market women entrepreneurs, religious communities).



# THE BIG WAYS

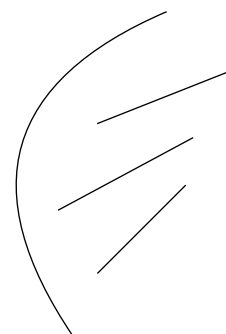
## Knowledge Directories and Products

Create a Database for Women Creatives – a Google Docs or other digital platform listing research resources – existing digital networks, artist residencies, travel grants and funding opportunities, events and festivals to submit and participate in. Also, look at existing models and see how to relate and tailor them to our own causes.

## Deepening Analysis

Connect the work we do to clear feminist ethics. For example, Moving the Goalposts Kilifi requests to work with an academic researcher or writer on documenting their work as a way of deepening analysis and resource mobilisation.

Expand the AWDF's African women creatives directory and make a page on the African Feminist Forum website directing people to that. There was a suggestion to use MailChimp and send around a newsletter once a month with updates. Share with existing listservs of stakeholders and other African women creatives.



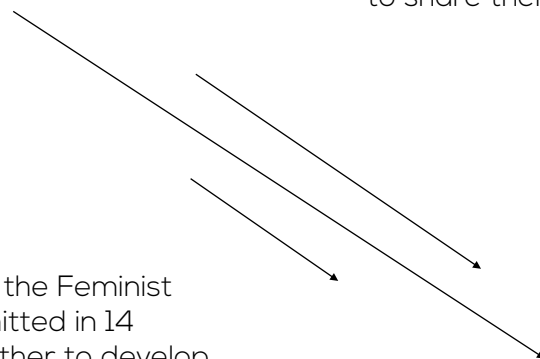
Create a Facebook page for African women creatives and sportswomen to share their stories.

## Deepening Engagement

Diversify sports programming to also include music, dance, art and performance and keep crowds engaged.

Develop tools to enhance digital self-care with a focus on increasing productivity, valuing our time, and enhancing life-work balance, planning and management, and wellness.

Propose one of 4 special issues of the Feminist Agenda journal. Work can be submitted in 14 different categories, so come together to develop ideas/materials and propose a journal issue.



Explore ways to engage sports celebrities with foundations with the African Philanthropy Network (APN) and increase funding for women's sports.



Link with the Writers group from the African Feminist Forum to mobilise efforts and ramp up the energy.

**Create a toolkit, web series, social media activism campaign or a creative product that showcases our feminist journey. For example, develop an Afrifem Snapchat, live stream or online Q+A.**

Stay in touch with AWDF to know what is coming up on the Capacity Building calendar. There are opportunities to gain more resources, and possibly, to participate in upcoming convenings.



# PARTICIPANT LIST



NAME	ORGANISATION/ OCCUPATION	COUNTRY
1. Olutimehin Adegbeye	Feminist Writer	Nigeria
2. Adwoa Amoah	Foundation of Contemporary Art Ghana (FCA)	Ghana
3. Shari Ankomah-Graham	Australian High Commission	Ghana
3. Mildred Apenyo	FitClique Africa	Uganda
4. Caren Aumer	BoxGrils Kenya	Kenya
5. Nana Oforiatta Ayim	ANO Institute of Contemporary Arts	Ghana
6. Rudo Chigudu	Feminist writer, poet and thespian	Zimbabwe
7. Susana Dartey	Women of Dignity Alliance (WODA)	Ghana
8. KEYZUZ	DJ, graphic and web designer, music and events producer	Ghana
9. Lulu Kitololo	Lulu Kitololo Ltd.	Kenya
10. Josephine Kuuire	Mumble Photography	Ghana
11. Ina Makosi (Thiam)	Women in Basketball	Senegal
12. Billie McTernan	The Africa Report	Ghana
13. Tiffany Mugo	HOLAAfrica!	South Africa
13. Danai Mupotsa	AGENDA Feminist Media	South Africa



# PARTICIPANT LIST



NAME	ORGANISATION/ OCCUPATION	COUNTRY
<b>14. Rachel Muthoga</b>	Moving the Goalposts - Kilifi	Kenya
<b>15. Mardey Ohui Ofoe</b>	Foundation for Female Photojournalists (FFP)	Ghana
<b>16. Afia Owusu-Afriye</b>	The Kuenyehia Prize	Ghana
<b>17. Namata Serumaga-Musisi</b>	Facilitator, Architect and Cultural Producer	Uganda/Ghana
<b>18. Toni Stuart</b>	Poet and Poetry Educator	South Africa
<b>19. Odile Tevie</b>	Nubuke Foundation	Ghana
<b>20. Josephine Thompson</b>	Alliance Française d'Accra	Ghana
<b>21. Coumba Toure</b>	Ashoka Africa	Senegal
<b>22. Hilda Twongyeirwe</b>	FEMRITE	Uganda
<b>23. Jessica Horn</b>	Director of Programmes, AWDF	Uganda/Ghana
<b>24. Sionne Neely</b>	Knowledge Management Specialist, AWDF	U.S./Ghana
<b>25. Nafi Chinery</b>	Capacity Building Specialist, AWDF	Ghana
<b>26. Ayesha Abukari</b>	Capacity Building Assistant, AWDF	Ghana
<b>27. Maame Akua Kyerewaa Marfo</b>	Communications Associate	Ghana
<b>28. Rhesa Adjoa Boatemaa Anokye</b>	Knowledge Management Intern, AWDF	Ghana
<b>29. Beatrice Boakye-Yiadom</b>	Grants Manager, AWDF	Ghana
<b>30. Theo Sowa</b>	CEO, AWDF	Ghana



# CONVENING FLYERS



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## Weavers of Intersectionality: Amplifying Women's Rights, Social Justice and Feminist Narratives in Arts, Culture and Sports

Thematic Convening on Arts, Culture and Sports  
October 22-24, 2016  
Accra, Ghana

In October, the African Women's Development Fund (AWDF) will host the first thematic convening on arts, cultural production and sports. As a philanthropic institution, we recognise that through arts and sports, women have challenged and broken stereotypes, amplified the demands of women's and feminist movements, raised resources, and spread messages of social change.

In the last six years, AWDF has made critical investments in Arts, Culture and Sports to promote women's rights and feminist change across the continent.

This convening presents a great opportunity for AWDF to review the organisation's Arts, Culture and Sports thematic area, as we look towards a future-focused funding strategy of sustainable change for women in Africa.

The convening will bring together more than thirty (30) partners across the continent, including practitioners, researchers, policymakers, and donors. The goal is for stakeholders to practice strategic ways of engagement, cross-learning and solidarity by analysing how best to use tools of arts, cultural production and sports to amplify women's rights, social justice and feminist narratives.

Follow the activities of the convening on social media

#artsculturesports  
#afrifemarts  
#afrifemculture  
#afrifemsports

[www.awdf.org](http://www.awdf.org)



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## WEAVERS OF INTERSECTIONALITY: ARTS, CULTURE AND SPORTS CONVENING

October 22-24, 2016  
Accra, Ghana



The following events are open to the public:

### THE #STAYWOKE MIXER WITH KEYZUZ

Sunday, October 23  
5-6pm  
Nubuke Foundation

DJ KEYZUZ spins a blend of African electric rhythms to keep us vibing on the path of women's rights, soulful movements and transformative justice.

### THE LOVE MIC

Sunday, October 23  
6-8pm  
Nubuke Foundation

Hosted by Jessica Horn

Featuring artists from across Africa:

Hilda Twonyeirwe Toni Stuart  
Timehin Adegbeye Suga  
Sionne Neely Coumba Toure  
Rudo Chigudu Poetra Asantewaa

and more

After sell out shows in London, The Love Mic comes to Accra. This compelling open mic event features rhymes and reasonings on revolutionary love.

#AfriFEMarts  
#AfriFEMculture  
#AfriFEMsports



@awdf01

f African Women's Development Fund  
[www.awdf.org](http://www.awdf.org)



## ADDITIONAL RESOURCES

### Open Access Resources

AWDF Digital Repository (AfriREP):  
[awdflibrary.org](http://awdflibrary.org)

Open Data Kit:  
[opendatakit.org](http://opendatakit.org)

African Feminist Forum:  
[africanfeministforum.com](http://africanfeministforum.com)

Agenda Feminist Media:  
[www.agenda.org.za](http://www.agenda.org.za)

Feminist Africa:  
[www.agi.ac.za/journals](http://www.agi.ac.za/journals)

Afri-Love:  
[afri-love.com](http://afri-love.com)

World Cultures Connect:  
[worldculturesconnect.com](http://worldculturesconnect.com)

The Hive Johannesburg:  
[thehivejohannesburg.com](http://thehivejohannesburg.com)

### Resource Mobilisation

African Women's Development Fund:  
[awdf.org](http://awdf.org)

FRIDA The Young Feminist Fund:  
[youngfeministfund.org](http://youngfeministfund.org)

Association for Women in Development (AWID):  
[awid.org](http://awid.org)

Art Moves Africa:  
[artmovesafrica.org](http://artmovesafrica.org)

### Active Art Spaces

ANO Cultural Research Centre: [anoghana.org](http://anoghana.org)

Foundation for Contemporary Art Ghana: [fcaghana.org](http://fcaghana.org)

Nubuke Foundation (Ghana):  
[nubukefoundation.org](http://nubukefoundation.org)

ACCRA [dot] ALT (Ghana): [accradotaltradio.com](http://accradotaltradio.com)

The Nest Collective (Kenya): [thisisthenest.com](http://thisisthenest.com)

Creative Nestlings (South Africa): [creativenestlings.com](http://creativenestlings.com)

Art X Lagos: [artxlagos.com](http://artxlagos.com)

African Digital Art: [africandigitalart.com](http://africandigitalart.com)

### Sports Resources

FitClique Africa:  
[fitcliqueafrica.com](http://fitcliqueafrica.com)

Moving the Goalposts Kilifi:  
[mtgk.org](http://mtgk.org)

Boxgirls Kenya:  
[boxgirlskenya.com](http://boxgirlskenya.com)

### Writing Resources

The Organization of  
Women Writers of Africa, Inc.:  
Facebook page (same name)

FEMRITE:  
[femrite.org](http://femrite.org)

Africa Writes:  
[africawrites.org](http://africawrites.org)

Ake Arts and Book Festival:  
[akefestival.org](http://akefestival.org)

Storymoja Festival:  
[storymojafestival.com](http://storymojafestival.com)

Writivism:  
[writivism.org](http://writivism.org)

Kwani Trust:  
[kwani.org](http://kwani.org)

Chimurenga:  
[chimurenga.co.za](http://chimurenga.co.za)