



Siptasi Networking Workshop

PHASE 1 TRANSCRIPTION

26 April 2022



Emerson: We have sent a questionnaire. Did everyone receive it?

R: Yes, we received it.

R: I received the email. Unfortunately, I did not open it as I was traveling. I can work on it today.

Emerson: Thank you. We have developed a small draft of the questionnaire. Our objective on this project is to develop a website where we will have support materials to help the development of a good finance and administrative project management.

Analysing the questionnaire: In the first column, we have a country and the name of organization. In the second, we have a project name and action, the place where we implemented, period of implementation and budget. The budget is not mandatory. We do not know if everyone is okay with sharing the budget. Going further, the funder/ donor and problems occurred in the project management at financial level, difficulties performing obligations according to the procedures, whether the achieved results were satisfactory or not through a satisfaction percentage that you got at the end of the project.

Let me give an example, how Sipatsi developed it. The first example is “Mozambique: War and Peace”. It deals with research, development, and production of 24 documentaries about Mozambique War and Peace. Our client was Promarte. It was developed in Mozambique between 2014 to 2018. The managed budget was six hundred thousand euros funded by European Union. Regarding administrative aspects, we faced difficulties to perform the narrative reports and to fill time sheets.

Regarding financial aspect: During the first year of the project implementation, the major difficulty was to prove the eligibility of some expenses due to lack of compliance with requirements, such as commercial invoice and receipt, complete details. Some expenses were made in other Africa countries, Europe and United States and part of them were paid through online several systems. The satisfactory rate of the project was between 75 and 85%

My second example is a small project named, “Não Vale a Pena!” (It is not worth!). Relates to the production of a radio drama series used as an instrument developed by the MASC Foundation to contribute to the fight against extremist violence, which currently occurs in the North of our country. The client is Promarte. It was developed in Mozambique on 2020 with a budget management of USD 50,000 and funded by MASC Community Support Mechanism.

Administrative aspects: I did not fill it. We are still working on this.

Financial aspects: Just compliance with the sound supporting documents identified by the financial audit. Research and interviews were part of the services rendered and sound supporting documents were difficult to obtain considering the areas visited.

Therefore, we filled two different kinds of project we managed. Now we are looking for experience from you, our partners, to develop issues to discuss and get outputs through the workshop. Then the gathered materials will be uploaded to the website, which will be used as support by all of us.

Next, I have Botswana. So, Jenny, could you please talk about one example of one project according with that questionnaire?

Jenny: Sure. I am going to tell you about a project called "Vision 2036". The objective was to develop a 60-second motivational video that lets the world know how wonderful life going to be once the country reaches its development goals in 2036. It was a very small budget, 50,000 Pula, which is about USD 5,000. In order to get around our idea was to use a stock video as well as a bit of motion graphics and film a poet giving a poem on a green screen, so that we could just superimpose her everywhere. But there was a really strong misalignment between the Kiba vision of the company, the vision of the client and the budget of the client.

Emerson: Which problem did you face on administrative and financial management?

Jenny: To move forward with the project we spent a lot of time and effort engaging a poet to write a poem and the client hated it. It would not even fit as in Tswana you cannot say anything-in 60 seconds. So, the entire project, it just fell apart because of this misalignment between what the company thought was going to be a product that would meet the client's needs, what the client wanted and what the budget would allow.

Anaclea: Emerson?

Emerson: Yes. Did you find the document?

Anaclea: Yes. I found it, but do we have to fill it now?

Emerson: No. I just need suggestions from you about the questionnaire. I mean, we can create a dynamic group. We just gave two examples for all of us understand the questionnaire and then we can fill it in.

Anaclea: As I wrote in the chat, I'm facing some problems and with my connection, I am always losing the connection. And sometimes I don't hear you.

Emerson: Sorry. We will come back to you. We can hear, but not very well. I can come back to you. So now we, we were with Jenny. Jenny, I sent the proposal for everyone. We filled just one example, one example for one project per organization. Then we can continue to fill. Tomorrow we have a discussion. Ok?

Jenny: Awesome. I filled in just as we were. I just fill my stuff into the Google spreadsheet. So, it's there. I think I can just re-talk us through it. I like how you reframed it. But Isaac has not had a chance to join us. I think I should probably recap where we were.

Emerson: Ok. All of us, we can fill it and tomorrow we can discuss. Now I would like to hear the example from Lesotho, please. Ok Jenny, we are going still to fill it in better and organize. Is that okay?

Jenny: Awesome.

Emerson: Ok, thank you. Now from Lesotho, Morija Museum, one of you can give us just one example of a project where you managed the budget. Which are the problems or difficulties you faced, in that format, please?

Morija Museum Representative 1: Ok, cool. At the Museum it is a project from the past. We used to run a project called Morija Arts and Culture Festival. We ran the project from 1999 to 2002. It was at a time the only cultural festival in the country. The objective was to bring people from all over Lesotho, to come together and celebrate different aspects of culture. There is often dismiss understanding that it is a homogenous culture, but there are many different aspects. The festival run for five days, sometimes four days, at end of September and in the beginning of October. I can think easier if you give me questions, more questions...

Emerson: Ok. Did you have a budget? It is optional if you want to talk about the budget.

Morija Museum Representative 1: I cannot really say the actual figure, now. However, you can imagine, for four to five days festival, it was quite a hefty budget that was capable of bringing artists like Hugh Masekela and Oliver Mtundi, I mean, just to mention the internationally known artists. It was quite a task. Much of the money was not sourced through one funder. It was a collective fundraising efforts that took almost the whole year to complete and would have mostly commercial entities, from Vodacom to Air Connect up to insurance companies. We tried to just pull the entire economy into this cultural event.

Emerson: So, When we are going to fill the funders we have to fill all the funders, not just the main funder. Which were the problems that you faced on your management of the project from the point of view administrative and financial.

Morija Museum Representative 1: The process of fundraising itself was a hell. The festival was quite big, quite difficult to. I think that in Zimbabwe, they have similar projects, a similar festival that was called HIFA. This is a kind of that scale. I think that in Zimbabwe they had much more sponsors. It just became a little bit too much of a burden for the sponsors to go on, because it did not have a very commercial aspect of it. Perhaps I would say, would put all the money into the festival and then we did not make any profit from it.

Morija Museum Representative 2- Janina: Can I add into something that was also a major challenge? The team at the Morija Museum and Archives was so small and the festival was so big. It became difficult to manage the day-to-day goings of the museum itself, because there were a bunch of other projects, but this one took the main priority. You would find that people were overworked, and people were doing pitching into jobs that they would not normally do on a day-to-day basis. That was a major challenge of it. I think people just started to become very overworked and tired, and by the time when the festival was over, and reports had to be done, everyone was so overworked. Balancing other projects together with this festival was a kind of challenge, because it was not just that festival. There were other events underneath the actual main festival, like the school cultural competitions, lectures were going on. There were others, like film festivals going on. The team was very small. So you it was a kind of difficult to keep track of the formalities of the admin side of things and financial reports, because sometimes we would have to pull in consultancies and this and that. Therefore, yes, it was, a challenging project, overall.

Emerson: Ok. About manual of procedures? Did you have a manual of procedures? I am talking about the column about the administrative and financing difficulties; I would say difficulties on compliance with obligations, according to a procedures manual. If it is not applicable for you, say it.

Morija Museum Representative 2 – Janina: Ok. I think that because many of the sponsors had their own different ways of reporting after the event. It was difficult, considering the structures they have and the ones we have. I think that was quite difficult. That was a part of a big challenge in the festival. Then the question where the results achieve to a satisfactory average. People still talk about the festival up until today. Okay. There is always questions about when it is going to come back and this and that. Therefore, the project itself is was successful. Just the management was the challenge.

Emerson: Thank you. Now, I'm going to Malawi-Crossroads. One example, please.

Malawi - Music Crossroads Representative: Ok. I am going to talk about a project that we ran last year. This project is called Ethno Malawi. It is like an international camp where musicians come together to organize cultural music.

So, this camp is for a week. During this camp we did face some problems starting from how things ran from communication. We had many problems with communication about who is reporting to who, because people did not know to whom report. There was many miscommunications and there were many things that we never talked about, and resolved, until the end of the camp. We also faced some financials problems where the sponsors that we proposed the whole idea to, did not get back to us in time, most of them only got back to us after the camp, which caused us some ups and downs. We did receive a satisfactory result, because at the end everybody was satisfied. We did get the recordings that we wanted to do. We had all of that and we did do the product at the end of the day. It was a good project. It had satisfying results. For percentages, I would give it 80 to 85.

Emerson: We can go to University of Malawi. I don't know if Kondwani is here. University of Malawi, Kondwani?

R: He just sent a message in the group saying that he's not doing well with internet connectivity.

Emerson: When he is back, we will go with him. Thumanilethu are you still here?

Thumanilethu: Yes. I am still here. I am having some issues with my internet as well.

Emerson: Just give me one example, to respond the questions that are in the questionnaire.

Thumanilethu: Cool. I will give an example of one of the projects we have been running. We do a festival and we do some other projects. One of them is the "Folk Tale Projects" which we do in partnership with the Malawi National Commission for UNESCO. That project is dedicated to refugee children, because, in Malawi we have people that were born as refugees. Some of them are like 25 years now, some almost 30, and they are not connected to their own countries. That project is basically, collecting folk tales from all the countries, being in the camp. We collect the folk tales from the elderly people in the camp, and then those they are recorded. Later, we train actors that starts performing those stories for children in a way that the children could be connected to their own countries, somehow. It is a project that has been funded for the past year, since 2017 by a foundation called the Ray Foundation Limited. It is a foundation from the New Zealand and we are implementing the project in Malawi, in partnership with the National Commission for UNESCO.

We are having a bit of problems with this project, somehow, because when we started it, when budgeting we did not spend the time to really think of every small details. Therefore, we have under budgeted the project. When implementing, we experienced a bit of challenges and difficulties, but eventually discussing with the funders, we managed to solve those problems and to increase the funds so that everything could be covered in the budget.

Difficulties in performing the obligations: No, it has been very smooth and everything has been going well, and that is why the funders have been happy with that since 2017. We are still working together and now they have even started funding another project that we will start implementing, at mid of this year. It has been successful. I have skipped many questions here, Emerson. If you have a particular question that you ask me to answer, go ahead. I'm here for you.

Emerson: It is ok. When all of us fill the two examples, we can format and develop more details. Thank you. Now, we can go to Mozambique, Kuzula. Calisto or Felisandra, please?

Felisandra: Hi, everyone. I think that my colleague, Calisto will be talking about the projects of Kuzula. I think that he can give a lot of information about the questions.

Emerson: Ok. So, hello Felisandra. Now Namibia. I mean, Andrew are you here?

Felisandra: Emerson, Calisto is here.

Emerson: Sorry. Calisto can you talk about one example of project you managed, please? Calisto. Hello? Hello. Felisandra are you still here?

Felisandra: Yes.

Emerson: I cannot hear Calisto. Maybe we can come back to Calisto. Circus Zambia, please. Kabwe?

Circus Zambia: I am talking instead of Kabwe I am getting some weird feedback. I hope everybody can hear me. One of the examples we were thinking about, is the project we did couple years ago, 2018, I think, which was a festival. It was called the EU festival. It involved different embassies and the EU locally and some different local creative organizations. We were one of the people. So, the funders were the different embassies and the EU and the budget was divided into different parts and it was not very big on our side. I mean, I think it was around thousands somewhere there, but that was like part of the overall project.

One of the problems that we encountered was budgeting towards marketing, trying to convince the donors to the needs of big budget on marketing and that is necessary if you want to do something big. Social media alone is not enough. Print flyers from your office is not going to make it. I think that was like a challenge to put value on that in general. I think also a challenge we encountered was when, mostly with the EU, money then also comes from the social background, and then there was a need for a lot of M&E and documenting. At the same time, you are trying to create an experience for your audience that is fun and engaging, and you do not necessarily want to go and collect many data after the event. So, trying to combine these aspects from your funders versus the experience you want to create for your audience where some challenges we encountered.

I think that combined the second and first problems encountered in management and performing obligations we were with the results. I think we give it 80%.

Emerson: Ok. Thank you. Okay. We can talk more the more about your project tomorrow. Now I'm going back to Calisto. Are you here from Kuzula? Hello? Hello, Calisto. I cannot hear Calisto. From Zimbabwe, Magamba, please.

Magamba Network – Vera: Hi. Can everybody hear me?

Emerson: Yes.

Magamba Network – Vera: I have been trying to multitask writing notes and trying to think of one of our experiences. I think, for MOBA, the one thing I could think of it was 2020 getting into 2021. We had a project called "Safe to Create". Basically it was a part of a three-year grant that we had. But I just wanted to mostly focus on 2020 to 2021, because 2020, obviously, as you all know, we went into COVID and the, the initial project manager of that specific project, left the organization and a new project officer came known as Vera. We had to come in the middle of a pandemic and in the middle of not understanding what life meant. It was very difficult, because we had to pivot many of our activities. Again, I was coming in with no knowledge of how this project worked, how the donor functioned. A lot of the project was really based off a lot of international travel, many physical events. It was about a lot of reimagining how to they meet the donors' requirements. Because many donors during the early months of COVID were actually taking back some of the funding, so that they could realign it towards COVID issues. We had to justify why we still needed the funding.

Therefore, in terms of just trying to manage administration, virtually meeting a new team, realigning budgets and pivoting budgets, pivoting, programming, trying to constantly be in communication with the donors to make them understand that we were trying to do something completely different from what we initially pitched, because of the current existing environment. We also had many delays in payments to our beneficiaries because the banking system was closed and many of our beneficiaries did not have bank accounts. Trying to get them to figure out a way of opening a bank account where the whole country was closed was also very difficult. Then, also just trying to submitting reports and just understanding how the whole system work was, it was really very frustrating,

I would say it was a success. In terms of the percentage of satisfaction with the project, I would put it at 75%.

Emerson: Thank you, Vera. Now, Crossroads, Zimbabwe. Melody, please.

Melody: I wrote it on the Google. So, I am planning to go and locate again. Let me see. Ok. I gave the example of the certificate in professional music, which is a one-year certificate. We did it over a 10 years period. Starting 2013 to 2023, at the end of 2023. Over that 10 years period, we received USD 400,000 from the Norwegian Foreign Ministry.

The challenges with the administration was that we had a new management, taking over from old management. I just joined and I am referring to myself here because I just joined the organization to save a situation. There was one person leaving office, I am taking over, and there was no time for handover the takeover. Therefore, there was many things that

were not explained, and I had to grapple, in my way to get the orientation that was necessary for a smooth takeover. Then, what happened was that this project was managed by the Norwegian embassy, and the ambassador would change because the ambassadors always have a term of office. Then in the middle of the project, I had to connect to the new ambassador who had no idea about the project. And then I had to start all over again. Sometimes the former ambassador was like keen and would like to move forward and would like to introduce new things. Then, this new ambassador suddenly came and then we had to start all over again. It was a kind of a back-and-forth.

With the financial administration part, it was a pilot project. No program happened before. We had the ABRSM, - Associated Board of Frail Musicians, the British curriculum, but this was a new curriculum altogether and it was created a kind of addressing the African contemporary music styles. Therefore, the way that the curriculum was developed, the way that it was set was over trendsetting; it was all very new in a way. The challenge with that, was then finding that sometimes you budget for something and then you would find that it was actually more expensive on the ground. And then, the fact that it was happening in three countries, Mozambique, Malawi and Zimbabwe, sometimes it was cheaper in Mozambique and difficult to then justify the double cost in Zimbabwe, for instance. Then, of course, the regulations with currencies was crazy. We would find that in Mozambique they would just receive their funds from Euro to Meticaís. Malawi is the same, from Euro to Kwacha, but in Zimbabwe where probably, have it in Zim dollar and then US dollar. It was just crazy. At one point, there was like electronic rates of currency. Then there was also had hard currency. It was like four columns of trying to report for, different expenditure. It was even crazy for the donors to understand.

Because it was a pilot project, we also realized that we underestimated the fact that the marketing would be so expensive. We had allocated a very small amount for that. We had to reengage the donor to realign our resources. Sometimes they approved, sometimes they did not, because of the implications of realigning costs.

Therefore, those were some of the implications on the financial side. Altogether, I would say that was 85% successful. It was not entirely successful, because there were some issues that we thought would be able to achieve in the 10 years that we still could not achieve because, the bureaucracies in the country were difficult, especially regarding registration and accreditation of the organization of the academic project. Everything else went super good.

Emerson: Thank you, Melanie. KayMedia, Eugene, please.

Eugene: Hi, thanks Emerson. The project that I would like to talk about is one that we conducted from December 2019 up until August of 2020. The Festival Connects Fund financed it and the budget was under USD 50,000. The name of the project was “The Idea Bridge” and the concept was that we would be the lead partner in producing a multimedia piece of art that would be exhibited at multiple festivals across the UK using virtual reality.

This project was coordinated by ourselves, KayMedia, a studio in the UK called Slurpee Studios and an individual consultant who primarily worked in coding. We were supposed to partner with Chichester Festival Manchester, animation festival, and was also supposed to exhibit the final piece at the Comics Expo Convention in Zimbabwe. The challenge as you might have guessed was the Brexit and COVID. Both kind of combined forces to just make

sure that it was extremely difficult to maintain or stick to the terms of reference. All the participating organizations experienced a really high staff turnover, and the project itself had to change, because originally it was supposed to be viewed through virtual reality at these festivals, which is highly, very physical. But then, of course, with COVID 19 and everything that was happening with the pandemic, the idea of sharing apparatus, especially apparatus that goes on people's faces, it just went straight out the window.

In terms of difficulties, those are some of the administrative challenges, in terms of finances. We have managed to report and utilize the finance. Unfortunately, the project ended up going way beyond what we had planned in terms of schedule. Most of the partners ended up dropping out, because the budgeted amount could not sustain them, as it ended up going on for over a year and a half.

Did we achieve the results? Yes, we managed to produce the piece, but the format ultimately changed. It was exhibited as planned, but it did not make it to any of the festivals that we originally intended, because all of them were cancelled due to COVID 19. Then, our percentage of satisfaction with the project I would put it at 75%, because we ended up completing it with less than 10% of the original staff. Many people lost sleep, but we managed to deliver something viable.

Emerson: Thank you. I miss Angola, University of Malawi and Kuzula.. I can see Kondwane again, from University of Malawi. Please Kondwane are you still here? Now, Anacleta from Angola, are you still here? Hello? Can everyone hear me. Hello?

R: Yes, we can hear you.

Emerson: Thank you. We have 18 minutes. I would like to hear from all of you, considerations about the questionnaire and opinions for if we must develop more than the questionnaire. The questionnaire will be our base for developing discussions about project management on administration and financial matters. If everyone wants to give comments, the room is open. Yes, Jenny.

Jenny: I will just say that, I thought one of the common themes that I picked up a little bit was when it someone was talking about a bit of misalignment, like not quite budget enough for the project. I think Melody touched upon something a little bit related to this. Sometimes, the expenses do not align with what you expect. That kind of really mirrors, I think, a bit what I was trying to describe with the project Vision 2036 is that the budget and the client vision and our vision somehow got all out of whack. I think, that is one of the kind of overarching themes that I picked up throughout all of this.

Emerson: Thank you. So, another one who wants to give comments and suggest, please. Yes Melody, please.

Melody: Just correct me again, Emerson. The ultimate objective is to develop a website, which becomes a reference point for us and other culture organizations across Africa, to be able to access it and to be able to identify the possible challenges that they may face and the solutions to that would be it. I think that then this questionnaire would suffice, but how the website is going to be presented? Is the website just there to articulate and inform on financial and administrative issues? If it is like that, then we possibly, may also just need to look at policies.

For example, if the website is going to look at just some items that need some financial administration awareness's, then maybe we, the organizations here, can even share the financial policies, because those also speak to those kinds of solutions. If we just trying in the website to pose the challenges and the solutions, then this questionnaire would be enough. But if you just want to be overly informative so that anybody can just use it for their financial and administrative kind of introduction to financial administration for culture and creative industries kind of thing, Then, maybe we can also look at financial policies.

If we can share our financial policies for our organizations, you would find that there are some solutions or some stuff that is addressed that you may probably not raise in this questionnaire, but that could also assist in developing content for that website. Therefore, it just depends on what exactly we want to achieve through the website.

Emerson: We want to put in the website all the materials for support. For example, different types of financial reports, manual of procedures. Now, we are asking from our Culture Ministry in Mozambique a letter to get a permit for request from different NGOs their manual of procedures in order to put the procedures in the websites. For the second workshop, I will invite, 3 to 5 different persons, project managers to talk us about their experience and give us what they have. Then, we will develop more, things like that.

For example, for tomorrow, I am going to ask all of you to fill, the, the questionnaire. All of us can work on the same questionnaire. Please, fill the two examples on your line. There is the first thing I am asking. The second one, we will discuss the problems. We need to find solutions to get results. Financial report templates, everything you have, you think it is necessary, you can send it and we will discuss. Am I clear to everyone?

Tomorrow we have another day and another work. Thank you for everyone and see you tomorrow at the same time.

Question: Sorry, can I just ask one thing?

Emerson: Yes, please.

Question: The example of a financial report, maybe I did not fully understood, is it just any financial report? The templates are different for different funders. So, is there anything that you are looking for in particular or...

Emerson: One or two or different types of financial reports? I am going to provide one or two examples from Sipatsi. If you have more depends on you.

Question: It can also be just an annual report or a management report, or just to be a project report?

Emerson: A financial report with narrative reports. Narrative reports, normally, are a very extensive road. Maybe we can give a simple example, but you can also give

Question: That is why I meant, not the narrative, the management sort of thing, the financial reports for the whole organization, or a project based one?

Emerson: Project, just project. Okay. Thank you. Okay. Is it okay to everyone?

So, see you tomorrow at same time. Bye and thank you for your time. See you tomorrow.

