



Sipatsi Networking Workshop

# PHASE 2 TRANSCRIPTION

28 June 2022



**Moderator:** Good afternoon everybody, and welcome to the second phase Networking Workshop organized by Sipatsi Consulting and Project Management. My name is Milvia Kruger as I have mentioned before, and I will be moderating today's events. I see we have a whole bunch of people here, welcome from all over our regional neighbors. Thank you so much for finding time to be here. I would just like to remind everyone to make sure your computers remain on mute while we are doing our presentations and when we get to the Q&A, please lift your hands and I will get to you, to answer any questions that you might have for our lecturers.

Today, we will be having a schedule that is a bit longer than the other days because of being the first day of the event, if you could just give me a moment. This is today's schedule: for 28 June 2022. We will have a brief presentation done by Emerson de Sousa and a brief presentation of each of our regional partners. Please keep it to 2 minutes each or else we will go over time, a brief presentation of the project and then a presentation of our speakers today. Then, we will go on for our first speaker, which is Sol de Carvalho and after we will have a Q&A session; after a short 10 minutes break, we will move to the speaker Ivan Laranjeira, another Q&A and to finalize the session our general considerations. Welcome once again, and Mr. Emerson, I pass on to you.

**Emerson:** Hello, good afternoon. I am Emerson from Sipatsi. Every one of you, our partners, knows me and know Siptasi, which is a limited company. We are located in Maputo, we have been in 8/9 known markets; we have been working as consultant in administrative and financial management of projects. Our current project is for developing a website. We did our first workshop and now we are at the second workshop; I am happy to be at this stage. I am not going to do the full presentation of the project, all you already know. I hope we are going to achieve good results. Thank you.

**Moderator:** I just want to give everyone a short profile introduction of our first speaker. Today we will be having Sol de Carvalho, who is a Mozambican director and a producer, born in the city of Beira. Sol de Carvalho has worked as a film and video professional for 38 years as a director and producer. He has more than 30 films made, including 6 fiction films, documentaries and several institutional films and TV shows. As director and producer of PROMARTE Productions and their projects, of which he is a founding partner, he has extensive experience in project negotiation, budget preparation and subsequent supervision of financial action and administrative reports.

Over the years of his company, he has always dealt with several international and national donors and has extensive experience of the wide range of demands that are required of companies that provide services in the area of cinema in particular and culture in general.

In fact, he works very closely with his colleagues who manage the projects financially and administratively and we believe that his experience can be very useful for this workshop.

Without further ado, I present to you Sol de Carvalho.

**Sol Carvalho:** Do I have to present myself? I think you have said everything. I do not need to add anything else. I have been working with Sipatsi for the last years and... yes, we do have some experience we would like to share with you.

**Moderator:**

I apologize. I mixed up the agenda there... Can I please have our regional partners present themselves, please? We will be starting with Botswana. I apologize if I get any of the pronunciation wrong, but I think we have Queba Effects first. Who is here in representation of Queba? Can you please raise your hand...? There we go Jenny! Hi Jenny, I have already unmuted you. Thank you and welcome to Network Workshop.

**Jenny:** Great, can you guys hear me?

Ok. I am Dr. Jenny xxx, I am a Global Health consultant. I focus on patient research and behavior change communications. I am supporting Queba FX, who was awarded one of Sound Connect Fund awards in Botswana. The project that Queba is representing is called Rhythmic Africa Unearthed and it is focusing on identifying hidden folk musicians and creating a pilot episode for how we can make these hidden folk musicians cool and trendy among the youth. We will be doing a 24 minutes episode that highlights a day in a life of this musician along with creating sound scopes of their environment and creating a modern music video using the traditional artist. That is a Rhythmic Africa Unearthed in a nutshell.

**Moderator:** Lesotho, and if I am not mistaken it is Morija Museum Archives. The person who is representing Morija Museum Archives could you please raise your hand? Innocence! Thank you so much. Hello Innocence, how are you?

**Innocence:** Hi, can you hear me? Good. Can you hear me?

**Moderator:** Yes, we can, please proceed.

**Innocence:** I am representing along with Tshepiso Mahase, it is not just me, and we are representing Morija Museum Archives and our project is called Reclaiming Lesotho Cultural Heritage through new media. It is one of the projects that was chosen by the Sound Connect Fund in 2022. It has several aspects of it including first laying ground work for research in traditional Lesotho instruments, which incidentally are shared across the region. This research leads to workshops in which we are teaching young artists how to engage with nearly endangered instruments. After that, we are collecting multimedia material and creating an online library where one can access this information. Finally, we are creating an animation film that is inspired by indigenous music, indigenous instruments and indigenous folklore. Thank you.

**Moderator:** Thank you so much. We have, next, a few from Malawi. We will be starting with Music Crossroads. Who is the representative of Music Crossroads from Malawi? Hello Angela, thank you for joining us today, can you please give your review.

**Angela:** I am representing Music Crossroads Malawi. We are a non-profit organization that is aiming to empowering the youth in Malawi with music. We are trying also to support the music sector and education and to enhance cultural music in Malawi. That is what we are doing. Music Crossroads.

**Moderator:** We have the University of Malawi; can I please have the representative of the University of Malawi. Can you please raise your hand? As we wait, I think I am just going to move on then on to Tumanilethu, I am sorry if I mispronounced it. Can I please have the representative of Tumanilethu? Hello Kondwane, can you please give us your review.

**Kondwane:** Thank you very much. Good afternoon to everyone. I am from the University of Malawi. The University of Malawi is a liberal arts university, like the main public university in Malawi. We are probably the main university that offers courses in creative industry like

qualifications in the creative arts. I belong to the department of fine and performance arts, which is implementing the project here, and we are busy. Music, drama, and fine art.

In this project, what we are trying to do is to improve and enhance our interaction with the general public, so we are trying to offer professional courses to those who are practicing in the industry but never get a chance to get formal education. We are trying to give the expertise to them, so they should be operating at professional level.

**Moderator:** Thank you so much Kondwane, for your address. I am going to ask one more time: do we have the representative for Tumanilethu? Tumanilethu, Chifundo, I see you here... You can unmute and do your address please. Tumanilethu, Chifundo? Can you do your address please? Okay, we do not go over time; I will come back to Tumanilethu, Chifundo. We will be moving on to Namibia, now. For Ngundo Events, do we have the representative of Ngundo Events? Steven! You can unmute yourself and please do your address.

**Steven:** Good afternoon, everyone. I am Steven from Namibia, Ngundo Events, a closed cooperation. We are an organization from a town called Nerundo. Ngundo Events is a proudly Namibian Event, Media, and Production company, started and run by young Namibians. We endeavor to create unique and trendy an enabling platform for young creatives and entrepreneurs to showcase their offerings, access wide and new audiences and provide solid networking opportunities for entrepreneurial financing and creative industry commercialization.

Ngundo was birthed in 2018 and the company was officially registered in 2019, with its now record-breaking festival. The team has then gone to create Ngundo TV, which is a YouTube production channel where we air our episodes, for young artists that are performing live on a boat.

Our project is called Project Ngundo that is a combination of Ngundo events key drivers. The key drivers being the Festival, the Rock the Boat Episodes put on the YouTube Channel and the summit that will be done some time next month. Basically that is what we are taking care of and there's more details in our brief, company profile that can be shared with anyone that is keen to read more on what the organization is endeavoring to deliver and is a part of the SCF grant as well. We are very excited to be a part of this workshop. That Sipatsi is taking care of, and so, well done to the team for bringing together this whole southern region for us to share this very valuable knowledge on the projects that the other organizations are doing, and the website that will be developed at the end of the day. Thank you for this opportunity to Sipatsi. Thank you.

**Moderator:** Thank you, Steven. We will be moving on to Zambia. Circus Zambia, can I please have the representative of Circus Zambia. Hi, Kabwe, I hope I pronounced your name correctly.

**Kabwe:** Yes, you did. Thank you. Okay my name is Kabwe Ambayamba, from Circus Zambia, Zambia's first and only social circus. We work on quite a number of projects. We have a holistic approach to making sure that our beneficiaries and partners sort of get a glimpse of what we do at the circus. We are working on a project called Ghulehtu, which is named after a Zambian artifact that we call Ghule's. The main focus of this project is performing arts. In Zambia there is little or no capacity building or professionalism in the performing arts. Circus Zambia is embarking on a journey to just make sure those performing arts groups get these

skills and the networks they need. We are also working on a new website that will allow for performing arts groups to sort of showcase what they are doing and at the end we will have a festival that will bring performing arts on the map in Zambia. Thank you very much.

**Moderator:** Thank you Kabwe. We are going to be moving on to Zimbabwe. Can I please have the representative of Magamba Network? Can the representative of the Magamba Network please raise your hand? Okay to save us some time, I am going to move on to the next Zimbabwean partner, which is Music Crossroads. Do we have the representative of Music Crossroads here? There we go! Hello Melody, how are you?

**Melody:** I am good thanks. How are you?

**Moderator:** Good, thanks. You can carry on with your address.

**Melody:** My colleague from Music Crossroads Malawi has already what Music Crossroads does, so I will do that in a line. Music Crossroads is a regional program that is active in Malawi, Mozambique, and Zimbabwe. Our role is the youth empowerment program through the music. Specifically our main flagship program is an academy and music education program, which is executed through an academy in all the three countries that we operate. We have now since the establishment of the academy in 2013 to date, reached on to more than 750 students that have enrolled in our certificate and professional music diploma and professional music and sound engineering courses amongst a lot of other trainings and conferences. The Sounds Connect made possible another gap that we realized was lacking in young people who do music: the music business side of things, the understanding entrepreneurship for young musicians. Starting this year, with support from Sounds Connect we are offering a music business course, a 1 year certificate in music business, in all the three academies. It is also coming in together with the production that we are making that the students will tour, market, share, and sell, to the different parts of the region. We are also trying to put the music business school on an online platform so that we can reach out to as many people as possible for outside of the countries that we operate. Thank you very much.

**Moderator:** Thank you, Melody for your address. Next, we will be having, as well from Zimbabwe, Kay Media Africa. Can I please have the representative for Kay Media Africa... So last of all, we are going to be going with our Mozambican partner. Can I please have our Mozambican partner raise their hand, Kuzula Investment?

**Calisto:** Good afternoon, to all. My name is Calisto Langa from Kuzula. Kuzula is a company that works in the cultural area, especially in music. We specialize in organizing events, editing literate works with our line for musical literature and digital distribution of music and videos, production of contents, communication, and corporate management. The biggest performing arts that we have been doing for 11 years, is the international festival AZGO. We are now on our 9<sup>th</sup> edition. We were working towards to organize the 10<sup>th</sup> edition, but Covid-19 prevented us from proceeding with the production of this event.

**Moderator:** Thank you so much Calisto. As per our agenda today, we will be moving on to our first lecturer, unless Mr. Emerson, would you like to do an address of the project, or do you think that is not necessary for today? We will be moving on to our first lecturer, as I mentioned before, which is Sol de Carvalho, who is a Director and Producer here in Mozambique for the past 38 years, and he has over 30 films made including 6 fiction films,

documentaries, and several institutional films and tv shows. Mr. Sol de Carvalho, you are very much welcome and thank you for your time today.

**Sol de Carvalho:** Hello, good afternoon. First, I am a filmmaker, for 38 years but our company, Promarte, has also the Theatre Scala, which is the place where we are doing this conversation. In Scala we are running various cultural activities, and at this moment we are running, a project with 7 countries, about the cultural resistance during the past and the modern recreation for this, the cultural activities and theatre, music, and dance and in literature.

My lecture will not directly respond to the 12 questions that have been presented to me, but in the end I will go through them, just to give my opinion on how we should face the questions you are asking.

I would like to bring some context, what I feel that is happening in the region. I must remember as a starting point that we, as a company, was part of SACORD that was a regional network of filmmakers with 40 production houses all over the region. We did fail because of money management. In fact that was a fantastic experience, because for the first time after the independence of our countries we were together making films, making projects together, and it does not exist anymore.

In Mozambique, we hosted the SADC theatre festival. It was also for the entire region, all the countries of SADC and as far as I can remember, it was the last huge regional festival that was made in Mozambique.

Why am I giving these two examples? It is because I think that the more we are developing as countries, with the market economies sometimes going faster than others, but growing, I think that the perception of culture as a main support of the development is not really spread in our countries.

In fact, over 38 years in my country, the state has supported only one of my projects. For all others, I received money from the colonizers, in this case from Portugal, from funds for Africa, especially from the European Union, such as those of the ACP, from local representations of international organizations such as the UN among others and the donor community of the country. These are the four sources of money we receive for our projects. In fact, after finishing the project, or in the middle of the project, we need to present the accounts of our projects to our own country.

I am sharing with you the experience of our company. We have done, say, three, four financial reports on the same project, because if a project is funded by a particular organization, they put the terms how we should present the reports. If you have more funders, we have other terms for another report, and so on. Finally, we need to adjust the report to present the accounts in the country that should be at the end of March. This leads to a situation we have in our company: we have three people working in the administration and we have one person working in the technical department.

So now being with people who deal with accounts and with the administration of projects, the first question I want to ask you, trying to ponder this question is: What is more important, the project itself and the objectives of the project, or are the accounts? It seems that more and more, as the years pass, the ability to make good financial reports is the main issue of the project. This is a fact, it is not something I subscribe to, but it is a fact, and we

have to look at it if we want to continue with this situation. I must say, it is not very good for producing arts and culture.

For me, this is a starting point that is important to look at, because sometimes I feel in our company that presenting the report instead of focusing on the project objectives is the most important. This contradiction is happening at least in our country. This is happening because between creators and administrators, there is always a conflict, because administrators pressure creators to be on the right track. The creators are the creators... I don't need to go any further. The balance between the two legs of the projects is really the main issue we are discussing here.

In the past, I had some projects, whose contract had a page, saying: we give you, say \$100,000 and in return, you give us seven, six or one movie, or six performances, or whatever. In a second phase the contractor will only check if the purpose of this contract has been executed or not and if it has been executed, ok. I made these contracts with the United States for movies. I compare these contracts with buying a car. It is as if I go to a stand to buy a new car and say: Can I look at the car? Can I take a mechanic with me? I do a computer test and I will say: Okay, let us say \$40,000 for this car is worth it. Therefore, I buy the car. I do not need to ask the seller about the purchase of the tires, the acquisition of the engine, the acquisition of the paint and all that stuff.

It seems that in reality, at least in Mozambique – I cannot speak for the other countries – we are asked to do more and more in the presentation of the accounts, with all the details. It seems that the main objective of the project is not so important.

I can tell you a story. We had a project funded by a European organization. They gave us \$400,000 to do 24 episodes. For political reasons that I do not want to go any further here, those 24 episodes did not go on television, but we did present all the accounts. Therefore, "boom" the project was good, it was signed and done. It was more important that we presented the accounts. That was the experience we had. So, this confusion, I will call confusion, but this process has historical reasons that I think everyone knows: stolen money. Therefore, the way donors look at us now is with control, control and more control. Now, in cultural projects, we are facing a situation where if I get funding from a donor to a project, the first thing I guarantee is administration, even sometimes before technicians.

I think, to be quite honest, there is a major corruption of the idea of supporting cultural development in our countries. That is the only way that we can survive. If someone has a tango house and invites me there to dance, I will not go there to dance KwassaKwassa. If it is a tango house, I will dance tango. Therefore, we need to dance sometimes tango, as they demand. That is the only way to survive. It is a shame, it is bad, in my opinion, but that is how it is. I think the only solution for us is to make it right, which means a lot of things as to have a proper management team to support the project when proposing the project.

We are also facing a problem in this project of cultural resistance: we did not pay attention to the expenses of the first year. Now we have problems with contracts, because we are doing contracts for three years. Therefore, I think one thing that seems to me to be important, administrators should always be present and should make comments as much as possible, even for the budget proposal, before starting the project, because it is very important the balance between creators and administrators in deciding how the project will develop. I am saying this to administrators, then it probably sounds like a criticism, but no, it's something administrators should remember.

As administrators, you should be ready to help as much as possible so that the project can be achieved. On the other hand, we must fight harder for funders to change their minds when controlling projects. I am a producer, a filmmaker. If you give me \$300,000 to make a movie, and I look at the movie, I guarantee that in a week I know whether that \$300,000 was well spent or not. I do not need to have a huge amount of detailed reports and invoices to know that the movie is worth \$300,000. I think that we should fight with them, so that people with skills in the area in which we are dealing actually carry out the projects.

It did happen on CPLP on the project that we have made with the Portuguese speaking countries. In the end, there was a confusion with the, with, um, with the voices and the, the secretary general have make a, for me a historical decision. He, he did ask one person to look at all the films that was done and balance between the, the money, the budget and the, the result. And in that case, it was, it was, um, uh, um, endorsed, uh, I can say that that project, because the management was done by Brazil, I should present invoices for all the meals, the special specification of each meal that was done in the restaurant. So I cannot put 10 people eating in the restaurant have spent, let's say \$200,000. It should be one by one, okay. Should be one by one. And what you eat, blah, etc. And in this case, in our project, it was 150,000 euros. It was 50,000 euros was not, uh, legible in these terms, but there was spend, there was done. And it was our administration. That was a good step for our administration that have presented to damage and say, stop. We cannot continue to do like this. And please come and check if the films are worth or not. If we spend the money or not. And this is, uh, something that as a creator, I think that the administration of each country of our countries should be stand in European union. In Belgium. I was there for two days called to get instructions about how to deal with the project. The whole two days was listening to orders, do this, do this, do this, do this, do this, do this, this. In the end, somebody, I don't, I think it was from Beni. I asked, uh, what about if I'm going to the countryside and I, I ask a musician to play and he ask for money and he refuses to sign a paper and it did happen. It did happen with me with each doctor. And he said, I, I cannot sign a paper because it's not gonna, it's not gonna appear anything. I said, okay, can I film that? We have received the money you can film, but the image will not go there. so, okay. And this is the second point. I think that the most of the donor community, um, should, um, be, um, helped to understand that cultural projects for us are done on two conditions.

First of all, they are cultural, artistic, and cultural and artistic is not the same of producing potatoes. As more as I can respect the, the person that, that produce potatoes. Okay. But it's not the same thing. And the second thing they look at administration, or the point of view of a developing of a developed country, when the projects are done on an develop country, we have a situation that apart from South Africa, that, that we are all around, okay. We are not on the mainstream of development. So time is finished. That's okay. No, no, that's fine. In fact, I have finished, so those are the questions that I have raised, um, for trying not to be totally critical. I would like to, to look at the 12 questions that you have said, just give one or two details. Um, as I say, **how to plan a project again**, I think that administrators should be, uh, on the discussion of the presentation of the project. The normal tendency is that the directors of the project or the artists will do the concept and will do the budget. And then the administration will act after they receive the money. I think that the administration should be in the beginning discussing with the creators, how the budget should be set up. Okay. Um, about risks. Gosh, I, I, I, I, I think that the risk is something that should be absolutely defended, um, protected by us. Uh, I can say I was



finishing a film in the Mozambican Islands and the first week that we are shooting, we had a cyclone and we had a cyclone and we, we, we were forced to postpone the, the starting of the film for one week. And because of, we didn't put it properly in the contracts, we lost 40,000 euros. Okay. Just because of this. And I mean, um, unforeseen situations can happen all the time can happen, and we must protect on the contracts, um, complexity of the project go.

I, I, I, I don't have a formula for that. I think that the complexity of the project, again, should be a discussion when the project should be presented, uh, on the, the budget budget, um, lack, uh, how to prepare the budget. I've said, I think that administrators should, should be there. Um, the internal control, yes. Internal control must be set up since the beginning, my experience, after saying all these, uh, all these criticism about the general context of the support to cultural activities. I must say that we have understood that as much as we are good on presentation of the accounts, the better we are trust by the donors. And, uh, this is quite automatic connection. So all the papers, all the legal papers, finance reports and things like that should be ready as soon as possible. Um, I mean, support documentation depends. As I said, it depends country to country. I cannot speak by the world region. I don't know exactly what has, what is happening on what the region, what I know that is in most big, we have a huge informal sector that do not regulate himself or itself by any paper. So the solution for, for me, is to present this to the donor before, even before the project start and by writing, they need to tell us if those, uh, costs are eligible or not in writing in the beginning in a way that after, when he present the report, we say, okay, we have this proof that they have allowed us to do this, this, this, this, this, this way. Okay. Uh, writing, writing, writing, writing, writing all the time. I mean, sorry, but I have the experience on filmmaking that the ACP money for the filmmakers always the last trans is lost and the last trends he lost, because the final report, the finals final report is always bad. Okay. And the fortunately on our last project, we have paid very, uh, profound attention to this, to this situation. And, uh, fortunately we have get the last trench, but it's very natural in our, in our, in the case of filmmaking that, uh, the last trench is lost because of account. So again, uh, it is a need for, for big attention to, to, to this. I I'm talking with administration, so, you know, better than me, what to do. But the, the problem here is basically to convince the creators like me, like the others, like my colleagues that you need, we need to work together. But at the same time, convince the donors that they are giving us money for us to produce culture and not to produce good reports. I please, uh, I'm I'm not saying that you are not very, very, very important because you are okay. And we cannot as creators. We cannot go move ahead without you. That is clear, but the target is to produce culture. Thank you.

#### **50:47 Moderator**

Thank you so much Sol for your address. Uhm... I am going to open the floor now to any questions, that our... those who are present have for Mr. Sol Carvalho. So, if anyone has a question, please raise your hand and I will pass the question on to him. Yes, I see Steven, yes Steven, what is your question?

**51:28 Steven**

Yes, uhm, good afternoon again, hi Mr. Carvalho. Uhm... I wanted to find out, sorry can you hear me? Okay yes, I just wanted to...it's more like uh... not necessarily a question, but I wanted to find out from you, if you can compile a list of funders or donors that usually work with the creatives over and above the EU and through the SES, because we were also like to expand our network of support, for any current and future projects we might have. So any key recommendations would be very highly appreciated.

**52:44 Sol Carvalho**

Okay. Uh, yes. Uh, I, I, I, I think if I'm not wrong, that the main supporter for, for Africa is the European Union, uh, ACP, um, projects. ACP means Africa, Caribbean, Pacific, and they have, um, um, a structure for funds for cinema. Okay. That works on this moment with, um, world cinema found in Germany, where I got money for my last film. And they also work with, with, um, cinema Du Monde. Uh, that is the French, the French. Um, um, let's say Institute of cinema that also give with a different condition of the German funds because they only, you need to pass by the national support to get the funds to the African support. In the case of the, of the, of the French. And also, they have the, the French speaking countries that is called the Francophone that they also have cultural support for the African, uh, French speaking countries. Okay. In our case, uh, I don't know about, uh, English speaking countries directly. I know about these funds of the European union, and apparently on my perception, they kind of have split Africa in the English will go to Germany and the French will go to, to the, to France and, uh, we, the former Portuguese, we will be with the Germans. That's why I, I feel, I feel that is happening in European Union, but they have this fund for cinema, and they have another fund for culture that they have, uh, open, uh, very recently and they have, um, split Africa in regions. So before, the funds of the European union were dealt directly with the secretariate a, so we, we dealt directly with Belgium. Okay. The secretary, the ACPsecretariate. Now they have split Africa in five regions, I think. Okay. And they have gave money. They have given money to, to all these regions. I think that the Southern Africa has 3 million and this project is part of, of the, uh, the call under this, this 3 million, uh, project that is done for Southern Africa and this dealing with all the cultural um, let's say lines, it's not included cinema, but it's including all the other, all the other cultural activities, but on cinema, they, they include the audiovisual and the internet, but it goes for animation from, for, for what do you call, uh, graphic novels for theatre, for dance, for music, for everything, and this is them uh, that is now, um, being, um, organized by the Germans, uh, Institute with the music. Uh, what do you call the ... Music in Africa? Exactly. Sorry. So there is a region for, for Southern Africa and those funds have come. Now we know that, um, in Mozambique, I don't know, in Angola, the European union is giving a specific money for regions. Okay. Um, other funds on cinema, I can, I can give you a lot of African funds, uh, for Africa, but, uh, um, for the other parts, the other cultural, uh, I think that the Swiss also have a fund, I think that, um, the French also have a fund, so, but, uh, to be quite honest, the most simple thing to do is that cultural funds for Africa, boom! and click and look at internet is the most simplest thing to, to do, but the operations, the, the Americans also gave, gave some money. I know more about cinema, of course. Uh, but normally it, depending for instance, the cultural resistance is, is supported by European Union through the cultural department of the Portuguese government that is Institute Camões and the rules of the Institute Camões, and the European union are exactly the same because they

don't want to fail. So, they will follow all the instructions exactly about what to do on the project. So, this project is similar. Another thing that I have understood to be quite honest is no matter the project is \$10,000 or, or 200, the regulation, the basic documents are the same.

### **58:13 Moderator**

Just to add on. I know that various, uh, embassies across Africa also have specific funds that are allocated for cultural projects, specifically the Swiss, the French, and occasionally Japanese and occasionally the Germans as mentioned by Sol Carvalho –

### **58:33 Sol Carvalho**

I, I forgot to, sorry. That is very important. When is the, the cultural fund for the ambassador? Okay. It's about cultural heritage. And this is a fund that is done every year to one of the emphases of the, of the America. Okay. And is dealing with the, with the cultural heritage and, uh, keeping cultural heritage of a country, et. But it is a fund, fund that is run by the. Okay. And this, this, this is happening.

And the other one that we have applied is all, it's two calls. Um, every year is UNESCO of course. Uh, it's difficult to, to, to, to make the application UNESCO, but, um, yeah, they are, they are giving, they are giving normally 120 / 100,000 euros for each project. And they deal with all from, from cinema to theater, music, dance management, et, et cetera.

### **59:38 Moderator**

We have another question from Innocence, Innocence. Can you please pass your question along?

### **59:45 Innocence**

Um, perhaps the question is not just directed to the speaker and thank you for the presentation. I want to know, uh, from the speaker and everyone else in the house. If we, if you've tried any alternative, um, forms of funding, other than these ones that are coming from government and institutions that I established, um, for funding culture, let's take for instance, um, uh, Platforms like Indigogo and, and Petion, and, uh, and, um, Kickstarter, uh, have been a very influential online. Uh, uh, but then what I see mostly is mostly, uh, Western, um, uh, creatives and creators and artists. So, I want to know if, uh, amongst us, as, as African, uh, creators, creators artists, anyone has ever, uh, worked with things like Petion, uh, Indigogo um, say, uh, uh, and Kickstarter, any of such platforms and, uh, and how they have found. Because they usually don't have the same restrictions that, um, uh, the speaker mentioned. Thank you.

### **1:01:27 Sol Carvalho**

Okay. I, I don't know about the other countries I know about, Mozambique, as I told you on 30. 39 years of filmmaking. I only got money for a film once in my life, and it was a film about aids and I didn't get it directly for the government, from the government. I get it from, from a department that was dealing with this thing. So, uh, Sorry, I'm sorry to say and recognize these, but, uh, our government do not support directly, uh, and does not put any funds for, for culture. The funds that are for culture are very, very small. In fact, on the law of cinema, we have now agreed to go to a model that is used on another country. That is to take a small percentage of the payment of the television stations, meaning international and local stations. So, it was supposed to get some money. Part of that money will go to the budget and a little bit of that money will go to support cultural activities. It does happen then you have the money that is given on the national budget for cultural activities that are done by the government. That's a different story. That's a different story. In fact, in Mozambique, we have, uh, all the, every year national first festival. Okay. Then you have the companies, the big companies. Yes. The big companies, uh, give, uh, percentage of the profits. Okay. And those percentage of the profits go, what they call, social responsibility and social responsibility is a very large concept because it goes from arts and culture to sports and health, and most of these money go to sports and, uh, go to health also because it's nice to give to the hospitals and things like that. So, some of the money. Come to, to, to arts and culture. Finally, I, I, I just want to say a very small thing is the embassies, some, some of the embassies, it did happen in Mozambique. Some of the embassies have, do have a cultural budget to support cultural activities in the country. Okay. The important thing about this is that this planning is going to be done in October, November. Okay, so guys, we must be ready because if you leave for January, February, next year, for to, to, uh, to, to make an application for the money for that year, normally you will get a response that is not on the plan. Okay, so we need to plan in advance. It's absolutely necessary for emphasis. I'm talking about experience in Mozambique. Sorry. I don't know about, uh, particularities of other countries.

### **1:04:33 Moderator**

Uh, we do have one example here in Mozambique be of a Kickstarter fund. I know we have a movie called 'Resgate', that is currently on Netflix, and they did have a small, uh, Kickstarter fund to help them cover some of the costs that they couldn't cover nationally themselves. So that's one example that we have here, but it's very rarely done. Seeing as Mozambique, it was mentioned before in Sol Carvalho's', uh, address that Mozambique sometimes as well as other African countries is sometimes seen as dishonest countries in terms of our product of our projects, hence, or the, the reports that we have to give at the end. So, it may be a bit difficult for some people to, uh, let's say, commit to a Kickstarter fund. I'm going to open the floor once again, for any more questions. If not, I think we can move on to our short break and then moving on to our next guest lecturer, um, giving the floor open to someone else. Any more questions?

### **01:05:45 Moderator**

Um, okay then, um, sorry. Um, innocent. The name is 'Resgate'. I'll send you the, the English name and the link here on the chat. Okay. Innocent. Uh, I can't, I can't remember what the name is in English at the moment, but I'll send it to you –Redemption! There we go. But I'll send you the link for Netflix so you can see. Okay. So, I think we're going to go on to our break. Let's make a 10 minutes, 10 minute break, and then we'll come back to our next lecturer Ivan Laranjeira. Thank you for all your time. Everyone. See you soon.

**\*\*Break\*\***

### **1:06:21 Ivan Laranjeira**

I was in a movie by Sol Carvalho. Sorry was in a, in a movie made by Sol Carvalho, which, uh, previously was here sitting and speaking about his experience as a cultural manager and, um, uh, 20 years, uh, uh, forward here I am now sharing the same panel with him and, uh, sharing experiences about the work that we are doing and the different, uh, uh, contest of the activities that we develop as well. Uh, I would like also to say hi to the people from Magamba network. Which are also part of the creative south and, uh, we have been developing projects together regarding mobility amongst the, amongst the, the region, especially with the six particular countries, Mozambique, Zambia, Zimbabwe, Kenya, Botswana, and, uh, we are looking forward to continue with this activity.

And, uh, sharing more and exchanging more about our culture, about arts and making ourselves visible to the world, to the world and to the region, uh, regarding this opportunity within contact with SIPATSI, especially with Emerson, which has been the, the focal point. Uh, it was interesting for me to come and discuss about these issues, which I believe, uh, a very crucial for artistic and cultural practitioners and cultural organizations. I come from a background of, um, being an artist as well as, uh, working on the tourism business. And one thing I realized was that, um, for many of us, we don't consider ourselves as part of the civil society. And, uh, being, being said that, uh, the artists are usually put in a specific box as a artist rather than a, a civil society, uh, member or an organization that can discuss, uh, social issues in society in general, on the same level that we have different groups, uh, not for profits and people that push different agendas regarding citizenship and regarding, uh, human rights and things like that. So, my perspective is one that, uh, uh, would push the, the idea of, uh, artists no longer thinking as artists, but thinking as civic society members. And I'm saying that because, uh, I guess the idea of collecting funds and raising for funds, it's very much intertwined with the idea of being a civil society. We're now looking at funds from the European union, from international donors and international agencies that have a special lingo. Regarding the way you submit your projects regarding the language that you use also to, uh, to, to have some accountability regarding the projects as well.

And in that regard, arts play a major role, uh, because our artistic products, uh, cross cutting and we, we touch on different areas from, health from climate to you name it. All of the things that regards the idea of being a human being are also present in culture. So, the idea

of funding and raising funds are based from my perspective from that. And I was listening to solves presentation and it was making a list of different institutions that offer funds that can deliver funds to cultural organizations. I think that all institutions, uh, give funds, regardless of being specifically for arts or not, it's just a matter of, uh, uh, adjusting your project to what you need to, to what are the needs of the donor as well, and being able to. To, to present a project that will, uh, meet those criterias. Uh, I, I speak for instance about tourism. The first time we started doing the project that I'd run in Mafalala was a project for tourism, specifically for tourism. And, um, I always had this idea of working with cultural heritage and, uh, focusing on Mafalala as a, as an area that has, uh, immense history of Mozambique and has, uh, most of the pioneers of the Mozambican art scene in the past a hundred years from literature to music, to dancing as well as photography and filmmaking.

So, how could we actually engage with that fund and produce something regarding culture? That was the main question for us at the time. And the idea was precisely to adjust the idea that we, the, the project that we had so that we could meet the criteria and 15 years, uh, fast forward for, to now. We still on the ground and we're still standing based on, on that approach, and that's what, what is keeping us going. The same with issues regarding, uh, climate change environment, which is something that is very popular nowadays and, uh, represent the mainstream funding for, for civil society and things like that. So, we've been focusing on, on, on those issues. Uh, very recently COVID has been also trendy and people are, uh, building campaigns and producing so ma so much material about that. So, I think it's important that we think outside the box and we look at the different, uh, opportunities that are out there regardless of, uh, the topic that it's, uh, that it's, uh, about it. If we see if there is, uh, money on health, Artists can present projects regarding health. If there is, uh, money on human rights, artists can produce projects regarding human rights. I believe that it's, uh, in that process, it's important that we start focusing on public relation. On developing a fundraising campaign that focus on the different, uh, personalities and institutions that have money and are willing to, to, to, to donate that money for whoever institution is willing to apply for that money.

And, uh, it's funny enough because, uh, just today and the day before we've been, uh, we, we just received, uh, a ROM, which is a result orientated monitoring for project that we are running from the European union. And that is precisely again what we, what we were discussing discussing earlier on with the, with Sol, so the idea of, uh, controlling and monitoring and understanding how the projects that we are implementing are going.

And, uh, I think. Two things are crucial in that regard. One is precisely administration, but the second one, I believe it's also communication and visibility, how able we are to communicate with our donors to communicate. In advance, uh, different shifts that we make in the project based on the context that the project is, uh, taking place as well as on the reality and the conditions that we face, uh, at the moment that we are implementing our activities.

So, these two elements, I think, are very much crucial to, to guarantee the success of the activities that we, that we are developing. And, uh, I think it's quite particular at this point, uh, in time when we are talking about this communication, because, uh, Even for, for the, for the different grantees of the sound connects, probably you made your proposals a year back and you made budgets and you made the estimations of what the activities will cost based on Euro, uh, at the currency of the European union. But today we never expected that the Euro will drop. You know, and the exchange rate of the Euro is very low at the moment in Mozambique and we've, we are facing precisely the same, the same situation, and we are going through a serious problem regarding that. So how do you face in a financial, in a financial perspective, how do you face this kind of issues? One of the solutions that we have created as an organization is that we always, uh, make our budgets. Using a very low exchange rate. So, we already expect this, uh, currency fluctuation, and that allows us to continue with the project. And most of the time, the, the main impact of this, uh, currency fluctuation is precisely the salaries of the staff in the, in the project.

So, if we make, uh, a lower. Exchange rate, uh, a standard exchange rate for all of the project allows us to, to be more comfortable and be more able to maneuver the different realities that we can face as we go. And. And, uh, and the, and the, and the develop our activities. The second thing regarding, uh, administration, as well as all the other issues regarding, uh, management of a project, I believe is creating standard operating procedures. Uh, you need to have standard operating procedures for the way you, uh, manage your finance. For the way you communicate your institution for the way you implement your, your, your, your, your project. And, and that goes along with the code of conduct of your own institution. So, you need to have, uh, basically start basic stuff that, uh, donors usually ask. It's three different quotations from the suppliers and things like that. You should have that. Your own way of, uh, operating rather than expecting the, the, the donors to, to define the, the way you should, uh, operate. And that goes again with the idea of us as artistic organizations, start to think on a professional level, start to think on the same language. That any other firm, uh, would, would think and bring to our, to our core, the idea of being professionals and, and, uh, develop their actions and the activities that we have on the same, um, on the, on the same, uh, level, um, I believe as well. Uh, that nowadays regarding how we deal with funds and how we manage to collect funds from different institutions, we have different avenues that we can take as a, as a, as institutions specially, uh, being artistic institutions from fundraising, from the projects that we run from crowdfunding on the internet, as well as, uh, from sponsorship.

That we have, uh, and that comes, uh, a different issue, especially for, uh, countries like Mozambique and develop developing countries in general. That is the legal framework that is very poor and that don't allow much of, um, intervention in that regard. So, I believe we, we also need to develop some sort of, uh, Of, uh, savvy and sleekness to, to do, to juke the system and understand how we can benefit from different issues, whether it's is based on social responsibility or the idea of, um, um, of charity or any other things regarding that.

So, the different tools that we can have should apply to all of the activities that we intend to, to present. I think, uh, in a nutshell that's, that was the, the idea that I would like to, to

share in regard to what we do as an institution and the experience that we have to share. I'm open also for, for comments as well as for questions. And yeah, that's pretty much it.

**01:19:00 - Moderator**

Um, I'm opening the floor now for any questions for Mr. Ivan Laranjeira... If should you have any questions or comments, please raise your hand. Going once going twice.

Okay. Ivan looks like everyone thought that you had a very straightforward presentation. Um, okay. Then if there aren't any more questions or any more comments I'd like to be done, um, I'll just like to thank everyone for your time for being here today. Oh, there we go. xxxx We have a question. Okay.

**01:19:48 David**

Uh, thank you. Mine is not a question, but, uh, it's more of, uh, a contribution. Um, hi, Sipatsi and team, thank you so much for the presentation. Maybe, uh, there just maybe a few that things that I want to add in terms of the presentation you just made by, by Ivan. So, I think the other things that have been mentioned are quite crucial, uh, to, in to ensure that, uh, the projects that are being implemented in different, uh, in different countries or in different regions or in different, um, stations, um, do well. But the other thing was it, uh, for the first time I was in Mozambique, and I managed to visit, um, Mafalala, Mafalala Museum and I kind of. Um, the, the outlook in the infrastructure that has been set up, uh, by Ivan in the team. And also, I managed to visit, uh, uh, SIPATSI where they are located together with, um, together with, uh Promarte. So, my, my contribution is that the relevance of these institutions where they've established them, like, uh, there's a lot of historical relevance into some of the things that they're doing administratively. So, if you have one, uh, institution, say for example, you're funding institution or a financier or a funding agent that happen to visit. Such kind of institutions. It's so easy for them to be easily. Um, I mean, it's, it's so easy for them to be, um, to be convinced even, um, Zambia, Seka Zambia as well. It's so easy to, to convince those that are willing to partner and, um, looking for, for initiatives that they can support. Uh, it could be something that relates to, uh, youth empowerment, women empowerment. New media technology, both you happen to see the infrastructure, which is already there and the kind of commitment before you even go on to ask for, for documentation that support like the, uh, standard operating procedures, your, your manuals, e. Manuals, all these, uh, uh, these, um, paperwork and, and resources that are needed to support institutions already. Uh, like what they have in, in place. It's something that is more encouraging. And I think the region as well was, uh, in considering that there is less interaction in terms of visiting one another, maybe suppose of distance. And also maybe, because we don't know. Each other, I, I have, I, I have the privilege to then see that this is one of the things that is so crucial to, um, enhancing whatever will be doing, and even the knowledge exchanges and the exchanges, uh, online, and even maybe sharing with a picture itself news articles. These are some of the things that also enhances how we, we, we, we will grow, uh, the culture and creative industry. So, in growth, these are some of the things that I, that's why I need to, to, to, to add on to the two presentations that have been, that have been made. And also, when I visited Mozambique, I saw, um, the first presenter. I,



I, I saw some of the things that they used on their set was they were in, in an island where they were shooting. So, it's easy to contextualize. It's easy to convince others to say, this is the space. Cause most of the things that we are seeing in the industries, that most of the, um, projects, uh, programs, they tend to be on one man show, uh, which then tend to, um, toshortchange those, that of the potential to do more, uh, in terms of, uh, growing, whatever they'll be working on. So maybe it's just a, a contribution. I hope it's; it is something that, um, that the participants on this forum will be able to actually, uh, maybe gain. Thank you.

**01:23:51 Moderator**

Thank you, Dav-.

**01:23:52 Emerson**

Sorry. Sorry. Milvia. Good afternoon, Mr. Simbaraché.

**01:23:58**

Hi, hi Emerson are you?

**01:23:59 Emerson**

I'm fine. Thanks. Thanks for your contribution.

**01:24:03 David**

You're welcome. You're welcome, sir.

**01:24:09 Moderator**

Okay. Thank you so much. Um, Okay. If we don't have any more questions, I'll just do a quick run through of tomorrow's agenda. So tomorrow it will be slightly shorter. I'll do a resume, uh, uh, a resume, sorry, a summary, excuse me, of today's session. And then I'll present our two lectures, which is Rufus Macuvule, I'm sorry and Rui Mondlane. So those will be the two speakers for tomorrow. Uh, once again, I sent now, uh, into the chats, the SIPATSI party email, should you have any more queries or specific questions to today's lecturers. You may send them through, and we'll email them. And then they'll email back a reply to you.

Thank you so much for your time. Once again. Thank you even for your time again and see you all tomorrow.