



Sipatsi Networking Workshop

PHASE 2 TRANSCRIPTION

30 JUNE 2022



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1. INTRODUCTION

Moderator: Welcome to the third day of the Networking Workshop of the second phase, organized by Sipatsi Consulting and Project Management. Today we will have two new guest speakers, Pablo Ribeiro and after the break, Marieta Manjate. I am going to do a quick review of what happened in the last two days.

We had some of our regional partners who made their presentation. We had Queba from Botswana, Morija Museum Archives from Lesotho, Music Crossroads from Malawi, University of Malawi, Circus Zambia from Zambia and Music Crossroads from Zimbabwe, and Kuvula from Mozambique.

I will give the floor to Zimbabwe's Network Magamba and Zimbabwe's Kay Media Africa. Are your representatives here with us today? Please raise your hand so I can give you the floor.

Kay Media Africa – Keith: Yes, I am here.

Moderator: Hello, Keith. So, please, can you give us an address, some information about your project and about your company please?

Kay Media Africa – Keith: All right. Thank you very much. My name is Keith. I am from Kay Media Africa. We are a multimedia production company based in Harare, Zimbabwe. We are working on an animation musical animation series called Ephemeral Tales, which will consist of four episodes, and it is utilizing cross sector disciplines of music and digital art, such as animation and illustration to tell unique Zimbabwean stories. That is what our project is about. I am really excited to be part of this workshop and we really enjoyed yesterday's session. We could not join the one on the 28th, but yesterday's session was really, really insightful. Thank you very much.

Moderator: Thank you for making your address. Any information you may have missed in the two days will be added to the workbook, so you can track it, as it will be published all on the website. Continuing, I would like to ask, is there anyone here from the Magamba Network in Zimbabwe who can make your presentation, your company and your projects? Someone from Tumanilethu for the same?

Therefore, I am just going to do a quick review of what we talked about yesterday. So yesterday, our two speakers, Rufus Maculuve and Rui Mondlane spoke both mainly about risks. Rufus has given us an extensive list of the different types of risks that can be found when preparing your projects. Internal risks such as fraud and theft, operational risks, when the equipment has any problems, strikes, and cyclones.

Making a quick review of Rui Mondlane's lecture. He spoke mainly about administrative and financial risks and procedures, as well as project supporting documents. He said that it is important to communicate in advance to donors all the problems you may encounter to meet your requirements in terms of support documentation, usually included in the financial manual that is always provided. Make sure that if there is any discrepancy, you must communicate with donors beforehand, before starting any of the project stages. Also, remember to include a financial expert, or an administrative expert, just to handle that part of the job. It is important that all creatives and all administrative teams always work together, as was explained on Tuesday as well. The financial expert is there to help you in preparing everything that is budget, contracts and financial reporting from the start up to the end. It is essential. So today, we have our first speaker, Pablo Ribeiro.

2. SPEAKERS

2.1. Pablo Ribeiro

Moderator: He is an Art and Culture Consultant in Mozambique. He is the Manager of cultural

projects and organizations (ideation, planning, coordination, administration, and evaluation). He is a project manager for FFLC. Producer of residencies and artistic projects. Cultural communication manager. Consultant for the Collective of Cultural Centres in Maputo. Founder and administrator of Estúdio Criativo Zoto. He was - Executive Director at FFLC - The Foundation for Fernando Leite Couto. He is a founder, curator, and manager at Machamba Criativa - the Creative Machamba. Machamba is another word for farm and agriculture, but it is mainly a Mozambican term. Founder and executive project manager at Estúdio Criativo Anima and the communication and public relations manager at the Centro Cultural Franco-Moçambicano – French-Mozambican Cultural Centre in Mozambique. So, without further ado, Pablo Ribeiro.

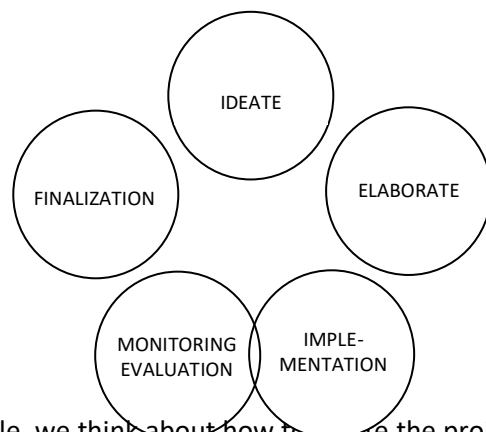
Pablo Ribeiro: It is always good to know whom we are talking. Therefore, it is great to be able to share some of our experiences with colleagues in different countries of Africa, Zimbabwe, Lesotho, Botswana and so on. We are all here because we are all launching projects. Some of us are facing some challenges that have been overcome with practical solutions, or need some guidance to overcome.

My name is Pablo and I am here to share some experience on how to deal with three specific subjects that you have posed as issues that need to be addressed in this workshop. Therefore, we have prepared a brief presentation for you to see.

Who fails to plan is planning to fail – Sir Winston Churchill

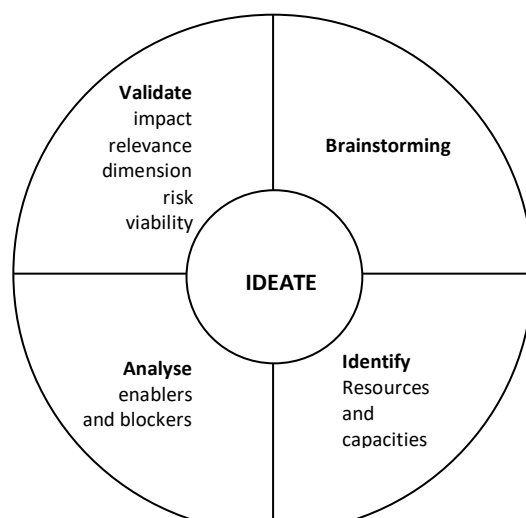
It is a small statement from Churchill, “who fails to plan is planning to fail.” Therefore, it is really in the roots of the project where everything starts, and most of us forget this when we start to build the project. Do it, if we you are looking for a fund. Do it, because the fund has been open. Do it, because the fund is now available. Then, we all start running with the elaboration of the project, putting together all the necessary information and doing the timeline to achieve the project at first, which is, I think, one of the most important elements of the project.

Project cycle



So, in the project cycle, we think about how to create the project. Then, we will see in the next slide, some ideas about this. Then we will elaborate the project and when we are managing and evaluating the project, we will not have to face certain problems that we can anticipate.

Ideate



We already start identifying potential obstacles that we would face. This starts with the first brainstorming, which is all the crazy ideas we would like to do. Things that we found really relevant in our field of work and necessary for specific beneficiaries, if they are artists, or other kind of beneficiaries. These crazy ideas, of course, have results or outcomes and activities to achieve them.

To start anticipating these challenges, it is important to see within the idea we will work with, what resources and entities we have. So what will be needed? We start with our own resources. I advise that we always choose an idea within our area of expertise, either an institution or a collective of creative and administrative people, who seek to develop the project. See first, what is our own experience and knowledge. In what do we have mastery? Because those will be the best solutions for the activities.

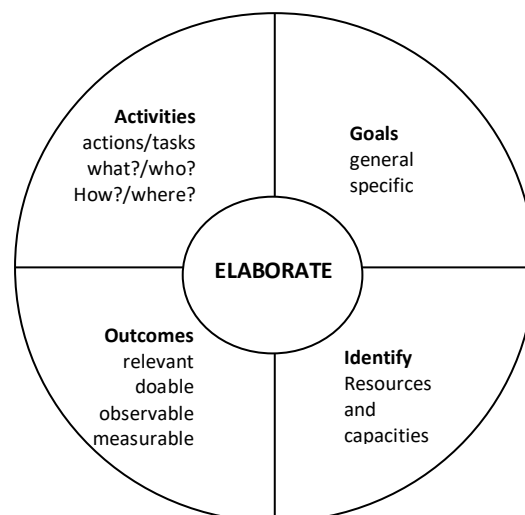
Then you have to identify the resources and capabilities that do not exist, but will be needed for the project. What are the tasks that are not known, that there is no experience? Then, it begins to search the addresses of contacts in our network, or networks that need to be searched, what can be the resources to fill these capabilities.

Once you have identified these resources and capabilities, you can look at what facilitators and blockers will be. We will look at that later. With all these tools, then, one can validate the idea within the impact that will have on the overall goal that one wants to achieve, the relevance of this idea to the beneficiaries with whom one is working.

When it comes to dimension it means, some of us want to work on projects that could be bigger than we could manage. Therefore, it is important that the number of activities and the results we are seeking to achieve be within the dimensions that we can manage.

Therefore, that project will be drawn up. The timeline that we draw up will be able to address the risks and feasibility.

Elaborate



We started working on the project. What I bring you is quite elementary, considering that if you are here is because you have already done many projects, budgets, proposals and timelines, but there

will be some obstacle for you to overcome.

Thus, in the preparation of the project, of course, the general and specific objectives should be something that is believed to be able to achieve and is a contribution to the area in which your project will be developed, being music, crafts, cinema or any other art.

These objectives should be addressed to a certain audience that will benefit from the activities in which we participate, with the collaboration of others. Then the results must be measurable and appropriate to the capabilities of the team and existing resources, or one will have to procure and contract. Therefore, they have to be relevant, doable, and enable the evaluation of the results of the activities being developed.

Activities are what will be done in the daily life of work, during the life cycle of the project. There will be tasks for the project manager, or for the team. It is necessary to define who will do, what are the specific tasks, how they will perform them and where.

Therefore, we can take, for example, the development of a training. If we are developing a training for others, then we have to know who will do the training. If this person is not part of your team, then you will have to identify this person and see what will be the time management of this person, in order to develop the content and methodology of this training. In addition, how it will happen, in terms of space, time and technical conditions, in order that the trainer can develop the training, with the best possible conditions and where. Of course, the training will require either physical presence, or digital.

Facilitators and Blockers

Identify and analyse resources and capacities

- Time
- Space
- Human Resources
- Material Resources
- Financial Resources

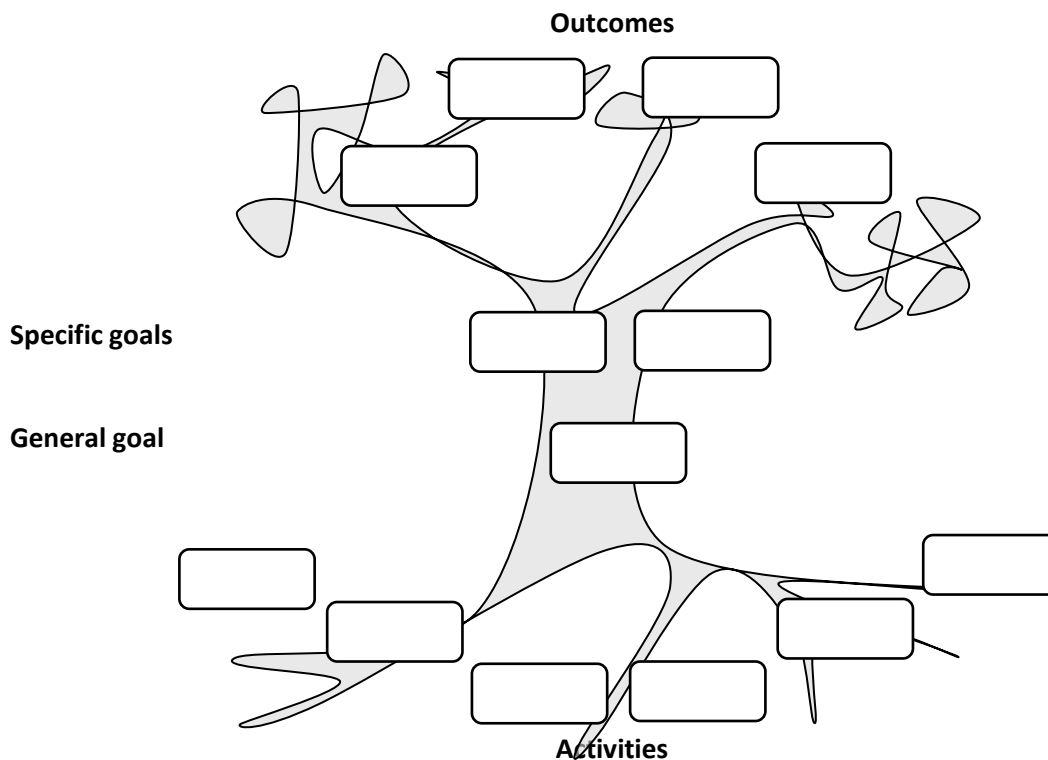
These are some exercises I do when I am developing a project. Facilitators and blockers are something that is in the five specific areas, which is the time needed to prepare, develop, implement and report, the different physical or digital spaces that will be used, in order to develop the activities and all the resources, be they human, technical and financial.

FACILITATORS	BLOCKERS
•	•
•	•
•	•
•	•
•	•

A quick table of these facilitators and blockers. Do not hesitate; put anything that comes to your mind. The amount of elements and their analysis is very important to make sure that the facilitator can become an opportunity. Once the project is being developed, you can specify how you will use a facilitator as an opportunity.

The blocker is not something you simply have to kick out of the project. It is something that you will need to find solutions, whether it is material resources, or specific equipment that does not exist within the institution or organization. It is something you need to get from partners, or maybe even import. Therefore, I am going to give you some examples of bugs that were not seen at the time of preparation, but they are changing our budget structure and now we are facing the situation and we need to find solutions, either with the donor contract, or with the activities, we are developing.

Tree of Solutions



This is something that is normally done by big NGOs and big companies that do projects.

The short presentation that I am sharing here is just some exercises that we use with the team that will ideate the project and then develop the elaboration of the project. It is just a more ludic way, to put us in front of certain situations that need to be addressed.

Starting with the goal. Once a particular problem has been identified, it is important to see what local resources and capacities are in our power to be able to guarantee the project. It may also be

The goal

- Identify the central problem and its extent
- Identify local resources and capacities
- Assess the needs of beneficiaries
- Identify and analyse the stakeholders
- Describe the current situation
- Identify risks and constraints
- Prioritise and validate the first hypotheses for the actions envisaged

found that there are non-existent resources and capabilities that need to be found. Therefore, if they can be identified before implementing the project, it will be the best way to avoid difficulties within the project implementation phase. There can always be some time, a few months to prepare the project once you receive the fund.

Assessing the needs of your beneficiaries depends on the type of activities that will be done. So let me give you an example: We are now developing a project of European funds that consists of producing music albums for 10 artists. We need to identify ourselves with the artists, what would be the needs that they would have, first, work with mentors in the ideas of the composition of the music, and then produce the album within the studies prepared for this and what time it might take.

Therefore, we have to identify and analyse, the collaborative structure that we are going to work with. In this case, we were talking about recording studios. In another project, it could be "other stakeholders".

It may also be important to see what kind of calendars they have within a year and how to fit their agenda within the project timeline, in order to make sure that when you get to the stage of working with them, we are not surprised if they are not available, because it was not careful with the necessary anticipation. Then, of course, this will go into your context to describe the situation you are in.

We have already taken care of facilitators and blockers, which are the risks you can see. Yesterday Rufus also talked about this. So let us not go into it.

Then, one can prioritize, what will be the hypothesis that we will develop within the project. At the end, after this process, the technical proposal will be made, as shown in the slide.

Technical proposal

General goal	Specific goals	Public	Results	Activities	Products	Duration	Resources
			R1	A1 A1.1 A1.2			
				A1.2 A1.2.1 A1.2.2			
			R2	A2 A2.1 A2.2			
.....							
					

From left to right, it has the general goal. Specific goals coming afterwards. The targets to whom you will address these objectives and then the results, or the outcomes that you want to achieve and the activities that you will develop to achieve the outcomes. Then, the specific projects, as I was saying, like, a music album, an episode, a podcast episode, or a training activity, or other. The time that you will meet for it and the resources. If you have the time to study each of these phases, while you are elaborating the project, you will normally, be able to identify obstacles that you will address with the implementation and avoid any surprises with that implementation. Of course, this needs time. The bigger project is and the most challenge it is.

If the project is outside your area of expertise, there will be a greater risk of obstacles being encountered when implementing the project, because it will not be easy to anticipate while drafting the project.

The lack of organization

It is one of the subjects that you have put on: lack of organization. I have chosen these subjects, because I think they have a relation between one to another. Therefore, the lack of organization starts with your team structure. How that team is put together the planning of the project.

That is a team and the resources that you need to ensure that your project has before you start.

<p>Project Planning</p> <p>Activity planning / Confirm</p> <ul style="list-style-type: none">• Teams• Partners• Spaces and infrastructure• Materials and equipment• Logistics• Stakeholders, participants, collaborators
<p>Project Planning</p> <p><u>A Team</u></p> <ul style="list-style-type: none">• Project Manager• Financial and Administration Manager• Activities Coordinator• Logistics Manager• Technical Team• Consultants: Trainers, curators, producers...

Therefore, when you start the project you will do actually this checklist. Then, we can start the project.

This your team, if you are able to have it. Rui was also talking about this yesterday.

So it is the project manager, which will be responsible to make the follow up on the timeline, activities and also the budget, even if he has a financial manager, and will coordinate the whole team, keeping everyone motivated and anticipating as best as you can eventual problems.

Normally, what I do is to work on a weekly base planning. Therefore, every Monday, I join the whole team and I know from the week before the results that we have achieved and activities that were ongoing. So I verify with our timeline of our projects, what are the goals, the deadlines that we have and the goals that we have in that week and I certify with the team that everyone is aligned with them.

At that time, everyone has the space and liberty to be able of develop its activities within what they think that are his capacities. I know if we have any kind of delay. We can anticipate the delay and maybe even inform our donors or partners that they may come.

Timeline

The schedule allows us to plan when our activities will take place and for how long. This helps us to think about when it would be appropriate to carry out the activities.

The schedule helps us to examine the sequence of activities as some of them depend on others being done first.

Choosing the most suitable time will depend on factor such as:

Financing phasing

Availability of human resources: stakeholders, consultants, participants...

Availability of materials and equipment

Duration required per each activity

Interrelationship and progress between activities

Administrative procedures

Most of us makes a timeline in the beginning of the projects, as a document that we need to deliver, in order to get the funds. But a lots of us, once we are implementing the project, just forget that timeline, so immersed with the activities that are ongoing, that we do not go back to the timeline and see what were the deadlines and what the duration that we had to the activities.

Therefore, it is important that we continually use the timeline, so that we can control the development of our activities, to inform our colleagues that we have a short deadline.

If you are developing, like a training, or a communication project, and you know that an activity should start in a week from now, it is important that you communicate this to your team, in order to them start preparing. Of course, your team has always-ongoing activities and, maybe they cannot realize that they have to start working on a certain phase of their activities.

To fulfil your timeline, it is important, the funding phase of your donor. Usually there is a first pre-financing, to start the first activities. Therefore, it can be understood that certain activities, or the duration of those activities, can only be developed with the value of that payment to be received.

See the availability of resources, if they are consultants. If you are working with a trainer who will do a workshop within your project and you know that you will only be able to do it within three months of the start of the project, we will know that you can only plan that activity three months from the start. Therefore, it is important to make sure, when resources will be available.

Sometimes, the resources can be an equipment. I can do now a quick example. We are implementing a project in the Mozambican Island. It is a project with an outcome of eight podcast episodes about cultural preservation of fishermen communities. We needed certain equipment to start recording everything. We thought that this equipment will be available in Mozambique, but we did not find here that specific equipment. Therefore, to recording those episodes we do not have equipment.

We had to buy and import equipment from the United States. We had an advantage; our donor is the United States Embassy. Therefore, that did not facilitated the acquisition of the equipment, but we had to change our entire timeline. Because, we will only be able to start this phase within two months from now and organize other activities to not have two months completely stopped. This was agreed with the donor, and it was agreed with the people that we were working with.

Therefore, when we made the timeline at that time, we did not check the technical resources correctly. Now we have to do changes, not only on our budgets, but also in our timeline. We have found solutions; we can go on.

TIMELINE

Activities	Responsible	Deadline	1 st Year							2 nd Year						
			J	F	M	...	O	N	D	J	F	M	...	O	N	D
A1																
A1.1																
A1.2																
A2																
A2.1																
.....																

Therefore, it is necessary to fill this timeline when starting a project. The project manager will use this tool as a monitoring tool. You can look at it every week or at least every month, and control that what you were doing in that week, or that month is aligned on what you anticipated to do. It is important to align these things.

What are the activities, in real time that you are doing and what was expected to do according to the first timeline that you delivered to your donor and is part of your contract. Then, you have to justify to your donor a change of the timeline that can have maybe an impact on a change of your contract, which is not only always possible, because a contract is based on a certain deadline to deliver a project. It is in your best interest that you will overcome that deadline. These are some tools that you can work with.

ACTIVITY PLANNING

A plan is a support for analysing and presenting the activities of a project that helps us to know:

Who will do what?

When will it happen?

What resources, other than people, will be needed?

Who is responsible for carrying out the activity?

Which are the conditions that guarantee the execution of activities?

Let us say the project is ongoing. You are starting a phase. You are starting a set of specific activities within a result that you want to achieve. Therefore, once you are starting that activity, it is important to see what the specific activities are. Therefore, I am taking this example again, the training, or an artistic residency or, a production of a film. You will have to see who will do what, within your internal team and the collaboration team that you will have. The people you will contract to work with you.

When is this going to happen? Whether it is the week you are working, or its next week. So what resources are needed? When the activities begin, everything must be guaranteed, not if we will get the training as we are doing now. There has to be the necessary equipment for the project, you cannot start filming something without having the necessary sound equipment. Therefore, it is important to actually make that checklist at the beginning of your planning and be able to guarantee it.

ACTIVITY PLANNING

Result						
Activity	Dates/Duration	Who/Team	Where	Materials	Cost	Status
A1						
A1.1						
A1.2						
.....						

You have some tools that you can work with. This is something that I use for each activity. Here we have three activities, but you can do this just for one activity. Going from left to right, the specific activity that I have to do, what is the duration or the deadline that I need to finish this activity or the duration, in which I have to develop activity? Which is the team? Thus, which will be the specific team for the artists to work with that activity, or can be the producer who needs to organize the space and equipment for the activity to work. I need to put all of those people in that space and be sure that they are informed of the work that they have to do and start to organize their part of their work. So, next, where will this activity take place if it is within institution? It can also be in the institution of a partner, or maybe in a public space. If it is a public space, you have to certify that you

have the necessary authorization of the municipality. Then all this will begin to emerge as documents, equipment necessary to ensure that the activity happens.

So, the materials and equipment. Can be technical materials. They can be materials, if it is being developed, for example, an artistic residence, in terms of plastic arts. So maybe they need paints and paper and wood, but there can also be sound and light and all that equipment. You put the cost. In the budget I have limits in the cost. Sometimes, when we develop activities, to have a sound equipment, we need to rent it. We put in our budget 100 for this sound equipment, but after all we could only find it for 150. So I have to put my cost here. This will help me to monitor the budget and see what direct effect it will have on the budget for my monthly report. Whether it will be a positive effect or a negative effect. What is the state of the activity? Is it being prepared, is it ongoing, or is it done?

This can be the week planning activity. It can be the month planning activity. This can be done on paper or on the computer. However, it is important that this tool is aligned with the entire team. This means that it is not just a tool for the project manager. It is a tool for the whole team to work with, because the planning tool is mainly the project timeline.

PROJECT MANAGEMENT PLATFORM

Examples of management systems:

trello.com
asana.com
airtable.com
monday.com

The Google solution:

Calendar/planning, coordination
Email/Correspondence, coordination
Drive/Store, organization
Forms/Forms, questionnaires
Docs/Word
Sheets/Excel
Keeps/Notes, lists

There are some project management platforms; it has been difficult to manage multiple projects without using these platforms. I will say that this is not a solution for me, but if you can have a team that has the necessary discipline, you can use one of these. I do not know if you know: Trello, ASANA, Airtable and Monday. They are project management applications of the digital platform, in which we can place tasks, if they have yet to prepare, or in progress, or done. Within the task, you can allocate to a specific person and attach a document to that task. Then, you can control the timeline with this platform. However, for this to work there has to be certainty that teammates have the necessary discipline and are committed to using the platform. Many of the projects I have been working on have not been able to do so, because not everyone is familiar with such platforms, it is not even a matter of commitment.

I will only advise its use to the project manager, for his own use, if the rest of the team has not worked with it before. You can start putting this into practice and see how it can help you, as a project manager in controlling the level of project development. You may want to share with the team, but this will allow you to have better control over what you are doing, especially if you have

more projects. I am currently managing four projects. To remember what will happen in each project, I need to have a workspace that has all the tasks organized. If we had some time, I could show you one of my Trellos or Asanas; and how they are organized, but we can keep that maybe for another session.

Therefore, what I usually advice is to have the Google ecosystem. Most of us have a Gmail. If we have a Gmail, we have access to Google's solution. I find that practical. I run an institutional team of 12 people and I have to make sure everyone is informed before anything happens and everyone can control what they are doing. We have spaces to bring together our team, our documents and we have tools we can work with online. So if you are familiar with Google, take the tools, the calendar, for example. Not all of us, of course, have a smartphone, but if we have a smartphone and a computer, they will have a calendar on it. This calendar can be from Google or it can be from the application of your phone, or computer. Therefore, you can synchronize the calendar within a Google account and then synchronize your entire team in the calendar with that Google account.

What I do is, if I want to put together a task or an event, I am going to put that in my calendar and it will automatically show in their calendar so that I am sure that everyone is informed. It is not enough. Then on the week player planning with the team, I will then make sure that what I put in the calendar has been taken into consideration by the team.

The email, I will not take any time with it. It is just a way to send information. Then, you have tools like the forms. For instance, I am managing a festival, with eight different institutions. It is many people to work with and we had to find a way to organize the festival and then, collect all the content for those programs. Its specific activities, shows that we are organized, and we need to put all the information into, so what we use is the forms. We configured the Google forms within the needs that we had of the specific content we need to collect. Then we shared this form with all institutions that share with all the artists that they are working with. Everyone has to fill that form in which you can also upload, and attach like an image, so that we had in one specific place. Everything, already organized. Then, of course, docs and sheets are your online Word and Excel so that you can ask your collaborative team to work with it.

June 2022

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

I will not take much time with this. I know that many cultural institutions use only one calendar. They put together in that calendar the events they have to do. "Today, we have an event." Therefore, you put in that day all the necessary equipment and the team and you share that. You do that at the beginning of the month. You give this calendar to the whole team and make sure everyone is informed and follows the calendar.

However, I can say that this is not enough and I have concluded that it is necessary to develop within the calendar the implementation plan for the activity. So specifically, follow up every week with your team.

This is a lot of information, but its basic information. If you have any questions about what I have presented so far, or if you feel that you have more technical and specific things than those that have been addressed, do not hesitate to ask questions. There will be questions and answers after this presentation, I am aware of that. Some of the things I am saying are basic. Others are already some tools that can be used.

Internal Control System Deficiencies

Let us now look at the difficulties in controlling funding. For example, it may be because a budget is not aligned with the activities that are being done. Alternatively, there is no team needed to set up that control. Let us say that it is a small institution and that the project manager is, also, the financial and administrative manager of that project. This is, of course, a great challenge. If there is no choice and resources to be different, deficiencies in the control system are normal. So let us see what we can do. I am talking, specifically, about deficiencies that can exist in financial control.

FINANCIAL MANAGEMENT
Opening a specific account for the project
Receive finance in foreign currency
Disbursement requests
Phased payments of pre-financing
Payment options
Transfer, check, MPesa, cash
Bank transactions
Transfer fees / Exchange fees
Authorization documents
Means of justifying payments
Invoice and receipt VAT 17%
ISPC DV 3%
Declaration of receipt 20% or 10%

Firstly, I do not receive funding in our institution's bank accounts. I open a specific account for that funding. I know that at the end of the month, if I have to pay a salary or a resource that is part of the activities of our institution and is lacking in funds, I will not use a project fund for that. Therefore, when I reconcile my funding at the end of the month, I am sure there will not be any difficulty for the project's bank account statements to be aligned with the budget management I do.

We are receiving funding in Euros and we are managing meticaïs or currencies from other countries. Well, this can lead to some shortcomings, which can be the exchange rate, which can be fluctuating. It is not always the same. There may also be a difficulty in terms of the payment currency.

Some of us when we receive funding in euros, as here in Mozambique, the euros do not remain as such at 100%. Part of the funding is converted into Meticaïs automatically, as a rule of our Central Bank. It is the law. Once it has been converted to meticaïs there will be no exchange difference at the date of this conversion.

The phases of payment of your financing will determine what you can afford, what activities will develop throughout the pre-financing.

It is important in all financial management to check with your team and collaboration network, what kind of payment options will there be? I mean, if we are encountering difficulties with some collaboration team in other provinces, where there is no bank account and you cannot make a bank transfer, and you cannot make a check because you cannot get to them, you can use Mpesa. It is a

payment option through the mobile phone company, which we have here in Mozambique. I believe you also have in your countries. Therefore, this is a way to make the payment to your beneficiary. We know that this will not be a way to justify these payments, but just the way the money gets there.

It is important that each of the payment options have certain rules that must be followed. How these expenses will be justified? With bank transfer, of course, there are transfer fees that need to be addressed. We usually put 0.04% in the initial budget to allow you to pay all these commissions so you do not get into trouble, because we do not anticipate this cost before.

Means to justify your payments. It is important that any payment must have a justification.

Sound Connects accepts to pay VAT. However, I am running a project with different European funds, which it does not accept. Therefore, I need this value to be made available to me, by my institution. I know that in the project report, I cannot consider this payment within the donor funds. That is, some difficulties need to be solved.

Then the receipts declaration. I do not know about you, but here, let us say that 80% of the people we work with are not in institutions. They do not have a company. They are artists, consultants and trainers. There are people who do not have a company to give you receipts. In order to pay them, you have to make a contract. Then, you pay a tax to our government. This tax here in Mozambique goes from 10% to 20%, depending on the person you are working with. If you are an artist in Mozambique, you can pay 10%, or 20% if you are a consultant. It is important to know that when developing the projects, the person who will be hired to do a certain task, will have to give you a receipt, or will have to make a declaration confirming the receipt of the payment made, subject to the tax deduction. This tax has to be considered at the beginning of the projects, because if it is not, it is an increase of 20% in that payment. It can become a challenge to manage the project when implementing the activities.

These specific routines are done every day. If there is a financial manager, which is the best solution, he will know that every month he needs to gather all the documents and confront all these supporting documents with the bank account statements, because he needs to make a reconciliation. You are getting the fund in a bank account and that bank account has balances every month. Once each transaction is made in that bank account, it changes the balance. So all those transactions need to be compared to the payments you made. So all these payments to people, all the materials purchased, need to have a receipt and then be organized in a specific file that will justify the reconciliation of your bank balance.

I advise that every day, every time you pay something and receive a receipt, you file it in the activity or results file. If I am paying, for example, to a particular supplier, I will put on my receipt a note with the information of the activity and budget line to which the invoice relates. The financial manager will consider this when organizing the accounting; he will know that it is a specific expense and that it will go to a specific budget line. After you have done your financial reports, we will know how to manage the budget.

Continuing with some tools that can be used to be able to make a link between your initial budget and the expenses that will be reported in your first financial report, of the ongoing project. Therefore, a first thing is the projection of costs for the next month, or next activity.

Budget limits for activity are always known. Who develops the activity should inform the financial manager that in the following month will need to organize a budget to implement the activity. An estimate of the expense sheet should be sent that informs him, in detail, what the precise fund to do the activity is and what has been done with the money received. Therefore, to justify the fund you received, there are documents registered on a map, with the exact expense made with the fund obtained.

Budget Line	Amount
	0,00
	0,00
Total	0,00

We go from left to right. You put the dates on which you paid something. Then, the reference of the invoice, or receipt, the description of what is being paid. So let us say you are paying for sound equipment. You pay an invoice, and you get a receipt. Then it is explained that it was to buy a sound equipment.

In the Receipts column, you put the fund that is received from the financial manager. In the payments column the payments that is being made. You can see what the balance will be at the end of the month.

The last column is a budget line. Therefore, each specific payment you make belongs to a specific budget line.

At the bottom of the map is the total of each budget line with the above expenditure summarised.

This helps with financial reporting. At the end of the month, when I'm doing my financial reports, I use these sheets to see what expenses I made, for each budget line, and put them in my financial reports.

We have reached the end of this brief presentation. I am aware that it may not have helped you solve specific situations you have now. So let us take the opportunity for two things. Or to clarify the things I've said, or if you have a question, or maybe a problem you're facing right now and we'll see if I can be of any help to you to overcome it.

Moderator: We are going to do our short 10-minute break while everyone can think of any questions or any problems that you want to maybe discuss with Mr. Pablo and then we will come back. I will see you all at, uh, 4:40.

BREAK

Questions & Answers

Moderator: Hello everyone. We are back. Welcome to our short break. Before we move on to Mrs. Marieta Manjate, we want to answer a question from Melody who asked for a little more details about how the declaration of receipts is made and how they are managed, because of the situation of the 10 or 20% for artists and consultants.

Pablo Ribeiro: Hey, Melody, thanks for the question. Forgive me if this was long; maybe they got bored after 45 minutes. However, let us get to the issue of the declaration.

If there is no receipt to justify a payment, then the institution, or project, will prepare this declaration, which will be, for example: "I, Pablo Ribeiro, confirm that I received the value X, for task Y, (or specify the task) within project Z." Then I will sign this document. Thus, this document remains a copy with the artist and the other copy will be with the project and will be the proof of this payment.

What percentage do we have to pay the government as a tax with that payment? Here in Mozambique, if you are paying an artist, it is only 10%. However, if you are paying a consultant who does not have an invoice or a receipt, it will be 20%. The importance of this matter is that it is necessary to anticipate this tax when making the budget. If it does not, then it will affect the management of the budget when implementing the project.

Just to finish. It is important to check if the donor agrees to pay VAT. Sound Connects accepts to pay

VAT and any type of tax you pay for services or suppliers, including this declaration. If you make a declaration to pay an artist, because he does not have a receipt and you have to pay that amount, 10%, then Sound Connect will accept that amount in the budget line. Therefore, of course, it will affect your budget. If it is a great value, then it can be a difficulty.

Moderator: Questions from Calisto or Catherine, Jenny, Kondwani, Steven, Antonio, anyone have any questions? We are moving on to our next speaker. Thank you so much, Pablo for your time with us today. I am going to invite onto the podium Mrs. Marieta Manjate.

1.1. Marieta Manjate

Moderator: Marieta Manjate has been Promarte's Production Director for 27 years and currently also serves as Executive Director. She specialized in film production and coordination of teams for film activities in specific communities and, in his professional career, produced more than 150 fiction films, documentaries and national and international series. Without further ado, I would like to invite Marieta Manjate to speak.

Sorry, I just want to say again that I will do a translation once again. Please be patient with the delays between Portuguese and English. Thank you.

Translation: Marieta Manjate

Good afternoon and thank you for the opportunity. I am Marieta Manjate. I am Production Director and I accumulate the Executive Director of Promarte. Promarte has been an audio-visual producer for over 27 years. In addition to doing the Production Direction, I have also coordinated more than 400 screenings of mobile cinema sessions in the most remote communities of Mozambique.

Thank you for this opportunity. I will share with you my trajectory. I have two points that I will stress: budgetary management, versus how to prepare a budget. I will also address the issue of the lack of receipts and supporting documents and their legality and eligibility before the Mozambican supervisory institutions and donors.

How to prepare a budget

In Mozambique, the cultural sector is the poorest, because it is a sector that is not supported financially by the State Budget, especially the cinema. It is very difficult to make cultural products here in Mozambique.

I am going to talk about what I dominate the most, about film production. In Cinema, we have three stages of production: pre-production, production and post-production. So the things we have to worry about to make a good production is to make a good budget.

Once you have the budget, you need to compare it with the script and make sure that all the detailed parts of the script are aligned with the budget. I am talking about the needs survey, such as, the technical team, the artistic team, the logistics, the props, and everything else that is referenced in the script, in the 3 phases that I talked about earlier.

To make a good budget it is necessary to make a good survey of the needs from the script.

I would like to mention that this work seems less important, within the structure of the production work, but it is the most important. It is fundamental that when all the needs of the production are raised, one must be careful, point by point, not to fail anything, because in the end, without this preparation, our work will not have the expected results. What I am trying to explain is that after the survey of these needs I will have defined my technical team. I will find out whom I need on the artistic team. In this case, I am talking about a fiction film that is more complex than a documentary and requires more work.

Then, after doing the needs survey, seeing who I will work with, where I will work, what will be the means I will have, then I can move on to the research phase. Research is often paid, but received

during preparation, after the approved budget. However, it sometimes precedes the preparation of the budget. The research is fundamental, because most of the films I made were outside Maputo, which is in the south of the country and this requires a different logistics than when we are in the capital. When doing a survey in the North, where I have to travel a distance of 3,000 km, it is a logistics quite different from when I do it in the South of the country, where the costs are lower, because I am within my work area.

During the research, I will see what there is about accommodation, food, transport, etc., and come back with these data to make the budget, in January, for example. Meanwhile, my production is scheduled to start in September, as the process goes through several approvals. Making this budget in January, I predict that in September I will have trouble presenting.

The first problem is the exchange rate variations. The second is because I was at 3,000 km from Maputo, in a low season. It is January, when people come back from vacation, there is not much tourism and in September when you shoot, it is high season, when hotels and food have prices to rise and my budget, from that moment on, will have problems.

Thus, the solution we have when making the budget, is to have an item of Unforeseen Costs/Contingencies that can contemplate these situations.

These are the difficulties when preparing a budget and in the management of the budget itself also.

Budget Management

When managing the budget, another thing that needs to be taken into account and done correctly is contracts with human resources. When preparing the budget, calculations are made based on the work done previously adapted to the current needs.

Here in Mozambique we have a serious problem. We do not have a single table for the payment of technicians and artists and the values are quite variable. Sometimes we use the table of Portuguese budgets, since most of the time the funds come from there and we are speakers of the Portuguese language. Although it is not a very realistic table, because the Portuguese budgets are different from the Mozambicans.

Therefore, agreements with the technical team and artistic team are sometimes very difficult because of budget constraints and lack of price stability in our market. We sometimes end up having problems, because an actor can say, "I signed a contract, that's the amount I'll get, but I think I should get a little more." This, sometimes, is also lack of professionalism of people, but it is also for lack of this table that I mentioned earlier. However, we need the actor and the actor needs us, so we can find a middle ground and solve the problem. However, this is an example of the serious problems we have in the budgetary management of a film production.

Sometimes an estimate is included in the budget, for example for transport, 50,000 to rent a truck, after the previous research. When the time comes to do the work and the carrier realize that it is for Cinema, the carrier also knowing that we have no alternative, increases the price and we have to pay, exceeding the budget. This is comparable to hotels, rental cars, food, etc. The solution is to try to make a pre-agreement, at the time of the research, in the preparation phase, to avoid that the budget is exceeded. It is necessary to negotiate and safeguard before starting the film, in order to have a better result and a smooth production.

Lack of legal receipts and invoices

Another problem is the lack of commercial receipts and invoices and the supervision that exists, by the government, and the financier. It is one of the problems of budget management, because often, as I mentioned earlier, we make films outside cities, where the trader has no legal documents.

When purchasing the products, the document they give me is often not legal. So how do we solve

this problem? I use an internal document, cash out, where I discriminate the product I bought and is signed by the seller, the person of the Production team, my Executive Producer, to serve as legal documentation before the inspection, as well as for the financier. Other times we have to ask for more. In addition to those signatures, we have to ask for the ID number and the phone number. This leads me to have a more or less legal document.

Another way we have to solve the problem is with the same internal document, when we turn to the city we submit the document to the Tax Department and pay a tax to legitimize the payment.

The first solution is not immediately accepted by the Tax Department, because they also impose limits to accept these internal documents. Therefore, we have to respect a certain volume of these expenses. Outside these limits, we have to pay the tax.

Thank you for your time. I hope I have helped in some way. If there are any questions, even after the workshop, I will be available to contribute.

Questions and Answers

Jenny: Hi. Yeah, thank you. That was super helpful. I think one of the things that I am curious about related to budgeting is when you have your own equipment that you're using for a production. How do you include that in the budget?

Translation: Marieta Manjate: Thanks, Jenny, for the question. What we do with our own equipment is budgeting the estimated value of the rental based on market prices. Normally, all companies have a price list. Therefore, I rely on these prices to put in the budget. Even though I have no equipment, or having the equipment in deficit and wanting to acquire at the time I will implement the project, I make my investment, buy the equipment, but the price list is always the same, even though I just bought the equipment, I put the price list and rent. I hope that answers your question.

Jenny: Super. Yes. Thank you.

Moderator: Anyone else has any questions, Catherine. Steven. Calisto? Okay. I am going pass to Mr. Emerson for his final considerations.

Emerson: Hello, good afternoon. I can see many partners missing. So, let me add one comment on Jenny's question about the line when you have your own equipment. It depends which are our donors. Some donors, some projects, or some policies say that you cannot use your equipment. I mean, maybe you can buy equipment, but you cannot include your equipment on the budget. However, if it is a service, maybe you can put it. Depends on the situation.

For my final consideration for today, I would like to thank everyone for your participation on the session of today. Therefore, we will continue to develop our project. For everyone who does not send the company's profile and other requirements Sipatsi have sent, please send it. So, thank you. We will continue. The next stage is it to develop the materials and create the website and the pages at social media.