



# FESTIVALS BEST PRACTICE TOOLKIT

AN AFRIFESTNET PUBLICATION

Part One –  
Setting Up





Omar Pene at N'Sangu Ndji-Ndji Festival – photo Valoni Sita

**PUBLISHED BY**  
**AFRIFESTNET**

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**ISBN:** 978-0-9869900-5-2

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# FOREWORD

I feel privileged writing this forward on behalf of my colleagues on this Festival Toolkit which serves as reference material for all festivals. It must be noted that festivals are an integral part of the cultural and creative economy of any society and it therefore becomes important that academic material such as this toolkit becomes imperative study for emerging and established festivals on the continent.

The toolkit will be a major reference point and there is therefore a need to discuss the origin of this publication from AFRIFESTNET as it was in 2010 that the British Council, working in partnership with Arterial Network, supported a meeting for a small number of festivals from across Africa to meet at the Zanzibar International Film Festival. The group was tasked to decide on projects that would support the development and sustainability of festivals across the continent and one of the recommendations from the Zanzibar Meeting was a proposal to create a continental network of festivals.

This network, which is today known as AFRIFESTNET with over 160 members from different disciplines and regions across Africa, decided on capacity building through which best practice can be shared - and this has resulted in the festival toolkit. Different sections of the book have addressed the WHO, WHAT, WHY, WHERE, WHEN and HOW of Festivals, including detailed explanations of the business aspects of Festivals through the use of a business plan.

On behalf of the steering committee of AFRIFESTNET, I would like to express our appreciation to British Council for supporting the production of this toolkit and I hope this toolkit will go a long way toward solving some of the challenges faced by festivals on the continent.

Thank You

**Fidelis DUKER**  
**President, AFRIFESTNET**



# MESSAGE FROM BRITISH COUNCIL

Festivals play an important role in the development of the arts sector in Africa. In many countries they offer the main, and at times the only, opportunity for people to experience the arts. They commission and showcase the best new talent locally and regionally, offer artistic development programmes, and importantly present an African perspective of the arts. As a representative of an international cultural organisation I am obviously eager to see the continued growth and development of festivals in the continent, not only because of the economic benefits they bring to the communities in which they take place, but more crucially in terms of the support this offers for the artistic growth of the sector locally.

In 2010 the British Council working in partnership with the Arterial Network supported a meeting for a small number of festivals from across Africa to meet at the Zanzibar International Film Festival. The group were challenged to consider what they felt would help support the development and sustainability of festivals across the continent. One of the main recommendations of the group was a proposal to create a continent wide network of festivals. The network would support its members across Africa through training programmes, opportunities to share best practice, and through resources such as this toolkit. It is great to see some of these recommendations beginning to take shape. I hope that this toolkit provides useful ideas and insight for festivals across Africa and that Afrifestnet continues to go from strength to strength.

**Lisa Phasha**  
**Director Arts Sub Saharan Africa**  
**British Council**



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Bebe Cools at Bayimba International Festival – photo Meltem Yasar

## THE ROLE OF FESTIVALS

- Provision of creative platforms, performance spaces and exhibition opportunities for artists and cultural products.
- Provision of economic opportunities for artists and related industries (includes artist fees, product sales, indirect and spin-off opportunities, significant media exposure).
- Festivals offer stability and continuity – they become anticipated anchor events that artists and audiences rely on.
- Festivals provide opportunities for public (often big numbers) to experience arts and culture activities otherwise known only through TV, CDs, films, books etc.
- Festivals can provide significant injections into local economies through job creation, skills development, and empowerment initiatives. This includes training and utilisation of local labour and businesses such as hotels, transport, catering, security, film, audio and other service providers.
- Festivals provide media value for newspapers, magazines, radio and television, and educational activities for schools and tertiary institutions.





- Festivals provide exposure to different cultures through the arts, contribute to appreciation and acceptance of immigrant populations, and facilitate diffusion and promotion of culture.
- Facilitation of intercultural exchange opportunities, network development and collaborative work between writers, poets, filmmakers, dancers, choreographers, musicians and artists.
- Provision of capacity building workshops, training programmes and development activities for aspirant artists and disadvantaged communities, as well as for trainees in event organisation.
- Platform for innovative, experimental and marginalised voices that would otherwise have little exposure.
- Festivals are vehicles to introduce developing artists, writers, musicians etc. alongside established ones (public would not normally come out to see developing artists, but only the well-known ones) – festivals are significant career stepping-stones for developing artists.
- Festivals entertain and educate (there are many types of festivals – thematic festivals, multi-disciplinary festivals, festivals as political and educative instruments).
- Festivals can be important drivers of event and cultural tourism; festivals can be focused around geographical or historical features, cultural events or local industries.
- Festivals are an important space for artists to meet, dialogue and network.
- Creation of concert and festival circuits across Africa save costs, develop cooperation between festivals, and offer opportunities for artists to have more than one engagement.
- Festivals are well placed to implement innovative audience development strategies, expand public access, develop distinctive promotional possibilities, establish wide-ranging partnerships, work with schools, tertiary institutions, and local community arts organisations.





# INTRODUCTION

Festivals are showcases for Africa's enormous reservoir of creative artistry. In an African context as a continent characterised by many serious social challenges, festivals are very frequently about more than art for art's sake, and often overlap with humanitarian/social/political/economic and environmental concerns. Festivals are a prominent platform for public engagement with the diversity and complexity of African culture, and play an often under-appreciated role in our various societies. Against this backdrop this *Afrifestnet Festivals Best Practice Toolkit: Part 1 – Setting Up* offers a contribution to strengthen the planning and organisational processes of festivals.

## The Process

To support the Best Practice Toolkit and provide a window onto the African festival landscape, a 37-point questionnaire was sent through the Afrifestnet offices to member festivals. Responses were gathered from 28 festivals. A further set of questions was sent to respondents, all aimed at understanding their founding motivation and guiding principles, how they were set up, their legal and structural considerations, as well as artistic approaches. The focus was on Setting-Up and Planning phases as a further Toolkit is envisaged for Festival Implementation.

## African Festival Overview

As an indication of the broad range of types of festivals that exist in Africa, some of the contributors to the Afrifestnet Festival Best Practice Toolkit survey celebrate the following art forms:

- Acrobatics
- Choral Music
- Comic Art
- Contemporary Dance Theatre
- Culinary Arts
- Dance and Choreography
- Film
- Hip Hop and Urban Culture
- Jazz
- Literature
- Modern Contemporary Art
- Music and Culture
- Music Market
- Poetry
- Puppetry
- Storytelling
- Theatre.

Many festivals are multidisciplinary and include a mix of much of the above. Most include workshops and training; some contain a market element.





Baaba Maal at Sawa Sawa Festival – photo Kwame

## Common Concerns

Even with this smallish sample some revealing data was forthcoming.

Although there is a wide variety of festivals, in terms of genre, location, size and shape, the survey confirms, not surprisingly, that there is a broadly similar approach on operational levels. Of the 28 festivals, all are set up as non-profit organisations. 80% cite fundraising as the area of most challenge.

Overall, the survey firmly indicates that festivals share common goals and common concerns. As a family of festivals it is therefore in everybody's best interests that festivals succeed.

The Toolkit offers details for consideration when setting up and planning a festival. It has been noted that many festival directors and managers have not acquired their expertise through degrees, diplomas, toolkits and arts administration workshops. Their skills have been developed through hands-on experience. This is the most valuable learning process of all, the act of doing a festival yourself – and this Toolkit repeatedly recommends that the best research into doing a festival is by attending other festivals.





Pedro Pimenta, Gaston Kabore in a master class at Talent Campus Durban, Durban International Film Festival – photo Monica Hemming-Rorvik

## Festival Growth

Nevertheless, the theoretical and practical details outlined in this Toolkit, all the forethought and planning, are part of a broad set of tools that can equip you to improve the efficacy of your festival. The festival landscape is changing rapidly, more entrepreneurs are entering the field, and festivals are popping up everywhere. Both audiences and participants are more demanding, they expect a quality product. Standards get higher year by year. There is greater competition now – for audiences, for funding and other scarce resources. There is competition to create an ever-evolving formula to produce an attractive and successful festival.

Challenges remain: how to sustain, grow and further popularise these events, and how to professionalise processes to enhance the experience for all concerned. Our vision is that African festivals will continue to be a vibrant representation and celebration of African culture and a significant contributor to the career development of artists and arts managers, as well as all the additional benefits festivals make to society in general.





# SECTION 1

## DEFINING YOUR FESTIVAL

Each festival is unique, but what every festival has in common is that it takes an enormous amount of thoughtful, informed planning, and hard work to make it happen. Prior to holding your first team meeting, or drawing up your first spreadsheet, it is essential that you understand your own reasons for doing so, and know what you hope will come out of the great journey on which you are about to embark. This section will look at the primary stages of putting together an arts festival in Africa, carefully outlining considerations that apply to events of almost any size and nature. If you are managing an established festival you will be familiar with these things, but it is hoped that this Toolkit may nevertheless add value to your work.

The best place to start is at the beginning.

PRELIMINARY CONSIDERATIONS	
Genre	What is the focus of the festival? Is it a film festival, music festival, multidisciplinary festival etc?
Programme	What/who are you going to be presenting? What focus areas or themes?
Funding	How are you going to pay for it? Will it be profitable?
Resources	Are the necessary resources (expertise, equipment, content, manpower) available to you?
Size	What is the scale of the festival? How big are you expecting it to be?
Audiences	Who will come?
Location	Where is it going to happen? Will it be bound to one city/country etc?
Venues	Where are you going to stage/screen/host content/activities/functions? Where will you function from?
Marketing and Publicity	How are you going to tell people about it?
Health and Safety	Will everyone involved be safe? How will you deal with emergencies/unexpected dangers?
Permissions	Are you allowed to do what it is you're envisioning?

These are all central components of an event and answering these questions is a starting point to help map out the process of setting up your festival. Asking *Why, What, How, Who, When, Where* will lead to very specific details and provide a foundation for the festival you are creating.

Douta Seck at Salem Music Expo



**Festivals surveyed for the Afrifestnet Toolkit were asked what advice they would give to other festivals, with regard to starting up a festival – here are some responses:**

- Getting started a festival must have:
  - Official documents;
  - A registered office;
  - Qualified human resources available to participate in capacity building sessions;
  - A SMART strategic plan which takes into account all aspects organisational;
  - Technical equipment (offices, computer, accounting software, telephone, Internet connection)
  - An overall budget including operating costs.

*Festival Africa Fête (Senegal)*

- Be unique, have clear goals and concentrate on a clear concept, funding and marketing plans.

*Sawa Sawa Festival (Kenya)*

- Plan, plan and plan...don't just start an event without research as to whether it is viable... ensure you have the funding up front... don't make promises you cant keep.

*Dance Umbrella (South Africa)*

- Take time to implement a dynamic and motivated team.

*Festival de Théâtre de la Fraternité (FESTHEF) (Togo)*

- To set up a festival, it is necessary to set goals and vision. Artists in general adhere quickly, but to convince financial partners and institutions you must start with small means and evolve progressively. It took three editions to achieve credibility for our festival.

*BD Mboa International Festival of Comics in Yaoundé (Cameroon)*

- Be realistic... Make your vision, mission, aims and objectives align with the programme of activities... Consider employing a legal consultant... Have a good marketing campaign, with lots and lots of advertising.

*Ribidion Festival (Senegal)*

- Prepare before embarking, know the land and its politico-culture and learn about the methods of financing partners.

*Le Festival International des Arts Hiphop et cultures urbaines (Senegal)*

- To obtain a favorable opinion, and to ensure the qualification and training of the main employees, be prepared to invest for the first two editions so to convince potential partners and sponsors.... begin with light programming and inexpensive activities.





*Le Kolatier 'Marché des Musiques d'Afrique'(Cameroon)*

- One of the most important things here is to form a solid skilled team and to ensure that all team members have the same level of information. In terms of programming, it pays to be very goal oriented.

*Festival International de Clown et de Marionnettes Noel (Cameroon)*

- Ensure funding..... Surround yourself with people who have experience.

*Salam Music Expo (Senegal)*

- Get the money first!

*TANJazz Tanger (Morocco)*

- Everything is difficult, nothing is easy – it takes much work, planning and especially sacrifice – it demands energy, knowledge, compétence, finance etc. ...

*Bangul HIP HOP (Central African Republic)*

- From the perspective of a truly local festival, aimed at serving the arts community and local population in the first place and organised and run by local people (instead of expatriates), the advice would be to analyze the needs of the local artists and the accessibility of people (of all social strata!) to artistic and cultural expressions.

*Bayimba International Festival of the Arts (Uganda)*

- Precise planning, advertising, fundraising, forecasting and the creation of partnerships is key to starting up a viable festival. Funding has always been a major setback to our activities and over the years we at DAF have realised that creating partnerships with other arts institutions and funding organisations is key to the survival of the festival, especially in these times of economic decline.

*Dzimbabwe Festival (Zimbabwe)*

- Do not necessarily expect to get all of the approved budget, but start by inspiring confidence in the result and the end of the festival.

*Cultural Festival Showa 'FESCUS' (Democratic Republic of Congo)*

- While conducting feasibility studies try to have the views of all stakeholders.

*N'Sangu Ndji-Ndji (Congo-Brazzaville)*





# SECTION 2

## WHY?

Assumptions about the feasibility of your festival should be supported with research, firstly, to ascertain whether the festival is a good idea, and secondly, how to proceed so as to fulfil the envisioned aims. Before entering into any of the practical processes of putting a festival together, it is essential to be able to clearly and confidently answer the question, “Why do I want to hold this festival?”

There are as many reasons to hold a festival as there are festivals, ranging from the commercial to the more altruistic.

Why should your festival exist:

1. A good rationale will assist in focusing your strategic planning on what is important to your aims.
2. A clear vision will assist in motivating and orienting your team in their tasks.
3. A strong sense of what the festival seeks to achieve will help donors/investors to feel secure and confident that funds are being invested in a worthy endeavour, and being coordinated by a team who knows exactly what they hope to achieve.

In order to really confirm whether the existence of your festival is justified, you need to be able to answer with honesty and conviction questions such as these:

1. Does anything similar already exist in the region you are planning on holding the event?
2. If so, what is different about your festival that it justifies another similar festival? (The answer could be a simple thing such as timing, and that an appropriate space exists for your festival at another time in the calendar.)
3. Who will attend the festival and why will it interest them?
4. What are you personally hoping to get out of the event?
5. Is the size of the audience equal to the scope of what you envision?
6. What will the tone/character of your festival be? But, more importantly, why?

Workshopping these questions may be useful in throwing up potential problems and solutions.

## Tips

- Attend as many events as you can that are focused on the medium and region in which you are going to be holding your event.
- Get to know your audience and what they find interesting, inspiring or challenging.
- Speak at length to relevant artists/professionals working in the area and audiences about what they find satisfying/unsatisfactory about their industry/area, so that you can be innovative in your contribution.
- Get to know the physical space in which it's going to take place – understand the possibilities and limitations they offer and impose.
- Make contact with any groups/institutions/organisations/societies/clubs to find inspiration and knowledge regarding what would work well and what your event can uniquely contribute.
- Be innovative and courageous, but be informed.





Association Effort 2 Consciousness computer aided beatmaker workshop at Le Festival International Des Arts Hip Hop et Cultures Urbaines Kaolack

## Tip

Jot down a list of five adjectives that you want to describe your festival, from the point of view of:

- The organisers
- The visitors
- The participants
- The funders.

## HOW TO FIND THE ANSWERS

### Research

Research prior to the festival is essential, but it is wise to exercise a little forethought and plan to conduct research *during* the event itself, for use at a later stage. Some festivals hire staff or recruit volunteers to conduct surveys over the course of the festival to gather information about what is working and what is not working. This data can be used to factor into the lead-out phase of reports and debriefings, but also in the conceptualisation of further editions of your festival.

The scope of your research will depend on the scope of your festival. If your festival is slightly larger, it may be worth considering hiring professional researchers to perform formal studies, especially if it involves a large amount of capital.



## Commonly Used Research Methods

- **Quantitative Research**
  - The collection of numerical data, often through surveys, that is able to be evaluated statistically. Thoroughly prepared quantitative surveys can provide large amounts of accurate data fairly easily, because unlike qualitative surveys, they do not take up too much of the respondents' time.
  - *Quantitative surveys should include:*
    - *Demographic information*
    - *Targeted questions with the possibility for check-box*
- **Qualitative**
  - Descriptive information is gathered through acquiring narrative or verbal data, usually in three ways:
    - *Qualitative surveys*
      - *Extended surveys that require participants to provide more descriptive information*
      - *Confidentiality should be assured*
      - *The environment in which the survey is conducted/completed needs to be hospitable to more thorough engagements with questions*
    - *Focus groups*
      - *Group gatherings led by an individual expert*
      - *Focus ranging from general to specific in nature*
    - *Open-ended interviews*
      - *Used to gather the kind of data that can't be gathered through very targeted questions and needs more organic questioning, and which require more than a simple yes/no response*
      - *Provides detail but is time consuming*
      - *May be very apt in the context of arts and culture which deals with the subtle factors of taste and preference*
      - *Good for gathering information on emotional motivators, trends, and general dislikes or likes.*

There are four areas within a festival which will require very specific kinds of expertise and methodology:

- **Market research** – To establish whether there exists sufficient public interest and an audience for your festival, and how to target that audience.
- **Financial research** – To establish what costs will be involved and how to minimise expenditure, what grants and sponsorships are available, how to structure the budget etc.
- **Research into best practice** – To establish what systems and processes are effective at other festivals and what could be usefully transposed into your context.
- **Environmental impact assessments** – To ascertain whether your festival has the possibility to negatively effect the land or community that surrounds it, and how this could be minimised.




## Market Research

Market research (separate from but related to marketing research) functions to clarify the identity, needs and wants of the people you imagine will attend your festival. Poor market research risks investments and the trust of the audience you thought you were catering to.

Some basic questions you may want to ask yourself include:

- Who is looking for what you are offering? Who is your demographic and niche?
- What performers/participants would appeal to this group?
- Where do these individuals spend most of their time? (May help with inspiration, advertising and partnerships.)

It is important to learn all you can about the clientele you will be dealing with – their tastes, financial situations, time constraints etc.



Briefly, the goal of market research is to figure out *how many* of *which kinds* of individuals would attend *what kind* of festival under *what* conditions.

Some other areas of research that might be relevant to Market Research:

- Customer analysis
- Choice modeling
- Competitor analysis
- Risk analysis
- Product research
- Marketing mix modelling.

[http://en.wikipedia.org/wiki/Marketing\\_mix\\_modeling](http://en.wikipedia.org/wiki/Marketing_mix_modeling)

## Financial Research

This is the research that will inform your acquisition, management and allocation of funds. It involves educating yourself with regard to what kinds of grants are available and what criteria must be met in order to be eligible for them. The proper handling of funds is absolutely essential. The success, reputation and sustainability of your festival will be affected enormously (either positively or negatively) on how you spend and control funds. It's highly advisable to have a thorough system in place to avoid any complications, particularly if you will be receiving donations from other stakeholders who may require you to be audited.



## Tip

Look at the Dance Umbrella Finance Policy in Appendix III for some ideas.

## Best Practice Research

The gathering of data could be performed via the same kinds of tools listed in relation to market research (above), but directed towards other festivals that you believe would usefully inform the operations of your festival, provided they are willing to supply you with this information and don't view you as competition. You should also discuss such things informally with your colleagues in the industry. It is possible that there exist documents/ research that have already gathered and collated information on best practice within the specific industry in which you work. This toolkit was created with this in mind.

## Environmental Impact Assessment (EIA)

Such research investigates both the positive and negative effects that your festival will have on the space in which it takes place, whether these effects be social, economic or related to the physical environment. This is an area that is highly specific to the kind of festival you will be hosting. Large outdoor festivals may impact significantly on the natural environment, while even in a very small scale example such as a campus poetry festival things like the potential of using up parking spaces that other campus community members expect to be free, may need to be taken into consideration, as well as any possible disruption to lectures.

EIAs are an entire professional field in itself, and it is possible, if the scale of your event is large, that you will need to hire researchers from the scientific professions to investigate your festival's impact. In some cases, it may be legally required to produce an EIA report, and research into whether this is the case in your context is advisable.

In 1999 the Festival of Living Treasures took place inside the pristine Shongweni Nature Reserve in KwaZulu-Natal. The following year the whole festival (with an audience of about 12,000) was relocated some miles away out of sensitivity to a pair of rare black storks in breeding season.





# SECTION 3

WHAT?

Artistic Vision



## Key Terms (using examples from festivals)

- **Vision:** The imagined picture what the future will look like if the festival achieves its goals.
  - *“To contribute to economic development, social and cultural development of the African continent in general, Senegal in individual, through music.”* (Festival Africa Fête – Senegal)
  - *“A future where artists gain positive and visible recognition and are rewarded for their effort in a proactive development in the creative industries.”* (Blantyre Arts Festival – Malawi)
  - *“Bayimba’s vision is a vibrant arts and culture sector that is professional, creative and viable and contributes to social and economic development in Uganda and East Africa.”* (Bayimba International Festival – Uganda)
- **Mission:** States the overall function of the organisation. It describes what your festival does, who it’s doing it for and how it helps them.
  - *“Contribute to the influence of African music in Africa, Europe and around the world”* (Festival Africa Fête – Senegal)
  - *“To unify and promote Malawian Arts and Culture through interactive capacity building events that lead to their artistic liberation and socio-economic empowerment.”* (Blantyre Arts Festival – Malawi)
  - *“Bayimba’s mission is to uplift arts and culture (specifically visual and performing arts) in Uganda and East Africa by stimulating original intra- and interdisciplinary cultural exchange and creativity.”* (Bayimba International Festival – Uganda)
- **Goals:** The wide, long term aims that make up the steps towards achieving the mission.
  - *“To discover new African talent;  
Disseminating African musical diversity;  
Promote the creation between artists;  
Professionalising cultural operators;  
Promote the circulation and promotion of African artists;  
Entertain the Senegalese people through our actions;  
Represent a musical springboard for African artists;  
Participate in cultural activities on the African continent;  
Raise awareness about humanitarian causes.”* (Festival Africa Fête Senegal)



- “1) increasing awareness about the important role of arts and culture in societal development,  
2) increasing access to artistic and cultural activities,  
3) providing platforms and development sustainable structures for artistic and creative development and exposure of Ugandan artists and  
4) strengthening the Bayimba brand and ensure that Bayimba is a sustainable and well-respected organisation with solid governance, management and implementation structures.” (Bayimba International Festival – Uganda)

○ **Objectives:** Specific, empirically measurable targets that measure the accomplishment of the mission during a specific period.

- “Offering live music with orchestras;  
Make accessible concerts to a wide audience;  
To provide artists good technical conditions.” (Festival Africa Fête – Senegal)

Bebe Cools at Bayimba International Festival – photo Meltem Yasar





## Conduct A Brainstorming Session

Brainstorm sessions will allow your core team the opportunity to share their ideas about what your festival will be and also helps in developing camaraderie and common vision for the task at hand.

- Find an inspiring space to meet.
  - This could be anywhere and will depend on the nature of your team and your festival. If you are a team of established professionals you may want to work in a boardroom, but if you are a group of students, you may want to meet in an outdoor location such as a park. Whatever space you decide to use it should be in a comfortable environment.
  - Ask wide-ranging questions and explore options freely.

### Starter examples:

- What are you celebrating?
  - What are you attracting awareness to?
  - What values do you uphold and share with other entities?
  - Who and what do you want to inspire?
  - What do you want to encourage?
  - What do you want the festival to promote?
  - What will be its contribution to the field of arts and culture?
  - What kind of gaps will it fill?
  - Etc. etc. etc. – the list is endless.
- Don't be critical.
    - Openly state that this is a creative space where there are no wrong answers, and the goal is to explore all the possibilities of any idea.
  - Don't let pragmatic concerns hinder your exploration of possibilities.
    - Don't limit your creativity by constantly imposing pedantic concerns. Rather allow yourself and your team to freely imagine what you would like to see happen in the optimal scenario, and scale down your ideas in the subsequent phases of your planning. With an inventive approach to problem-solving, you may find ways to realise some of your more large scale ideas with minimal resources. Don't throw away good ideas simply because they seem too ambitious. They could become central features of your festival later on.

### Creative exercises.

- Sometimes drawing exercises, stream-of-consciousness writing, free association play, or structured games and activities, can really help to relax participants and get the creative juices flowing. Use festival-related themes and topics to focus these activities. Use flip-charts, coloured pens and paste the walls with the results of these exercises to help make sense of the ideas and connections between ideas.



## Establishing Your Vision, Mission, Goals and Objectives

You need to have a strong sense of the nature of your festival and what you hope to achieve.

### Vision Statement

The backbone of any successful festival is strong and positive vision for its purpose in the world.

Your Vision Statement will embody its envisioned values and be largely informed by Why you are creating a festival. For example, do you envision a more equitable society where art plays a social and political role, do you see art as facilitating greater interaction between cultures, more freedom of expression, increased celebration of African art in specific sectors of society etc?

Having a clear vision will inform content decisions, programming, tone and character, and could even inform who you involve from an organisational point of view.

A Vision Statement is focussed more on what your festival will become in the future and should encapsulate your plans for growth into what you'd like your festival to be, but which may be outside of the realm of possibility given the resources and experience currently at your disposal. Even if the resources are available, often a festival needs time to establish itself, its systems and its audience before it can fulfil the scope that was originally envisioned for it.

A Vision Statement functions as a beacon towards which you are moving. It can stand as a yardstick for measuring progress and success as well as a tool to direct your strategic decisions (“Does this move us towards or away from our ultimate goal?”). Your strategic planning will be the materialisation of this statement.

### Mission Statement

Whereas a Vision Statement is about the What; a Mission Statement is more about the How.

The Mission Statement should succinctly formalise what you hope to achieve by holding your festival and how you will go about it. It is a statement articulating intent and purpose.

A Mission Statement should encapsulate the summarised actions for bringing the Vision to fruition, highlighting its broad objectives, focal points and target groups.

Ideally it should be:

- short, not much more than two sentences long
- a memorable declaration of your guiding principles
- a point of reference for stakeholders, importantly yourselves.



The following questions could be used to create your Vision and Mission Statements:

1. Celebrate what and how?
2. Bring awareness of what and how?
3. Share in values of what and how?
4. Inspire what and how?
5. Encourage what and how?

## Vision and Mission Statement Examples

### BD Mboa Comic Festival (Cameroon)

#### Vision

*The BD Mboa Festival aims to structure and professionalise the field of comics in Central Africa in general and Cameroon in more detail.*

#### Mission

*The annual BD Mboa festival serves as a meeting platform for professional comics and authors in Cameroon and their colleagues from Central Africa; grants visibility to young talents and enables them to meet publishers; and finally serves as advocacy with authorities to accompany the development of the sector.*

### Festival International de Clown et de Marionnettes Noel (Cameroon)

#### Vision

*We want to promote and popularise the art of puppetry in Africa.*

#### Mission

*We want to create jobs for artists, to slow the artistic exile. We want to professionalise the artists and especially create bridges of cultural exchanges between the North and South.*



## Goals and Objectives

Having now arrived at a strong concept of what kind of festival you want to put on, you can start thinking about breaking down into more specific, practical steps that will lead to its realisation. Be particular about the more pragmatic questions regarding precise objectives. These can be qualified and quantified in more measurable ways, which will come in handy when you review your festival's successes and shortcomings after the fact.

### The difference between goals and objectives

- Goals are longer-term ambitions; objectives are usually mid to short-term.
- Goals are broad; objectives are narrow.
- Goals are general intentions; objectives are precise.
- Goals are often intangible and can't always be validated as is; objectives are tangible and concrete and can be validated.

*Adapted from <http://edweb.sdsu.edu/courses/EDTEC540/objectives/Difference.html>*



Goals may be an expansion of your Mission Statement, explaining what your aims are and how you expect to achieve them. Objectives will provide a clear methodology for achievement of your Goals.

For example if one of the Goals of your festival is to *improve promotional activities and increase audiences* you could use a S.M.A.R.T. approach to define your Objectives needed to attain the Goal.

## Defining Your Objectives the SMART Way

- Specific –
  - The terms of your objectives need to be precisely defined and not vague, ie. “The festival will sell more than 1 500 tickets.”
  - Answers the questions:
    - What: What do I want to accomplish?
    - Why: Specific reasons, purpose or benefits of accomplishing the goal.
    - Who: Who is involved?
    - Where: Identify a location.
    - Which: Identify requirements and constraints.
- Measurable –
  - It is essential to set objectives whose achievement you will be able to easily assess, ie. “We will distribute programme materials to the public by the 26th March.”
  - Answers the questions:
    - How much?
    - How many?
    - How will I know when it is accomplished?
- Attainable –
  - You need to ensure that the objectives are within the realm of the possible given your time and material resources, because if you fall off-step because of an unattainable goal, it can be both demoralising, expensive, and create a domino effect of problems.
  - Answers the question:
    - How: How can the goal be accomplished?
- Relevant –
  - Are your objectives actually important? Are they directly related and necessary to the achievement of your vision and mission?
  - Will answer affirmatively to the questions:
    - Does this seem worthwhile?
    - Is this the right time?
    - Does this match our other efforts/needs?
    - Are you the right person?
    - Is this acceptable for correction?
- Time Specific –
  - Have you set deadlines that bind the achievement of objectives to your greater timeline?
  - Will answer the questions:
    - When?
    - What can I do 6 months from now?
    - What can I do 6 weeks from now?
    - What can I do today?

Ref: Meyer, Paul J (2003). “What would you do if you knew you couldn’t fail? Creating S.M.A.R.T. Goals”. Attitude Is Everything: If You Want to Succeed Above and Beyond. Meyer Resource Group, Incorporated, The. ISBN 978-0-89811-304-4.



## Dance Umbrella (South Africa) Defines their Objectives the SMART Way



The Dance Umbrella has over the past 25 years, become the main platform for new contemporary dance works. The association with NEW and DEVELOPMENT is entrenched. But due to lack of ongoing funding, the continuation of the outreach and developmental projects are not as ongoing as in the past. The Dance Umbrella will in the next two years create a programme that consists of:

- New commissioned work from South African artists
- International collaborations with South African artists
- Selected works from proposals submitted
- Stepping Stones/Fringe programmes for young artists/youth groups and un-commissioned work.
- A Choreographers Residency Programme
- Outcome from Dance XChange programme

For 2013/2014/2015 the following is scheduled:

- Showing of the results of the workshop/residency programmes that have been facilitated.
- Commissioning of ten new works
- International/local collaborations
- Young artists platform
- A special residency programme for young choreographers in South Africa that should result in collaborations between them.
- A conference to discuss the future of contemporary dance in especially Southern and Eastern Africa.
- New Dance residency and programme
- Open to application for residencies
- The further showing of outcomes from residency and workshop programmes plus new commissioned works.

Researching similar events internationally may inspire you to adjust or add elements to your artistic vision, but you should remain aware of your context. What works in Europe may not necessarily work in Africa, for example. Your creative vision should be inspired as much by other successful events as it is by the cultural space in which your festival is to take place. Not only will this make for a richer, more relevant festival, but it will help you ensure buy-in from important stakeholders. In the African context, our developing cultural landscape is full of unexplored potential and there are many exciting prospects for shaping a rich and interesting cultural and creative environment if you approach it sensitively and inclusively.

## Question to Festivals

How long did it take from the time you decided to run a festival until you hosted your first edition?



**Summarised answer:**

- Average length of time from the decision to launch an original festival in Africa was one year, four months.
- The shortest length of time was six months and the longest was five years.





# SECTION 4

HOW?

Putting Your Festival Together



## Structures


Once you have a strong sense of the direction in which you are moving, you need to start thinking about how this would be best formalised into a body that will be able to execute your ideas.

## The Organisation/Institution

The legal nature of organisations, associations and other structures vary markedly according to the laws in respective countries. Whether your festival venture is non-profit or for-profit, there are many advantages to formalising the structures of the team that will be running the event. The kind of structure you set up will be very much dependent on the scale and nature of the event that you will be putting on. If your festival will not be dealing with large funds and many personnel, and if it operates on a very small-scale, localised, volunteer basis, you may not need to register your organisation formally with the authorities immediately, but as you grow, you will need to consider registering as a legal entity.

## Setting up – registering your festival

Official registration – often required for fundraising – isn't always easy, as described in International Centre for Not-for-Profit Law (ICNL)'s research on NGO Laws in Sub-Saharan Africa.



“Even in countries where registration is not mandatory, the process of registration may be so difficult that it effectively prevents NGOs from being registered. These provisions impose time-consuming and financially costly bureaucratic hurdles, and may discourage groups from ever applying to register in the first place – preventing the emergence or consolidation of a strong and independent civil society. Such barriers include a lack of clarity regarding the registration procedures; complex documentation requirements; prohibitively high registration fees; and excessive delays in the registration process.”

*NGO Laws in Sub-Saharan Africa (Vol. 3, Iss. 3, June 2011) <http://www.icnl.org/research/trends/trends3-3.pdf>*

(The ICNL is a valuable on-line resource when considering what kind of challenges each structure faces depending on the geographic location.)



## Why should you register your festival?

- It is a mandatory requirement when applying for funds.
- In some countries, it is illegal to form any kind of organisation without legally registering.
- It is illegal to operate under the pretense of being a formally registered organisation.
- As soon as you start dealing with money, service providers, staff, venues, or any other activity that requires even the most casual of contractual agreements, you will need to register your organisation as a formal legal entity.

If your project is driven by community development and upliftment, your options in this regard are to set up a non-profit trust, a volunteer association, or a non-profit company. Each of these has different advantages and you will need to take into account what will suit your festival in both the long and short term. It is advisable that you research the specific processes and laws that apply in your context.

All the festivals who responded to the Afrifestnet survey structure question stated they were formed as a non-profit entity, and depending on their country the structures were variably listed as Trusts, Association Law 1901, Public Benefit Organisations or as Section 21 Organisations. All festivals who responded listed that being a non-profit organisation matched their guiding principles and the NGO structures allowed for more flexible fundraising. No festival recorded that they were not registered as an entity.



### Tip

See Appendix II for legislation on setting up organisations in Kenya, Senegal and South Africa.





African Dance Conference at JOMBA! Contemporary Dance Experience – photo Monica Hemming-Rorvik

## The Constitution

### What is a constitution?

A constitution outlines and concretises the aims as well as the rules of an organisation. It can be as simple or as detailed as you like, but it should be:

- a good and honest reflection of what you do and how you go about doing it;
- clear and definitive, outlining duties and responsibilities;
- demonstrate democracy and accountability.

### What does a constitution contain?

Your constitution should be adjusted to what feels right to your organisation, but some of the headings that you may want to include are:

1. Name of the group
2. Aims
3. Vision and Mission Statements
4. Membership, committee structures & officers roles
5. AGM & Meetings
6. Procedures (decision-making)
7. Finance
8. Complaints (how to deal with problems)
9. Amendments to the Constitution
10. Dissolution.



## Sample Constitution Template for a Voluntary Organisation

**Name:** [Organisation]

**Aims:**

- 1.
- 2.

**Membership**

Membership is open to anyone who:

- (i)
- (ii)

A list of all members and their contact details will be kept by the secretary.  
Members can resign at any time in writing to the secretary.

**Equal Opportunities**

[Organisation name] will not discriminate on the grounds of gender, race, colour, ethnic or national origin, sexuality, disability, religious or political belief, marital status or age.

**Officer and committee**

The business of the group will be carried out by a Committee elected at the Annual General Meeting. The Committee will meet as necessary, not less than... (**length of time..a year**).  
The Committee will consist of ...members, composed of ... (**officers/members-number and title**).

The officers' roles are as follows:

- Chairperson – shall chair both general and committee meetings
- Secretary – shall be responsible for the taking of minutes and the distribution of all papers
- Treasurer – shall be responsible for maintaining all relevant accounts

In the event of an officer standing down during the year a replacement will be elected by the next general meeting of members.

Any member not attending a meeting without apology for ... (**number of meetings**) will be contact by the secretary and asked if they wish to resign.

**Meetings**

**Annual General Meeting**

An Annual General Meeting (AGM) will be held within ... (**length of time..a year**) of the previous AGM.

All members will be notified in writing at least... (**length of time...two weeks**) ... before the date of the meeting, giving the venue, time and date.

Nominations for the committee maybe made to the Secretary... (**before/during**) the meeting  
The quorum for the AGM will be (**what%**)... of the members.

At the AGM:

1. The Committee will present a report of the work over the year and the accounts for the previous year
2. The Committee for the next year will be elected
3. Any proposals given to the Secretary in advance of the meeting will be discussed.

All matters that arise at any meeting will be discussed openly and the meeting will seek to find a consensus. If this cannot be reached a vote will be taken and a decision will be made by a simple majority of members present. The Chair has the casting vote.



### Special General Meetings

The Secretary will call a Special General Meeting at the request of the majority of the Committee or at least ... members giving written request to the Chair/Secretary stating the reason for their request. The same procedures as the AGM will apply.

### Finances

An account will be maintained on behalf of... at a ... agrees by the Committee. (Two/three who?)...cheque signatories will be nominated by the Committee, one to be the Treasurer. Any two of these must sign every cheque. Signatories must not be related.

Records of income and expenditure will be maintained by the Treasures and a financial statement given to each meeting.

All money raised by or on behalf of...(organisation name) is only to be used to further its aims, as specified in item 2 of this constitution. No individual member should benefit from this association other than as a result of the specified aims.

### Freedom from Abuse & Complaints

It is the... (**organisation name**) ...intention that every member will be entitled to freedom from abuse and that every member will be entitled to make a complaint to any member of the Committee either in writing or orally.

The Committee member will seek to deal with the situation locally but if a resolution is not possible, the member is obliged to report on any complaints to the wider Committee either at the next general meeting or if the complaint is of a serious nature to convene an immediate meeting to address the issue.

A complainant is entitled to a reply from a Committee member within... (**define a length of time i.e. 2 weeks?**) ... of the date of the meeting at which the complaint was reported.

All members are obliged to inform a Committee member if they have knowledge of any abuse or wrongdoing against any individual by any person (s) associated with the... (**organisation name**)

A record of all complaints received will be maintained.

### Amendments to the Constitution

Amendments to the constitution may only be made at the Annual General Meeting or a Special General Meeting.

Any proposal must be circulated before the meeting and requires a (**how much**) majority of those voting.

### Dissolution

If a meeting, by a simple majority, decides that it is necessary to close down the (**organisation name**) it may call a Special General meeting to do so. If it is agreed to do so, all remaining assets, once debts have been paid... (**what to do... donate to?**)

This Constitution was agreed by ... (**organisation name**) ...

Date

Signed

Position

Signed

Position



## Legal Considerations

The kind of legal entity that your festival will be defined as dictates what is required in terms of the particular law that applies to your particular entity (eg. audits).

There are some more general issues pertaining to the legalities of putting on event, no matter the scale. Laws exist for good reason, and there are many liabilities involved in a running a festival and you need to ensure that you are protected and above-board. If you have the resources, you should consider consulting a lawyer or legal advisor regarding the particularities of the laws to which you need to adhere. In an African context, most festivals employ a legal consultant, or have plans to do so as soon as resources allow for it.

### Responsibility and accountability

It is essential that the persons/institutions accountable for any legal infringements be clear to all parties. If this is not defined, all members of an organisation (especially unregistered volunteer) may find themselves jointly liable. Legislation for officially registered entities varies, and you should make sure you are aware of who would be the personal subject of any lawsuit, or whether it would be the entity itself that is liable for any civil claims or criminal charges.

### Employees

The Labour Relations Act deals with issues of employment such as contracts and dismissals, and it is important for you to properly understand this legislation if you will be hiring staff to help coordinate and execute your festival.

## Labour Laws Vary: Here are Links to Relevant Legislation

### Kenya

[www.kenyalaw.org/klr/fileadmin/pdfdownloads/Bills/2007/The\\_Labour\\_Relations\\_Bill\\_2007.pdf](http://www.kenyalaw.org/klr/fileadmin/pdfdownloads/Bills/2007/The_Labour_Relations_Bill_2007.pdf)

### Senegal

[www.equalrightstrust.org/ertdocumentbank/Senegal%20-%20Code%20du%20travail.pdf](http://www.equalrightstrust.org/ertdocumentbank/Senegal%20-%20Code%20du%20travail.pdf)

### South Africa

[www.labour.gov.za/legislation/acts/labour-relations/labour-relations-act](http://www.labour.gov.za/legislation/acts/labour-relations/labour-relations-act)

### Insurance

There are many risks to consider which increase with the size of your event, and it may become advisable, or legally necessary, to take out public liability insurance to buffer you or your organisation in the event of any unfortunate incidents, whether they involve theft of or damage to property, injury, loss of life or any other unexpected situation that may incur costs.

### Contracts and official permissions

Whether it be purchasing rights to content, hiring staff, employing service providers, utilising venues, obtain or any other agreement that involves responsibilities,



intellectual property or monies, it would be wise to formalise everything in written contractual form, so there can be absolute clarity about the terms on which things were agreed upon. Some elements may require permits from government, such as the sale of liquor and food, the use of public spaces, and these should be obtained in official form, and be available at short notice in the eventuality of any dispute about your right to operate.

**The Afrifestnet survey asked: Do you have a legal consultant working for the organisation? Do you think it is important for an arts organisation to consider employing a legal consultant and why?**

- Yes, our organisation uses legal counsel if there are contracts to negotiate or sign with partners – but counsel is not paid, we obtain free services as our organisation does not have the means to employ a counsel.

*Le Festival International des Arts Hiphop et cultures urbaines (Kaolack/Sénégal)*

- Yes, we have a dedicated lawyer who assists us with all legal documents and gives advice where and when needed.

*Sawa Sawa Festival (Kenya)*

- Yes. Artists cannot do it alone. This is already their work. Writing contracts and interpretation of legal texts should be carefully made. It is very important for us to have a legal advisor and consultant on finances. This is professionalism.

*Festival International de clown et de marionnettes Noel (Cameroon)*

- Directly no, but we get ad hoc advice from a lawyer (patron of the festival). In any case, it is appropriate to afford the services of a lawyer ... especially on contracts.

*N'Sangu Ndji-Ndji Music Festival (Congo-Brazzaville)*

- Legal advice is important, but does not necessarily need a consultant if there is sufficient (general) knowledge within the organisation (as is the case with Bayimba). For our strategic planning exercise (which included a revision of the governance structure), a legal consultant was involved. On a daily basis, the assistant director, head of development/fundraising coordinator as well as Board members are sufficiently equipped to take care of (basic) legal issues.

*Bayimba International Festival of the Arts (Uganda)*

- Currently the festival is operating without a legal consultant. However from the challenges we have faced during past editions of the festival, especially with artists contract issues, we feel it is imperative for an arts organisation to engage the services of a legal consultant.

*Dzimbabwe Arts Festival (Zimbabwe)*

Some respondents who did not have legal consultants expressed the intention to secure such services, or indicated that they used such services on an ad hoc basis, or when approaching a new policy decision.





## Sample Contracts are Available Online for Adaptation to your Local Environment by your Legal Expert

### NGO employment:

<http://www.ngoconnect.net/documents/592341/749044/Sample+Employee+Agreement>

### Performer Contract Sample:

[https://manager.clearrisk.com/Resources/RiskTool/Contracts\\_-\\_Entertainment\\_or\\_Performance\\_Agreement\\_-\\_Sample](https://manager.clearrisk.com/Resources/RiskTool/Contracts_-_Entertainment_or_Performance_Agreement_-_Sample)

## Risk management

Health and safety risks involved in your festival should be carefully considered and you should be very familiar with the legal requirements regarding things like (fire escapes/hazards etc). It is likely that you will need to hire security staff to protect people and property. You will also need to ensure that you have emergency medical personnel on site to deal with any urgent medical situations, both arising as a result of your festival, and that may occur during your festival, such as asthma attacks, heart attacks, drug-related problems, injuries etc.

## Policies

Policies have the very important function of informing decision-making at every step of the process of planning and implementing your festival. The nature of these policies could range from health and safety issues, to the ethical or political values that you believe your festival should embody. For any scale of festival being coordinated by any scale of organisation, policy documents outlay principles to guide decision-making when specific directions are not necessarily provided for in the founding documents or legislation.

Policies should be decided upon in a way that is appropriate to the kind of entity you are, and the process for instituting a policy should be provided for in your founding documents.

Possible kinds of policies:

- Environmental
- Health and Safety
- Financial Control
- General Values and Ethos
- Equality
- Treatment of Guests.







Zanzibar International Film Festival

## Tip

See the Finance policy example from the Dance Umbrella in Appendix III 'Financial Policies and Procedures' which covers:

1. Budgets
2. Fundraising
3. Bank accounts
4. Record keeping
5. Data capture
6. Financial reports
7. Salaries and conditions of employment
8. Travel.

## Safety policy

A safety policy will be very important and is likely to be required by legislation. A risk assessment will help you establish what dangers could arise in various scenarios, as well as ensuring establishing less dangerous situations that may still be considered emergencies in terms of the success of your festival, such as what to do in unfavourable weather conditions. Performing a risk assessment will help you identify potential problems, hazards and dangers in order to avoid accidents or mishaps that would require the assistance of emergency services.

How to undertake a Risk Assessment:

- List all risks.
- Make a hierarchy of risks according to how serious they might be.
- Define what could be done to ensure that this risk does not occur.
- Outline how to deal with the risk if they do occur – what standard procedures will you embrace?

Ensure that all personnel involved have a complete understanding of the protocol in an emergency situation.





Ori choreography and dance by Ijodee at JOMBA! Contemporary Dance Experience – photo Val Adamson

“A safety policy is a document that demonstrates to others that the company or organisation to which it relates accepts that concern for health and safety is an integral part of its organisation at all levels and that the highest management within the company mean to ensure that this concern will be translated into effective action. In other words, it is a way of letting others know your commitment to health and safety. This information is conveyed in the policy statement. Safety policies should also contain details of the organisation, which show how the policy will be put into practice. This part will describe the roles and responsibilities of other people that have been given safety duties (not ultimate responsibility as this cannot be delegated). The organisation section of the safety policy should contain other matters, eg. a diagram showing the delegation of safety duties, the nomination of people with the authority and competence to monitor safety and the resources (in time and money) that are available for health and safety. The arrangements cover the detailed matters, eg. the maintenance of a safe place of work, safe systems of work, safe access, provision of information, training and consultation with employees.”

*Health and Safety Executive [www.hse.gov.uk](http://www.hse.gov.uk)*

## Tip

**The South African Safety At Sports And Recreational Events Regulations and Act can be read here**

<http://www.info.gov.za/view/DownloadFileAction?id=98330>

**The South African Safety and Event Industry Association produced a handy guide Safety Guidelines for the Events Industry**

<http://www.saaci.co.za/industry-info/SafetyGuidelinesEventIndustry.pdf>





Rap Finale at Le Festival International Des Arts Hip Hop et Cultures Urbaines Kaolack

## Human Resources

Festivals require manpower. No matter what the nature and scale of your festival, the execution of your plan depends on the human beings who are going to put this plan into action. Whether your team consists of a handful of dedicated people, volunteers, or a large army of paid staff there are a few important notes to remember:

- Everyone involved needs to have a solid idea of what they will be required to put in, and what they can expect to get out of the festival, whether it be monetary remuneration, skills acquisition, exposure etc.
- The roles and responsibilities of the individuals involved needs to be clearly outlined from the outset.
- Everybody needs to know to whom they need to report, or with whom they need to consult.
- In the case of paid staff, the rate of remuneration needs to be clarified upfront and reconciled with the available budget.
- In the case of volunteer staff, the terms of their involvement need to be stipulated and formalised.

Consider these when deciding your team:

- Will you have a Board?
- How will you hierarchise your structure?
- What are the key personnel needed?
- Will you rely on volunteers?
- How will you choose your staff?

Depending on what kind of organisation you have set up, some of the structures may have been legally prescribed for you when you decided on a particular legal entity. If you are working on a smaller scale, you may have a more informal management committee.



## Board of Directors

A Board is an entity within your organisation that is elected or appointed to oversee the activities of your organisation. Depending on the entity, the responsibilities and legal liability of the Board varies.

### The role of the Board

Some of the key responsibilities of a Board of Directors include:

- providing leadership;
- making decisions regarding strategy;
- raising funds;
- ensuring the human and financial resources are available to achieve the various objectives;
- reviewing the performance of the festival's management;
- setting the organisational values and standards;
- ensuring that obligations to shareholders and other stakeholders are understood and met;
- establishing broad policies and objectives;
- selecting, appointing, supporting and reviewing the performance of the executive staff;
- approving annual budgets;
- setting the salaries and compensation of company management.

### Pros and cons of having a Board of Directors

#### Pros

- A Board of Directors can:
  - contribute to the depth of skills and expertise within the organisations managerial structures;
  - add diversity, contributing to the culture of the organisation;
  - provide independent appraisal, since ownership and decision-making are separated;
  - contribute corporate leadership experience;
  - support the CEO/executive managers through expert advice;
  - lend legitimacy to the organisation;
  - help guide with vision and strong leadership.

#### Cons

- A Board of Directors can:
  - lack a sense of immediate interest in the project at hand, because they are removed from the executive operations/are independent members with no direct investment;
  - lack the appropriate experience and have a simplistic understanding of what your festival involves;
  - feel disinterested and not personally affected by outcomes, and therefore under-perform in their positions;



- be less likely to take the risks necessary for growth because they stand to lose more than they gain (reputation etc);
- make poor/negligent financial decisions because the money is not their own.

### Appointment and removal of members

The appointment of directors is ordinarily performed by a democratic voting procedure at a general meeting of the member-base (in the case of an NGO) or shareholders (in the case of a for-profit enterprise).

The length of the term a member is to serve on the Board is variable depending on what has been stipulated in the founding documents. Members may resign or die, in which case special general meetings to elect a replacement will ordinarily take place. A member may also be removed by a resolution by the rest of the Board, but this can be a) expensive, if compensation (the ‘golden handshake’) is due, and b) difficult, since the member is entitled to present a defence against their removal.

If the director fails to fulfil their duties, or acts in such a way that negligently or criminally endangers the organisation, the law in most countries provides for certain remedies, such as the forced restoration of an organisation’s property, payment of damages, or public apology, for example.

### Remuneration of Board members

Board membership is not a profession in and of itself and members of the Board usually hold professional positions elsewhere. In some cases they may however expect to be remunerated for the responsibilities of sitting on the Board. The rate will depend on the resources available to the organisation and the calibre of the appointed directors.

### Exercise of powers

Board decisions are made in Board meetings, which are held as regularly as is stipulated in the constitution of the organisation. Decisions are voted upon, provided the predetermined quorum is present.

#### How Often do Your Boards Meet?

- 60% of the festivals surveyed mentioned they have Boards.
- A few Boards met monthly; the bulk of the Boards met between two to four times a year.
- One Board met once a year; one met four times a month.





Artist Juliani workshop at Sawa Sawa Festival – photo Velu

## Festival Team

Possible Structure of the Festival Team:

- Chairperson/President/Director
- Vice-chairperson/vice-president
- Financial Manager
- PR/Communications Manager
- Marketing Manager
- HR Manager
- Operations Manager
- Ordinary members, the terms of which also need to be clearly defined
- Subcommittees/task teams.

In a situation where the festival is being coordinated by a committee, a Chair would normally be elected, and would have the oversight responsibilities with regard to planning, organizing, funding and so on. At a later stage, your festival might have the structures and resources to hire a director, but until this point, the Chair effectively holds this position. The responsibilities of the Chair are to guide and monitor all processes, to chair meetings and so on.

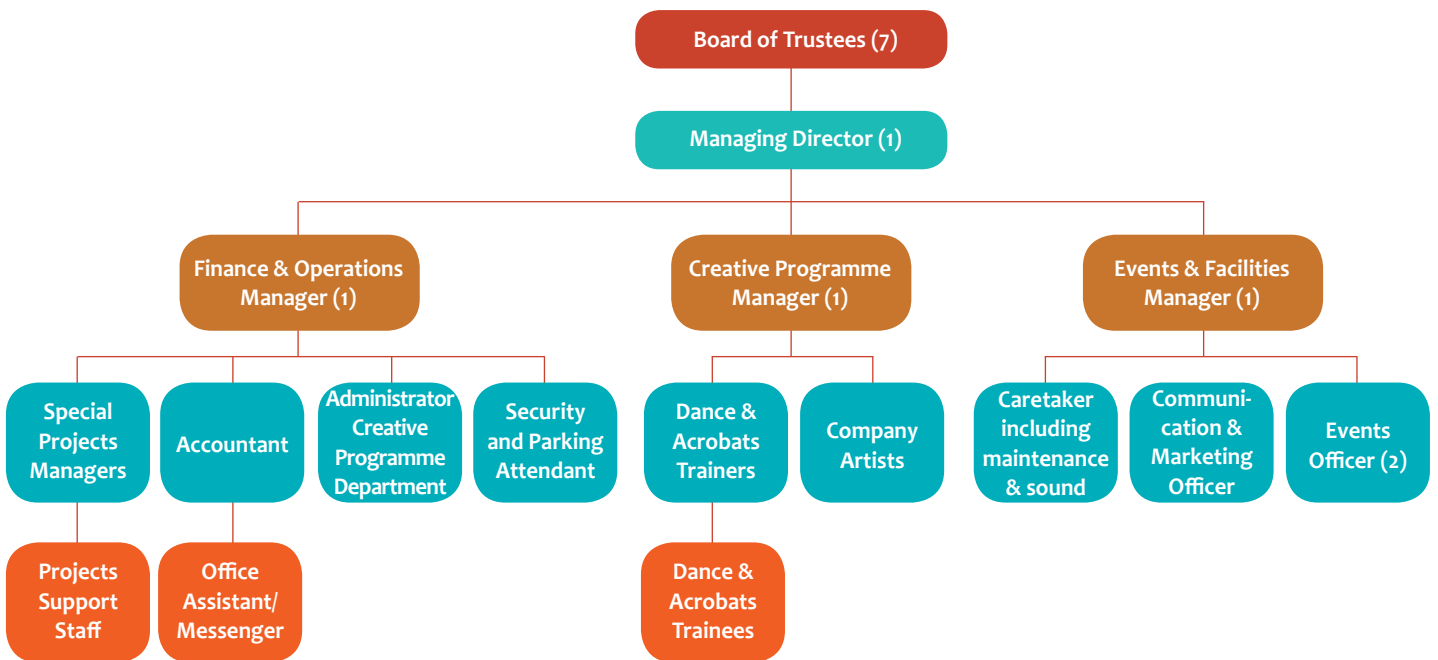
### Subcommittees and team leaders

The tasks involved in putting together a festival are numerous and varied, and it would be wise to spread the workload in a systematic way. Delegation will be essential, and this can be done by breaking down the team into various subcommittees, which should have team leaders that meet regularly, along with the chair, to update and consult with various other areas in the festival.

An organogram allows all involved to be able to clearly understand where they fit in and what they ought to be doing – will vary from festival to festival.



Sample Organogram from Sawa Sawa Festival (organised by Sarakasi Trust) – Kenya



It is essential that a founding document exists that clearly defines how the organisation is structured and includes information on:

- how many members will comprise the committee/team/Board;
- how long members may serve in their position;
- the breakdown of various portfolios.

Roles and responsibilities need to be clear so as to avoid doubt, dispute or negligence in moments of high pressure or when critical situations arise.

This includes:

- How often will the various teams meet (Boards/steering committees/executive committees/subcommittees/managerial)?
- How are decisions to be made?
- Who will oversee the execution of particular decisions?
- Who will have access to funds and signing power over expenditure?
- How often are general meetings to be held?
- Will meetings be minuted and distributed?
- How will you deal with members of your team who are not fulfilling their duties?
- How will members of the team communicate with each other and the public?
- How will the delegation of tasks work? Who needs to be consulted by whom before moving ahead with any actions?





Lana Ruttenberg Workshop, Dance Space Dance Umbrella – photo John Hogg

## Tips: Hiring Staff

1. Always interview staff thoroughly and check out their referees.
2. Ensure that the staff have the particular skill to complete the task – carry out a skills test if necessary.
3. Do not put someone in a position of responsibility simply because they are eager to be involved.
4. Ensure that your staff have been trained on the internal systems and processes.

‘You are only as strong as your weakest link’.

## Volunteers

In some countries, it might be difficult to secure enough funding to hire a full staff complement, and it is likely that you will rely heavily on volunteer workers, under the coordination of one of your regular staff. Ensure that their experience is rewarding in some way, especially if you hope to use the same volunteer staff (who will not need so much orientation the second time around). Some of the reasons volunteers might sign up are:

- Skills acquisition
- Interest in the programme
- Proximity to creative professionals
- Networking
- Shared commitment to the mission of your festival
- Part of an internship.

Even though you might not be paying your volunteer staff, you can ask them to sign contracts outlining the terms of their involvement, if you feel necessary.







Audience at Bayimba International Festival of the Arts – photo Meltem Yasar

PROS	CONS
Volunteers provide free or cheap labour to complete smaller tasks that you may not have time to do, and allow your core staff to focus on their assigned areas.	A volunteer program takes up some staff time – an adequate amount of training and resources for these workers can be more time-consuming than you initially planned.
Volunteers are often motivated by a personal desire to support a cause and may take on more personal accountability than an employee who is motivated by simply by their paycheck.	Managers ought to exercise caution when hiring volunteers for important projects, because they are usually not under contract and aren't being paid, meaning you have no real leverage when it comes to ensuring they perform their duties, and not being legally bound means they could leave without notice.
Volunteers are often truly passionate about their cause and are more than happy to give of their time simply in exchange for the privilege of being involved. They may fresh ideas and could be motivated to go further for the festival than paid employees. Paid staff who have been working hard could be invigorated by the genuine excitement of volunteers.	Failure to give meaningful tasks that have been well explained to volunteers, and contextualised in terms of their worth to the whole project could negatively affect the volunteer's morale, and have a domino effect within the organisation.

### Confidentiality

It is likely that in the lead up to your festival you will be dealing with documents and materials that are of a sensitive nature, whether it be the contractual terms of employees, communications with stakeholders, unconfirmed elements of the programme, demo recordings, unreleased screeners etc. You need to have a sound system in place for storage of these things, as well as for archiving them. The personnel who have access to these things need to be clearly defined and controlled.





# SECTION 5

## WHO?

### Stakeholders

A stakeholder is “any group or individual who can affect or is affected by the achievement of the organisation’s objectives.”

*(Freeman, 1984).*

## Stakeholders

The importance of various stakeholders can be defined along the key axes of power, legitimacy, and urgency, which you should weigh up with regard to how much energy needs to be invested in engagement therewith.

Some of the groups of stakeholders that you are likely to encounter in the process of bringing about your festival are:

- **Participants**  
The sculptors, painters, poets, puppeteers, filmmakers, choreographers, musicians and other types of artists participating in your festival are principal stakeholders. Their careers and livelihoods depend to some extent on the success or failure of your event, whether that be in the form of remuneration or publicity or popularity.
- **Partner organisations**  
These are organisations with whom you will be cooperating or teaming up with to implement the festival. The extent of their investment or involvement will have to be dealt with on a case by case basis, but it is essential that these terms be agreed upon and formalised so that everyone's expectations will be met, and so that the respective visions of what the festival is going to be are in alignment.
- **Industry stakeholders**  
In many cases, entities and people who work in the creative area that you will be focusing on will form part of your target constituency, and their concerns with regard to your festival will need to be taken into account. Issues of mandate may arise, for example, as a pragmatic concern, but also issues of aligning yourself (or choosing not to) with the aims and initiatives that are being driven by others working in your field may need to be discussed. Oversight bodies and councils will also likely be interested in what you are hoping to achieve.
- **Festival attendees**  
Having performed the necessary market research, you should have a good idea of who will be attending your festival and what they are hoping to get out of it. They may also be spending money on tickets or entry and it is important that they get what they have paid for. You will also have certain responsibilities when it comes to health and safety and you should ensure that you have taken all the necessary steps to ensure that you do not endanger attendees and participants in any way.  
Dignitaries, big-name artists, VIPs and special guests may require preferential treatment, and careful investigation into their requirements is necessary.



- **Sponsors, donors and investors**

Unlike partner organisations, donors might not have any executive involvement in the realisation of the event, but may nevertheless have expectations and terms attached to their investment. In most cases, sponsors expect to be at the very least mentioned at particular times, such as in public addresses and communiques, while others will have specific requirements regarding their visibility, such as branding materials at events and logos on PR materials. The terms should be stipulated upfront and fulfilled by the organisers. Investors may be seeking returns of a financial nature, and it is of utmost importance that the details of this are absolutely clear and preferably written into contractual agreements before any of their money is spent.
- **Local authorities and key services**

Local authorities and key services such as police/fire/sanitation/emergency services will need to be consulted on a range of issues that will vary depending on your festival, and the appropriate permissions will need to be attained, especially if the festival will take place in a public rather than private venue. Pedestrian and vehicular traffic control will also need to be discussed with the authorities.
- **Venue owners/managers**

The terms on which you utilise a venue will need to be negotiated with the relevant owners/managers/supervisors. Who will have access to the venue? What are their conditions? How much will they charge? Will you make use of their in-house staff? How will you deal with any damage to property?
- **Residents/businesses in the area**

If your event is taking place in an area where it will affect residents or businesses in any way, it will be necessary to consult or at least notify them of your intention to hold your event.
- **Employees**

Your employees are also stakeholders. Do not forget about relationships with those working with you on the creation and implementation of your festival. Festivals are intensive endeavours, often involving a highly condensed period of days or weeks of morning-to-midnight work. High levels of commitment are required to deliver successful events. Take careful account of the ideas, the concerns, and the stresses of your co-workers. Clear and open channels of communication will go a long way towards building team spirit and smooth organisational operations.





*Fagaala* performed by Jant-Bi with choreography by Germaine Acogny and Kota Yamazakiat at JOMBA! Contemporary Dance Experience – photo Val Adamson

Managing stakeholder relationships is a crucial contributor to how you are perceived in these various sectors and ultimately plays a major role in building up your credibility and respect. How you treat your participants and attendees, how you conduct business, how you respond to queries and complaints – these are all important factors, along with how professionally and efficiently you organise your event.

*Durban International Film Festival (South Africa)*

The size, nature and needs of your festival will often determine the level of interactivity with stakeholders. While being mindful of opportunists seeking to capitalise on advantages of being associated with your festival, an ‘open door’ policy, to ensure stakeholders feel like they are being accommodated and not alienated, can result in broader buy-in from a range of potential partners and supporters. Knowing the worth and value of your festival, and its place in society, will guide your approach.



## Target Groups

The question of who your festival is intending to serve should be asked repeatedly at the various planning phases to ensure that you are taking the real interests and requirements into account. Ultimately the needs of your target groups are the very point of your festival, in any context – whether you be seeking to make profit off things like ticket sales, or to develop a particular creative industry, or to facilitate networking opportunities etc. If you lose track, misunderstand or poorly define these needs in the first place, it is unlikely that your festival will succeed. Be clear in your vision about who will be interested by, and have an interest in, the festival you are coordinating. Ideally, the festival would have arisen out of a need or gap that you identified as an opportunity or a responsibility.

### Reaching your Target Groups Zanzibar International Film Festival (ZIFF)



#### ZIFF supports Social change for women in society

In Pemba a group of women have now formed a group of producers using recyclable materials from the sea and are now leading their households. In 2008 in Unguja another group of women were encouraged after the workshop during ZIFF to move to form a unit and get a loan to increase their business from karanga selling to fabrics marketing. They are now doing roaring business in the streets of Unguja!

#### ZIFF supports UNICEF's life-skills learning for children

School children benefit from training during ZIFF and beyond. Some now practice wiring as journalists during the year after training from the Young journalists training we offer at ZIFF each year. One former trainee is now a journalists with a local paper.

The children panorama's links with the Peace movement has led to the development of 15 peace groups in Zanzibar schools. We believe that the culture of peace needs to be inculcated at an early age so we do not have to fear a Rwanda in Tanzania.

#### ZIFF enhances the role and place of the arts in society

Musicians vie to perform at ZIFF because it offers a platform where they can be heard beyond the radio or TV screen. This is where they get found and where they learn skills from other older musicians.

Filmmakers, our core business now use films not only to advocate for their growth but to sell films with the increase of international buyers coming to ZIFF now. Through ZIFF festival the film *Malooned* was bought by a French firm in 2007.

Some possible criteria for defining your target groups:

- **Region**
  - Is your target group focused on or bound by a particular geographical location?
  - Is it aimed at your local community, or will interest extend to national, or international communities?
  - Will it focus on urban or rural communities etc.?



- **Specificity**
  - Is it aimed at a fairly general audience?
  - Is it directed at very niche communities?
- **Size**
  - Is it a large group you're targeting, or will it be more intimate affair?
- **Demographic**
  - Are you aiming your festival at a particular demographic?
  - Males or females?
  - Old or young?
- **Language**
  - Africa's rich linguistic diversity makes language a more pertinent issue than it might be in other regions.
  - Will your festival be targeting any particular language group, either explicitly, or by exclusion given the language in which activities will take place?
  - Will you accommodate others through translators and interpreters?
- **Interest groups**
  - Will your festival be focused on audiences with particular interests in issues such as gender or social development?
  - Do they have any particular political/ideological persuasions?
- **Public/professional**
  - Will your festival be open to the general public, or will it be focused on professionals within the creative field?
  - How will you limit access to professional events/spaces?
- **Socio-economic**
  - Is your festival directed at groups who earn over or under any particular amount?

Knowing your target groups will help you tailor your festival in almost every way, from issues like the pricing of tickets, to programming, to venue selection, to estimating attendance figures etc.

Drawing significant numbers to your festival is satisfying, but success does not depend on size. Festivals responding to the Afrifestnet survey reported success with attendance figures of over 145,000 while others reported success even with intimate audiences of just 700 for a short festival. Dance Umbrella identified their audiences as 'sold out' implying that the festival could be bigger if suitable theatres were larger or greater in number, a constraint no doubt shared by many festivals in Africa. Festivals with markets differentiated the professionals in attendance as distinct from the general audience.



The Africa Sings Festival – International Choral Festival (Togo) quantify their audience and participants by nationality eg. local (4570) and foreigners (430) as a means of measuring achievement of objectives. They also reflected growth by number of participating countries – eg: 2007: 4 countries, 2009: 7 countries, 2011: 11 countries, 2012: 10 countries.

Statistical information about your target groups informs strategic planning and marketing of your festival.



## Marketing

Marketing broadly incorporates the defining of your audience and stakeholders such as potential funders, partners and audiences, and then strategising optimal ways to interest and involve them in your festival. Some of this was covered in the section on Stakeholders and the process might have involved market research by yourself in advance of setting up your festival. Marketing includes a range of activities such as advertising, media engagement, publicity and public relations.

Package your ideas into a well-ordered presentation or proposal. If your presentation is aimed at public it should ideally contain punchy and practical information; if it is aimed at funders and partners it should include more formal information (background about your organisation; Vision, Mission, Goals and Objectives; Project Description; Implementation Plan with timelines; Business Plan and a realistic budget).

### Tip

See *Arterial Network Toolkits on Marketing* for more detail on proposals, found online here [http://www.arterialnetwork.org/uploads/2012/04/Arts\\_Marketing\\_toolkit\\_final\\_\(web\\_version\).pdf](http://www.arterialnetwork.org/uploads/2012/04/Arts_Marketing_toolkit_final_(web_version).pdf)

Marketing is a key part of the business plan of most festivals, often absorbing as much as 30-40% of the festival budget.

- “We work extensively with schools, where the festival is announced six months before, through posters. Then two months before the festival, radio spots are aired, volunteers go into cultural venues to talk about the festival. A week before the festival, we hold a press conference announcing the festival programme, guest authors, etc..”

*BD Mboa, International Festival of Comics in Yaoundé, Cameroon*

- “Our marketing strategy is enrolled within our Communication strategy. We recognise that in the long term if the maths do not add up then the festival would flounder. ZIFF has embraced a more industry or commercial outlook and changes will have to worked-in with our partners. It is therefore imperative that we look at new approaches to ZIFF’s funding mandate and take measures that include:

- Embrace sponsorship
- Better infrastructure
- Expand platform to serve more stakeholders
- Extend cultural tourism”

*Zanzibar International Film Festival (Tanzania)*







Eduto at Bayimba International Festival – photo Meltan Yasar

## Sample Marketing Plan



Sawa Sawa's marketing and promotion tools and media plan includes:

- Posters, Flyers
- Media advertising: print, TV and radio
- Free Media
- Website/internet/e-bulletins/social media – including Facebook, Twitter and other social campaigns
- Outdoor advertising: billboards/street banners
- Press releases and Media Advisories
- Media interviews
- Other Promotion Activities.

### Tip

The full and comprehensive marketing plan for the Sawa Sawa festival of Kenya can be found in Appendix 1.



## The Brand

The character of your festival as visualised in the initial conceptualisation of the event needs to be concentrated into your branded image. If you kept records of your early creative visualisations, these may come in handy as inspiration for how you want to go about publicly positioning your event. But remember that a Brand encompasses far more than your principal visual image – a brand incorporates the overall public perception and experience of your festival.



Two definitions:

- A brand creates a series of ideas and touch points that build a larger message which draws the desired party close, engages them emotionally, and inspires them to take action.

*(Nick Westergard)*

- Design is essential but design is not brand. A brand is the set of expectations, memories, stories and relationships that, taken together, account for a consumer's decision to choose one product or service over another.

*(Seth Godin)*

A cohesive public image will help establish trust that your festival has been well conceptualised and well-managed, thereby attracting the appropriate kind of audience, donors, participants and so on.

Three words to remember when creating your brand:

**Recognisable**

**Attractive**

**Memorable**

If you have the resources, you could consider hiring an agency to manage your branding materials, or you could appoint a member of your team to this position. Whatever the case, you should work closely with whosoever will be in charge of your festival's public identity, ensuring that it is in line with your original creative vision, and with the realities of what your festival will in fact deliver.

Marketing your festival is not simply about a strong brand, but also about keeping your target audience informed, orientated and up to date with developments. Information should be easily accessible and points of contact for queries should be readily available.





Poets Jessica Mbangeni and Madosini performing at a Poetry Africa schools' visit – photo Monica Hemming-Rorvik

## Publicity

### What, where and when

Your marketing plan should be about PRESENCE – being in the right place, at the right time, with the right people, so that you are not overlooked.

It is not only important what you are communicating about the character of your festival, it is also essential that you make sure that where and when you are reaching out to your audiences are appropriate.

Urban, youth-based festivals might see more success if you emphasise short, regular communications via social networks such as Facebook, Twitter, etc. whereas festivals that might be targeting an older, rural audience should think rather about putting out advertisements via public radio stations.



## Participants

There are two main areas of concern when it comes to participants – the first is choosing who you will invite to be a part of your festival, and the second is dealing with the logistics around their presence.

*(We will deal mainly with the ‘Who’ in this edition of the Toolkit)*

### Artists

For most festivals, the artists form the real content of your event – their presence will be what attracts visitors. From the point of view of your creative vision – you will need to invite participants who will provide stimulating panels/performances/presentations that are in alignment with your artistic leaning and ethos.

### Performance needs of the artists

In the creative world, it is necessary to take into consideration the implications of inviting artists who may have requirements related to the facilities that will be available. For example, do you have space for an installation artist who will be working on a large scale? Is your stage and technical set-up adequate to cope with a large and complex dance-work? Do you have the technological capacity to screen films in a stipulated format? It is important to ascertain the needs of your participants and weigh them up with the resources you have available.

If you would like to bring to your festival a participant who bears certain financial implications (such as requiring business-class flights, fees, high-end hotel accommodation, for example), you may consider contacting an appropriate body as a sponsor for that guest in particular. This could be a cultural agency or Embassy of the country from whence the person comes, or a local tourism authority who may see the publicity value of hosting such a high-profile guest. Corporates may also be interested in facilitating the attendance of a high profile guest.

### Planning for an open call/application

Depending on the nature of your festival, you may want to/have to put out an open call for applications/entries. The process could include the following:

- Who will constitute the selection/programming panel?
- What will be the criteria for selection?
- What will they need to submit?
- How will submissions/demos/screeners/samples be handled? And by whom?
- How will you handle communications between potential applicants and your festival?
- When will be your deadlines?



## Sample Open Call

### Call For Entries – 34th Durban International Film Festival

The Durban International Film Festival (DIFF), invites filmmakers to submit their entries for its 34th edition which takes place from 18th to 28th July 2013.

DIFF, the largest film festival in Southern Africa, features over 250 screenings of cutting-edge cinema from around the world with a special focus on films from South Africa and Africa. The festival hosts a film competition component and also presents screenings in township areas where cinemas are non-existent.

The festival considers films completed in 2012 and 2013, and there is no charge for entry. All submissions must be entered via the Eventival online system at <http://vp.eventival.eu/cca/diff2013>. Please create a visitor account to submit. The deadline for all entries, including receipt of samples, is 15th March 2013 for short films and documentaries; and 5th April 2013 for feature fiction films.

The extensive seminar and workshop programme featuring local and international filmmakers and industry professionals includes the 6th Talent Campus Durban (19th to 23rd July) in cooperation with Berlinale Talent Campus, and the 4th Durban FilmMart (19th to 22nd July) in partnership with Durban Film Office.

For more information visit: [www.durbanfilmfest.co.za](http://www.durbanfilmfest.co.za) or email [diff@ukzn.ac.za](mailto:diff@ukzn.ac.za) Follow the festival on twitter: @DIFFest

The festival is supported by the National Lottery Distribution Trust Fund, National Film and Video Foundation (NFVF), the KwaZulu-Natal Department of Economic Development and Tourism, the City of Durban and other valued funders and partners.

For media enquiries contact Sharlene Versfeld/Kwazi Ngubane  
Versfeld & Associates +2731 8115628 /+2783 3263235  
[sharlene@versfeld.co.za](mailto:sharlene@versfeld.co.za)



## Festival programmers and curators

Many festivals are not open to the wider community for participation in the programme, but will lean more towards inviting particular participants who have been identified as appropriate/desirable. In this case, you will need to appoint programmers who have the authority to recommend participants.

### Points to consider

- Are they experts in the creative field?
- Clearly outline what is expected of them. To what limit does their authority/responsibility extend?
- With whom will they consult?
- Will you have a panel of programme advisors, or will you have a singular programmer?
- Who has final say over the programme?
- How are programming decisions reconciled with budgetary constraints?
- How often will selection/programming panels be required to meet?





# SECTION 6

WHEN?

'Timing is Everything'

## Timing

Timing is crucial, for both planning and implementation phases of your festival. According to the survey conducted for this Toolkit many festivals in Africa take one to two years to put together the first edition. Ensure that your objectives are realistically achievable within the period you have allowed for organising the event. Don't rush it. Give yourself adequate time to properly prepare instead of rushing it and leaving loose ends untied and appearing disorganised to both participants and public.

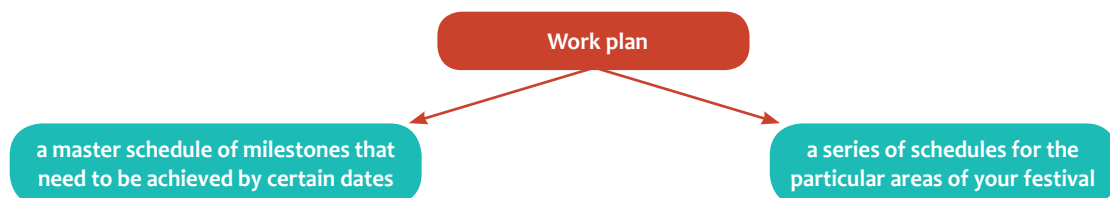
There are numerous factors to take into consideration the timing of your event, which have to do with either the practicalities of the event, or its creative function:

- length
- regularity
- concurrent events (which may either help or harm your festival)
- public holidays
- school holidays
- religious holidays
- seasons
- days of commemoration
- days of solidarity with a cause
- availability of participants
- availability of venues
- distance from facilities (airports/accommodation/bus and train stations etc)
- roads and traffic
- amount of required preparation.

Some festivals are specifically planned for holidays; others plan to avoid holidays. Be mindful of what works best for you and for your target groups.

## Operational Workplan

A comprehensive and realistic Operational Workplan is a key instrument to ensure that everything is ready within the time frame you have – it is a mechanism that ultimately guides your festival to organisational success.



In putting together your schedule leading up to the day of the event, you should start with laying down all the important dates, times, personnel, locations etc on a chronological timeline, highlighting priority areas and potential problems. You can then begin to insert target dates for the completion of certain tasks, and further break down these milestones into the smaller objectives that need to be achieved on the way to these larger landmarks. Ensure that timelines for different departments are integrated in the overall workplan.

Once you have a workplan, use it!

*Daddy I've Seen This Piece Six Times Before and I Still Don't Know Why They Are Hurting Each Other* performed by Nelisiwe Xaba with choreography by Robyn Orlin at Dance Umbrella Festival – photo John Hogg





## Sample Workplan – Dance Umbrella’s Dance Space Residency Programme



We have received five applications for young artists to do a residency in the Dance Space. The budget submitted by the artists is what we require. We hope to host at least five residency programmes from this. The outcome of the process will be presented at Dance Umbrella and/or a special showing at the Dance Factory if funding allows. The residency participant will also have to do the following as part of the residency:

- A weekly Open Class can be facilitated in the space.
- A face-to-face with the choreographer with regard to what they are creating.

### Key Objectives of Residencies

*Desired outcome:* That we can set-up a reliable space that serves the dance community in the following ways:

- To develop and assist South African artists by giving them the opportunity to learn and discover current ways of creating and performing work.
- To offer a space to South African choreographers and dancers where they can work within a secure and supportive environment.
- To train young people in arts administration and technical stage management.

Ultimately we hope to create a performance space where we can present the results of our programmes. The Dance Space is also used for:

- Festivals using space for workshops/open classes etc.
- The space is available for outside hirers.

We currently have Vuyani Dance Theatre as resident company: this should change after five years to offer another company the same.

### Training and development

**Dance XChange Programme:** This is a three-year programme that focuses on working with dance communities in the Northern Cape, Orange Farm, KwaZulu-Natal and Limpopo regions. Funded by RMB, we will go into the second year in 2013.

This three-year project will professionally develop South African contemporary dance practitioners to enable them to create, perform, diversify their creativity and professional skill and earn a sustainable living from being performing arts professionals. Over the first 12 months, the programme will result in at least 20 (twenty) young dance practitioners finding new ways of creating work, attending various workshop programmes and presenting the results of the process at Dance Umbrella 2013 and other dance platforms. The Content of the Project also includes:

- *Dance & Choreography Development Training Programme:* will focus on bringing young individuals in all the regions to attend workshops and/or residencies. There will be an accompanying development programme for community dance organisations within the regions with which we will facilitate a training programme in a creative working environment and give them the opportunity to experiment with dance and choreography focusing on their choices and patterns of life. We will showcase some of the results of these workshops at the Dance Umbrella festival and other dance platforms with our strategic partners. The process will encourage constructive critical analysis which will assist them to visualising to: ‘Create what you want to be a part of’. Diversity of culture in the regions will be the main focal point.
- *Arts Management and Administration Training Programme:* We will facilitate an arts management and administration training programme for the people involved in the project to become more structured and organised and to create a programme that will look at how to uplift and assist young people in their region. We will also focus on building artistic and financial management competencies together, so that the participants can look at a career that can be self motivated and self sustaining. Additional subject matter includes proposal writing, fundraising, marketing and entrepreneurship in the arts. There will also be workshops in contemporary dance and choreography.



### Dance Umbrella 2013

The Dance Umbrella has over the past 25 years, become the main platform for new contemporary dance works. The association with NEW and DEVELOPMENT is entrenched. But due to lack of ongoing funding, the continuation of the outreach and developmental projects are not as ongoing as in the past.

The Dance Umbrella will in the next two years create a programme that consists of:

- New commissioned work from South African artists
- International collaborations with South African artists
- Selected works from proposals submitted
- Stepping Stones/Fringe programmes for young artists/youth groups and un-commissioned work.
- A Choreographers Residency Programme
- Outcome from Dance XChange programme.

For 2013/2014/2015 the following is scheduled:

- Showing of the results of the workshop/residency programmes that have been facilitated.
- Commissioning of ten new works
- International/local collaborations
- Young artists platform
- A special residency programme for young choreographers in South Africa that should result in collaborations between them.
- A conference to discuss the future of contemporary dance in especially Southern and Eastern Africa.
- New Dance residency and programme
- Open to application for residencies
- The further showing of outcomes from residency and workshop programmes plus new commissioned works.

### Development programme

Creating a development programme in partnership with The Garage in the Northern Cape/ Okiep. We have applied to the NAC to partner with Alfred Hinkel to create a sustainable project that will create ongoing development in that region plus a full-time dance company. This is a new project that will extend Dance Forums portfolio further than just being a festival producer. If we manage to get the funding, it will hopefully be the start of new projects.



## Working with timelines

Meet regularly with the key members of the team to establish whether or not targets are going to be met. Time management is a necessary skill for event managers. If you slip behind your deadlines this can snowball rapidly into a mad bottleneck of stress and disruption to the implementation of your event. The failure to accomplish one important task in time may seriously impact on the delivery of related tasks in other departments. For example; if selection and programming is late, booking of flights and accommodation may be more difficult and costly, technical preparation may be compromised, the preparation of publicity materials is delayed, printing is late, the information reaches the public late, less people are aware of the event, resulting in less people attending, causing embarrassment and possible financial loss.



## Sample of Timelines

### TIME PLAN FOR BLANTYRE ARTS FESTIVAL 2013

Date	Description	Implementing activities location	Period	Activities
20 <sup>th</sup> February to 30 <sup>th</sup> June 2013	Call for Artists participation application	BAF organising team recruiting participating artists	Four months (4)	Preparation and documentation
1 <sup>st</sup> to 20 <sup>th</sup> May	BAF workshop with Artists in readiness fore the Festival	Blantyre	Three weeks	Training workshop, and produce a collaboration product to be featured during the Festival
1 <sup>st</sup> June to 20 <sup>th</sup> June	BAF prepares for BAF mini Festival. Booking venues and recruiting Artists in the region for the Mini Festival	In Blantyre	One month	Making sure that Logistics, Equipment and all artists are set for the Festival
21 <sup>st</sup> June to 30 <sup>th</sup> June	Transition and preparation			
1 <sup>st</sup> July 2013	BAF Regional Festival	KARONGA: Northern region  Six days of Visual Arts exhibition at Karonga Museum (BAF regional Festival in the Northern Region of Malawi)	1-6 July participating School Festival in Karonga Museum 936 km from Blantyre, with 1 872 kilometres return total kilometres	Visual and photography artwork exhibition and other arts performances
8 <sup>th</sup> to 13 <sup>th</sup> July 2013	BAF regional Festival	LILONGWE: Central region of Malawi Two days of Music and six days of Visual Arts exhibition	Two days of Music and six days of Visual Arts exhibition	
1 <sup>st</sup> to 6 <sup>th</sup> October 2013	BAF main Festival  Visual arts Exhibition prior and after BAF in Blantyre	BLANTYRE: Southern Region of Malawi	Three days Music and 27 days of Visual arts and photography Exhibition	
7 <sup>th</sup> October to 20 <sup>th</sup> November 2013	Artwork at the exhibition	Reviews and analysis of the Festival with the stake holders and partners of Blantyre Arts Festival	27 days	
21 <sup>st</sup> November to 28 <sup>th</sup> February 2014	Narrative and audit Report preparation by BAF management			
1 <sup>st</sup> March to 30 <sup>th</sup> March 2014	Delivery of the audit report End of BAF 2013 fiscal year			





# SECTION 7

## WHERE?

There are two primary areas of concern in the planning phase that relate to physical spaces in which your festival will take place. The first pertains to the location of your operations in the lead-up to the event, and the second is the criteria to consider when planning where the event itself will occur.

## Operational Headquarters

A space from which to operate is essential. You will require a location for meetings, postal and billing addresses, telephone lines, computers, a physical address for drop-offs and couriers, a safe place for document storage and the many other legal and physical things necessitate your festival have a 'home'.

If your venture is not well funded and you do not have the resources to rent an office, investigate what more ad hoc arrangements can be made. Sometimes operations will be spread across several locations, but ensure that these are all clearly defined to avoid any possible confusion, and that all members of your team know where to go for any particular requirement, and that everyone knows where things they might need are to be found. Make sure that those who need access can have access at short notice. Fiddling with exchanging keys, moving important documentation/materials/equipment from place to place can lead to problems and can stunt the ability of your team to fulfil their responsibilities in a streamlined way. Conversely, it is essential that access to confidential/sensitive information or valuables be controllable. The resources at your disposal will define how you deal with these issues, but it is essential that you find a clear and well-articulated solution that you know will work.

If you will be operating out of a home, public space (such as a café or library for example), or sharing office space with a parent body, for example, the boundaries should be clearly drawn upfront as to how the space is to be utilised to maintain certain professional standards. Investigate whether there exist facilities in your area that cater to smaller ventures. In some places there are services that offer facilities such as boardrooms and even receptionist that can be hired on a short term basis.

Whatever space you will be working in, it should encourage your team to be earnestly focused on meeting the objectives you have outlined. Organising a festival often means you are working with like-minded individuals who share your passion for the creative field on which you're focusing, and it's important to create a mood that encourages productivity.

## Locations and Venues

There exist festivals that occur in a more virtual space such as the internet, but for the most part festivals involve venues in which works will be presented, panels will take place, meeting will occur, stages will be set up and so on. When considering venues you need to take into account a spectrum of concerns from the aesthetic, the logistical, the geographical, practical suitability and importantly, health and safety issues. These include:

- Creative suitability
  - Will the venue help create the artistic environment you envision? Is there enough space?
  - Does the space encourage the right kinds of participation?
  - Can audiences see what's going on (sightlines)?





Wavescape Surf Film Festival at the Durban International Film Festival – photo Steve Jones

- Practical suitability
  - Is it safe?
  - Is it easy to find?
  - Can it be easily navigated?
  - Does it have/make allowance for, or can you set up systems for, essential elements such as:
    - lighting
    - electricity
    - sanitation
    - traffic control
    - waste management
    - cost
    - size
    - available drinking water
    - camping facilities
    - shelter from the elements
    - parking
    - office space
    - proximity to participant accommodation
    - etc.

Construct sitemaps to include things like access points, ticket booths, emergency assembly points and any other key location of important activity, so that you can visualise the physical space prior to the event and ensure that crucial areas have not been overlooked. This will also allow you to plan signage carefully – an essential aspect in orientating your guests/participants/stakeholders. It may be necessary to set up temporary structures, in which case further safety implications come into play. Does the venue have service providers of which they ordinarily make use? Are they reliable? How far in advance will things like stages/marqueses etc be set up?





Professional Music Meeting at the Salam Music Expo

Depending on the scale of the event your festival will need separate spaces such as a production office where event control is situated; restricted areas allowing for specific briefings, incidents, medical emergencies, storage, media queries/interviews, announcements, etc.

Crowd control will need to be carefully thought through:

- Do you need fencing?
- How will you design the layout so that movement through the space is enjoyable and safe?
- Do you have adequate ablution facilities?
- Is there extraneous noise that drowns out voices during important panel discussions or performances, for example?
- Conversely, have you considered the noise your festival may generate and its impact on people and the immediate environment.

When hosting an outdoor event you need permissions from the following:

- The municipality
- The police department
- The fire department
- The waste department.

You would also need the following permits/official documents/onsite official:

- Electrician
- Safety
- Medical.





# SECTION 8

## BUSINESS PLAN

Your business plan needs to be highly specific, and every aspect of your festival needs to be thoroughly thought through – this will serve as evidence that you have thoroughly conceptualised your event and made sure that it is theoretically and practically feasible.



## Business Plan

While your festival will be focused on celebrating the arts, it is also, usually, a business. While this is often an aspect of an event that those involved in creative fields resent having to think about, it is nevertheless essential that your festival is indeed financially viable. You may not be seeking to make a profit off the festival, but generating excess resources will enable you to reinvest in your festival and allow it to grow into what you have outlined in your vision statement. You need to ensure that no one will end up in debt as a result of your event, that all staff, participants and service providers be remunerated as promised. Sometimes it takes a while to become established enough to predict returns, but you need to ensure that you can meet all your immediate financial responsibilities, in order to maintain strong relationships with stakeholders and a good public image so that members of the community will want to work with you in the future.

The factor of profit as a motivator will certainly affect the kind of business plan you draw up. All initiatives need to be viable, and the same factors will come into play, but the weight of the emphasis will shift depending on what your primary objectives are – non-profits will focus on achieving goals most effectively, while profit-seeking initiatives will seek to maximise returns and minimise expenditure.

Having a good business plan will be valuable to you as well as to your stakeholders particularly those who are directly financially implicated. Even if your investors are donors they will want to know that the funds they have invested in your festival are being properly managed towards the objectives you have outlined.

If you have subcommittees in charge of various areas of concern, you may want to solicit input in the form of ‘sub-plans’ which can then be incorporated into a master business plan. Some of the key elements that will form part of your business plan have been outlined in previous sections, but will need to be brought together into one clear and cohesive document.





Lebogang Mashile at Poetry Africa – photo Sarah Dawson

A good business plan should contain:

- an executive summary (including the legal status of the entity, a history of the event, goals, ethos, creative vision)
- mission statement and vision statement
- overview of the strategic plan
- marketing plan
- programme
- structure of your team/organisation
- analysis of strengths and weaknesses
- financial plan
- marketing plan and
- schedules.

## Financial Plan and Budgeting

It is important to appoint a person with the requisite skills to manage your finances. Your resources may allow for hiring professional staff with training in the management of funds, but if they do not, it is essential that you make sure that the person who will oversee income and expenditure is both trustworthy and knowledgeable, even if this requires that they undergo some kind of training in book-keeping, for example.

Arguably the most important aspect of putting together your business plan, in terms of the potentially fatal consequences of poor financial management, is budgeting. A well-thought-out budget will allow you to clearly see what costs may arise, and whether or not you will be able to achieve what you envision given the resources at your disposal.

There are a number of phases to the budgeting process.



## Needs assessment

Conduct a preliminary needs assessment to establish what expenses you are expecting to incur.

Without being pedantic about exact amounts and balancing numbers, a needs assessment should help you outline roughly what you may need. It should function to establish:

- The overall festival needs
- The needs of individual areas within your festival
- What needs should be prioritised
- Where gaps exist between your available resources and what is required for your festival to happen as you have envisaged.

Naturally your festival will have its particularities when it comes to costs, and the focus areas of your festival will influence how you allot your resources, but the general categories under which these costs might fall are listed below:

## Categories

### Expenses

- Equipment
- Décor
- Staff
- Venues and infrastructure
- Participants
- Operational and administrative costs
- Marketing and publicity.

### Sources of Revenue/Resources

- Ticket sales
- Sale of advertising space in materials (ie programmes, catalogues)
- Food and beverage sales
- Donations
- Grants
- Corporate sponsors.

## Budgeting

What follows is a sample spreadsheet that itemises some of the costs and sources of revenue that you might encounter in the planning of your festival. You may need to add or remove items depending on the nature of your festival, but it both provides an idea of the small hidden expenses you may not think about, and demonstrates simply how you might go about balancing the amounts of money that will be flowing in and out. Ideally, the leader of each sub-section of your festival should reflect carefully on their budgetary requirements individually, which can then be consolidated into a master budget.



DETAIL	Quantity	Cost per item	VAT	TOTAL
<b>Income</b>				
Donations				
Grants				
Programme Adverts				
Ticket Sales				
Merchandise Sales				
TOTAL				
<b>Expenses</b>				
<i>Human resources</i>				
Permanent Staff				
Temp Staff				
<i>Marketing and Publicity</i>				
<i>Design costs</i>				
Programme book				
Flyers				
Posters				
Postcards				
T-shirts				
Adverts				
Banners				
<i>Print costs</i>				
Programme book				
Flyers				
Posters				
Postcards				
T-shirts				
Adverts				
Banners				
<i>Advertising</i>				
Newspaper adverts				
Radio adverts				
Television adverts				



DETAIL	Quantity	Cost per item	VAT	TOTAL
<i>Other</i>				
Media monitoring service fee				
Publicist				
Poster distribution fees				
Municipality poster fee				
Photography/Video Recording				
Website design and maintenance				
Press Launch				
<i>Outdoor Event fees</i>				
Venue Rental or Municipal Fees				
Toilet hire				
Security				
Ambulance Service				
Technical				
Stage				
Chairs, tables and marquees				
Fencing				
Signage				
<i>Accreditation</i>				
Festival bags				
Lanyards				
Printing machine (including ink)				
Accreditation cards				
Ticketing service provider				
Ticket and Accreditation booths/ stands				
<i>Airfares</i>				
Participants				
Special Guests				
Staff travel (if necessary)				



DETAIL	Quantity	Cost per item	VAT	TOTAL
<b>Accommodation</b>				
Participants				
Special Guests				
Staff travel (if necessary)				
<b>Visa Costs</b>				
<b>Subsistence</b>				
Participants				
Special Guests				
Staff travel (if necessary)				
<b>Performance fees (specific to the genre of your festival)</b>				
Musicians				
Facilitators				
MC's				
Experts				
Dancers				
Screening fees				
<b>Transport</b>				
Vehicle hire				
Petrol costs				
<b>Catering and Events</b>				
Opening night				
Guest lunches and dinners (if no subsistence is provided)				
Closing night				
Press Launch				
Décor				
<b>Technical and Equipment</b>				
Stage, sound and lighting				
Projection fees				
Equipment hire				
Technicians				



DETAIL	Quantity	Cost per item	VAT	TOTAL
<i>Venue Hire</i>				
Performance venue				
Conference rooms				
Production office				
Catering venues				
<i>Administration</i>				
Sundries and Consumables				
Telephone				
Stationery				
Postage and courier				
Office Equipment (hire, maintenance and purchase)				
<i>Insurance</i>				
<i>Reporting</i>				
Media reports				
Festival reports				
<i>Financials</i>				
Coordination fees				
Bank charges				
Audit Fees				
<b>Total expenditure</b>				
Total Income				
Total Expense				
Surplus/Deficit				



## Question to Festivals

*Do you find yourself deviating from your financial plan and why?*

**Some answers:**

- Sometimes yes, because sponsors react very slowly and you have to go to loans to subsidise services.
- Not often because funding has become more uniform in recent years.
- Yes, because we do not always have the funding or the support in time.
- Yes, because of the difficulty of financing.
- Yes, when the resources committed do not follow.
- Yes, because costs go up and funding doesn't.
- Yes, the lack of funding creates constraints.
- Very often, the estimates are revised two months before the festival, because even though financial contributions from partners are announced mid-year, very few arrive on time.
- We have always established a financing plan through our activities. This document allows us to have a clear vision and sharp foresight so that we do not suffer unpleasant surprises in the execution of our activities.
- Yes, a plan is a guideline only which must be updated often, sometimes on a daily basis to match the actuality of flights, and other expenses. Gaining three quotes and planning in advance as much as possible prevents surprises but a contingency must be planned for and accepted as part of running a festival. The main thing is not to promise more than can be delivered with the money raised. Never spend money that is not yet contracted.
- At most instances we update allocations due to unforeseen expenses especially costs associated with artist travel and accommodation.



## Tips for Managing the Budget

- Do not under-estimate costs. It is preferable to inflate your budget costs at the time of drawing up the budget – this will give you some leeway if costs increase or if unforeseen costs arise.
- Your budget needs to be updated daily – get your financial administrator/book keeper to capture the actual costs as payments are made. This will give you a clear indication of the amounts of funds remaining (and whether you can increase budget items or need to decrease them).

*Time of the Writer (South Africa)*





## Fundraising

Funding is one of the most challenging aspects of any festival. Especially if you are coordinating the very first edition of your festival, you will need funds to begin doing even the most preliminary work. It is advisable to appoint a team member to be responsible for fundraising very early on in the process. This person should not only be trustworthy and dynamic, but should be able to effectively create and maintain relationships with potential and existing donors/investors, that can last beyond single editions of your festival. If you can get donors to commit for a longer period, it will work towards the sustainability of your festival, and allow you to plan further into the future. Most festivals are not able to appoint a separate fundraiser therefore the director of the festival often assumes this role.

Before approaching potential funders, it is essential that you:

- are thoroughly aware of the cost implications and budgetary requirements, so that they know to what their money would be contributing, and how much is needed.
- know exactly what you have available to offer in return – association with a significant event, advertising space, spaces for on-site branding material, etc.

There are a variety of possible sources of funding and forms of fundraising:

- Government grants are often available, and the scope of your festival, will dictate which level of government or which department or body you want to approach. Smaller, community based festivals might find funding from local government and municipalities, whereas festivals on a larger, perhaps national scale, might want to approach nationwide oversight bodies for arts and culture, for example.
- In the absence of support from governments and commercial sponsors, Cultural Agencies and Embassies have provided valuable support that has helped sustain arts and culture in Africa in recent decades.
- There exist foundations that provide funding to the arts, both within the continent and international bodies who have a mandate to develop creative industries in the developing world, who may be interested in assisting you if you are aligned with their goals.
- It might be worth taking the requirements of potential financiers into consideration when defining your festival's mission, but it will be up to you and your team the extent to which you are willing to compromise the character of your festival for the sake of securing funds for it to happen.
- Corporate sponsorship is a valuable form of support. Note that commercial sponsors usually require high levels of branding visibility.



**Comments from Festivals when asked what advice they could give to other festivals about Fundraising:**

- Ensure you have various partners/funders. Package the various products of the festival and sell to possibly interested funders. Be strategic on how you package and sell it.  
*Dance Umbrella (South Africa)*

- Include Embassies, NGOs, corporate firms. Include certain costs in your core budget and strike strategic partnerships with like minded organisation, media and suppliers.  
*Sawa Sawa Festival (Kenya)*

- Hire someone full time to focus on researching funding only.  
*Festival Africa Fête (Senegal)*

- It is better not to seek big money, but look around you and create a set of small supports, which ultimately will realise the project well and attract big financiers. Trade in services may be another strong form of sizeable financing.  
*Festival International de clown et de marionnettes Noel and Marionnettes (Cameroon)*

- Schedule activities consistent with the programme objectives that are covered by the support organisation or sponsor.  
*Le Kolatier 'Marché des Musiques d'Afrique' (Cameroon)*

- BAF does some fundraising events prior to the Festival where various artists do a show and the entrance fees are split between the Festival and the performers.  
*Blantyre Arts Festival (Malawi)*

- Always go with a lot of patience and a pilgrim's staff because the path is so hard.  
*Africa Sings International Choral Festival (Togo)*

- Know the networks, be aware of about calls for proposals, be well informed about grant guidelines, be in good communication with the resource persons capable of helping your structure.  
*Le Festival International des Arts Hiphop et cultures urbaines (Sénégal)*

- If you do not have a network of relationships commission an expert.  
*TANJAzz Tanger (Morocco)*

- Researching funding is the most difficult thing for a festival. There must be a separate language to approach private sponsorship and another for institutions that do not have the same selection criteria.  
*Salam Music Expo (Senegal)*



- Initially develop a plan for fundraising. Identify potential donors, starting with those in your area of activity; Establish a team and train the team what to say and what not to say.

*Festival de Théâtre de la Fraternité (FESTHEF) Togo*

- Do not minimize potential patrons, because often the disappointment can come from those in whom we had more faith, while neglecting those that wanted to be more involved.

*Festival Culturel SHOWA ( FESCUS) (Democratic Republic of Congo)*

- Funding is not always a foregone conclusion, look all the time.

*N'Sangu Ndji-Ndj (Congo-Brazza)*

- Adequate budgeting is key to attract support from funders, but it is probably best to break down budgets in parts to engage with private sector organisations (else they are scared off by the sheer height of the budget).

*Bambiya (Uganda)*

- It is usually easier to find funds for development, workshop and outreach programmes however for other also important costs such as artist travel and fees it can be more difficult.

*Poetry Africa (South Africa)*

- Key to our programming is our capacity to integrate and collaborate with other stakeholders in the culture industries. This is what makes ZIFF so important- the work we do also highlights the work done by others with and through us. To highlight that collaborative factor we have again raised our local sponsorship to a level higher than last year. To more and more local sponsors ZIFF is guaranteed as a major platform ZIFF to their products and services. The patronage of the arts can never rely only on government, philanthropy or donor support. The corporate world embrace of the arts reveals the role the arts play in society. New and old sponsors alike are to us the grains of yeast to leaven our bread.

*Zanzibar International Film Festival (Tanzania)*

## Tip

For more detailed information on how to raise funds for your festival, you may want to refer to Arterial Network's Arts Fundraising Toolkit, found online here [www.arterialnetwork.org/uploads/2012/02/Fundraising\\_toolkit\\_FINAL\\_\(web\\_version\).pdf](http://www.arterialnetwork.org/uploads/2012/02/Fundraising_toolkit_FINAL_(web_version).pdf)





**Question:** “HIFA has consistently managed to enlist the support of a very wide range of funders, sponsors and partners, including those from the commercial sphere – how important has this diversity been for HIFA, and what advantages, disadvantages or special challenges have you experienced?”

**Answer:** From its very inception, HIFA portrayed itself as more than just a Festival of Arts and Culture. The overall thrust of HIFA was to encourage perception enhancement, or where necessary, change – about Zimbabwe, her people and her artists. In achieving this, HIFA set out to be a sincere community initiative and with this objective, competing companies would not find it difficult to put aside their differences and work together, in partnership, to bring about such an initiative. It is from this stand point that HIFA markets itself as a meaningful and important vehicle for cultural tourism, artistic development and exchange, and a fortifying and unifying social endeavour. This further appeals to companies who want to be seen encouraging their potential customers to actively see the company involved in making something positive happen in a country that is somewhat fractured.

Advantages in this form of funding have been numerous especially as a dependence on donor support can result in funding being withdrawn at any moment. Disadvantages are also numerous – working with businesses who cope with political and economic turmoil on a daily basis likewise sees funding withdrawn at any moment. The challenge is to continually persuade businesses to see the advantages to THEM and more importantly their bottom line, in being involved with a Festival such as HIFA. This necessarily involves transparent and efficient management as corporate commitment, while strong if the event confirms the economic benefit to the company, is very quickly withdrawn if the event does not live up to expectation in any way. This can become a highly stressful and difficult line to walk.”

**Harare International Festival of the Arts (Zimbabwe)**



All photos on this page HIFA





**Question:** “The Cape Town Jazz festival has become one of the giant events on the continent – hosting 37,000 people this year. When a festival has attained that size what are the challenges in sustaining momentum and how do you go about it?”

**Answer:** “Our biggest challenge is monitoring the exchange rate, because I can work on a budget of R8 to the dollar and in two months’ time it can be at R9 to the dollar. For instance, my budget was worked out last year when the rand was much stronger. This impacts on our budget quite seriously, because we pay our overseas artists 50% upfront and 50% after the performance. If you look at the standard of our artists and the level of the production, if you think about the costs of putting all of this together and you look at what people are paying at the door, it does not make sense.

It is now R645 for a two-day pass and we can only allow 13,500 people into the venue per day, yet our budget is R38 million. We have to depend on corporate sponsorship to make up the shortfall, but marketing directors still don’t have an idea of the power of the arts. Government also needs to take ownership of an event like this. National government has been very supportive. They see the value of training and development at one level and the platform for South African artists at another level. But when you come to the province that is hosting the event, it has been a nightmare. We have been through four political parties and none of them owned it.

Our festival impact last year was just under half a billion rand. Our foreign visitors – mainly from the US, the UK and Europe – are now staying between seven and 10 days. It has been a bit easier working with the City of Cape Town. We use all their services, such as security, police and traffic department, but I have to pay artists and service providers in cash. Cash is king, in a sense, and it is really a struggle. We are always struggling with booking artists in advance and getting the big names. If you start late, they charge you premium. Cash is necessary to run an event like this.”

**Cape Town Jazz Festival (South Africa)**



All photos this page Cape Town Jazz Festival by Terry February



## A Plan for Fundraising

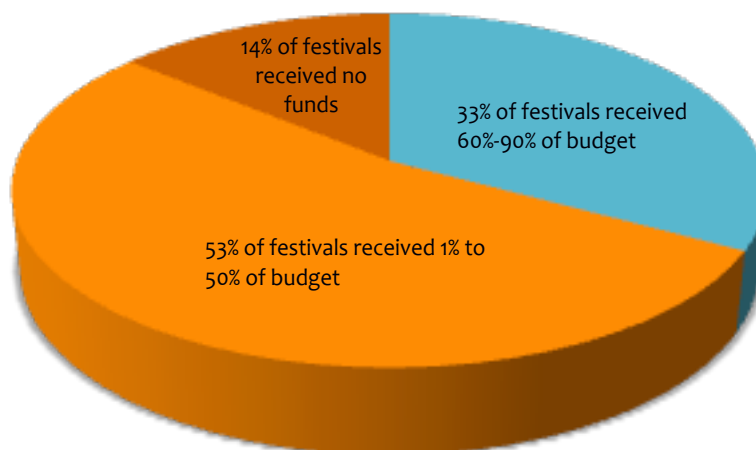
Approach the raising of funds in an well-coordinated way, and whosoever is responsible for this aspect of your festival should draw up a document of exactly how they will proceed in their efforts to secure funding.

Some useful notes to think about when putting together this plan include:

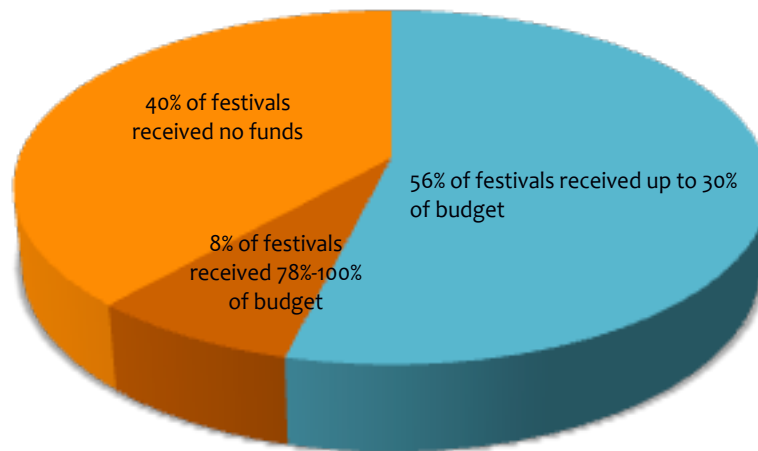
- Research and identify funders who will have a special interest in your type of festival/event.
- Clearly understand the requirements of different funders.
- Write comprehensive proposals and viable budgets (and don't leave it until the deadline to submit your proposal).
- Set up meetings with possible funders to make professional presentations, develop their confidence in your abilities, and establish personal relationships.
- Stay up to date with budgetary needs decided upon by the team/Board.
- Schedule targets and milestones.
- Provide receipts to donors who are able to submit them for tax deductions.
- Reconcile sponsors branding/advertising needs with the marketing plan.
- Keep good records of and respond efficiently to all communications.
- Ensure donors get good access and invitations to your event, and are appropriately acknowledged for their support.

Festivals responding to the Afrifest Survey reported the following levels of support:

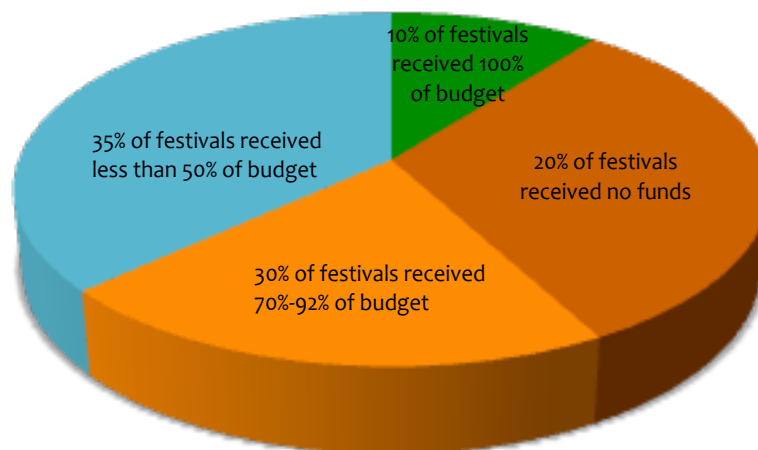
Embassy, Cultural Agency and NGO sources in festival budgets



### Private sources in festival budgets



### Government sources in festival budgets



### Notes about fundraising

Finding funding is getting harder. Cutbacks on funding for arts and culture worldwide, and an increasing number of events make this a highly competitive exercise. Narrow funding criteria and stringent reporting requirements necessitate specialised attention, both in the proposal and reportback stages. With the drying up of conventional funding streams new, innovative fundraising approaches are required to support the wide-ranging number of events.



## Crowdfunding

Crowdfunding is a method of raising funds, usually as donations, from many sources – usually a crowd of individuals. Crowdfunding can take many forms but has taken off globally with the help of websites that can solicit and manage the whole process.

Kickstarter and Indigogo are two early and successful crowdfunding websites – but there are over 450 of these fundraising sites with considerably variation in their offerings. There are guides on each website that will help you develop your campaigns, often using social media. Some campaigns use unique perks for each level of donation to help gain traction; for example, promising an autographed poster, or a DVD of a performance, or tickets to a special function.

Fundraising websites usually charge fees of 3% to 5% or more of the funds raised, and some sites, such as Kickstarter, do not give the money unless the full goal is reached (the money would revert to the original donor in that case). There are legalities involved with raising money, and transferring money to countries in Africa may be restricted: for example Paypal accounts might be required. Another benefit of a website based crowdfunding campaign is that it can be a marketing multiplier – you are developing a crowd interested in your project and you can stay in touch with people who donated. This crowd who are interested in your success can pay dividends in future.

### Tips

- See this Kickstarter webpage on a crowdfunding campaign for the *Ghanian/South African film Rollaball* <http://www.kickstarter.com/projects/rollaballmovie/rollaball-skate-soccer>
- Read this *CROWDSOURCED CREATIVITY: HOW THE SHARING ECONOMY IS CHANGING THE WAY WE MAKE STUFF* <http://tiny.cc/ACE2013>

## Strategic Planning

Strategic planning involves planning for the future beyond the immediacy of your upcoming festival. You may feel overwhelmed by the pressures of making the festival happen in the short term, but it is essential that you be thinking one step further so that you make your life easier in the future, and ensure that you are indeed heading in the right direction.

Some of the more long-term components of your planning might involve:

- Processes for identifying the strengths, weaknesses, opportunities and threats (SWOT Analysis).
- Reworking the structure of your organisational team to accommodate growth and shortcomings.
- Keeping, removing and adding new members to your team.
- Establishing priorities.
- Reassessing and perfecting your vision and mission and values.
- Introducing skills development initiatives.





Strategic planning also serves the functions of monitoring, reviewing, evaluating and adjusting all elements of your festival. No matter what size your festival is, or how established it may be, strategic planning is paramount in ensuring your events sustainability and ongoing development.

Regular reviewing of your plan for moving forward should include:

- Refining your vision and mission.
- Re-evaluating your organisational values.
- Identifying the strengths, weaknesses as well as the opportunities and threats.
- Adjusting the structure of your organisation.
- Putting systems and projects in place to maintain members of the organisational committee, and means of recruiting.
- Setting indicators to evaluate success.

### *Reviewing the Strategic Plan – evaluating the festival*

The head of each individual part of your festival should perform evaluations and form a strategic plan independently. This can be examined later by the committee/Board for inclusion in the master plan for the upcoming year. This could include:

- **Vision and Mission Statements** – Do they need to be adjusted to more clearly define your goals. Will they stay the same next year?
- **Budget** – Was it accurate and sufficient? How much more/less money will you need to put on the festival in the next edition(s).
- **Theme** – Did the audience find the theme interesting/engaging/stimulating/relevant? Did the programming align well with theme? Did the theme cohere across the festival? Could this be improved?
- **Organisational Structure** – Did you have the right amount of people with the right skills working on the right things? Do you need to source members with more specialised experience?
- **Logistics** – What production/logistical adjustments would improve your event? Did the venues meet your requirements? Did all the equipment and logistical systems work smoothly? Did you have all the facilities you needed?
- **Target Audience** – Was the audience who attended the audience you were expecting? How could you target them more precisely in the future? Were they pleased with what they found at your festival?
- **Sponsorship/Fundraising** – Were your funders satisfied? Will there be any new possible sources of funding becoming available in the year to come?
- **Entertainment and Activities** – Was the real content of the festival up to scratch? Were audiences and participants satisfied? How could you improve this?
- **Media Relations and Marketing** – Did you adequately get the word out? Did the right people get the right info about your festival? Can you build on media partnerships that you already established?

Don't only focus on things that didn't go so well, remember to celebrate your successes!





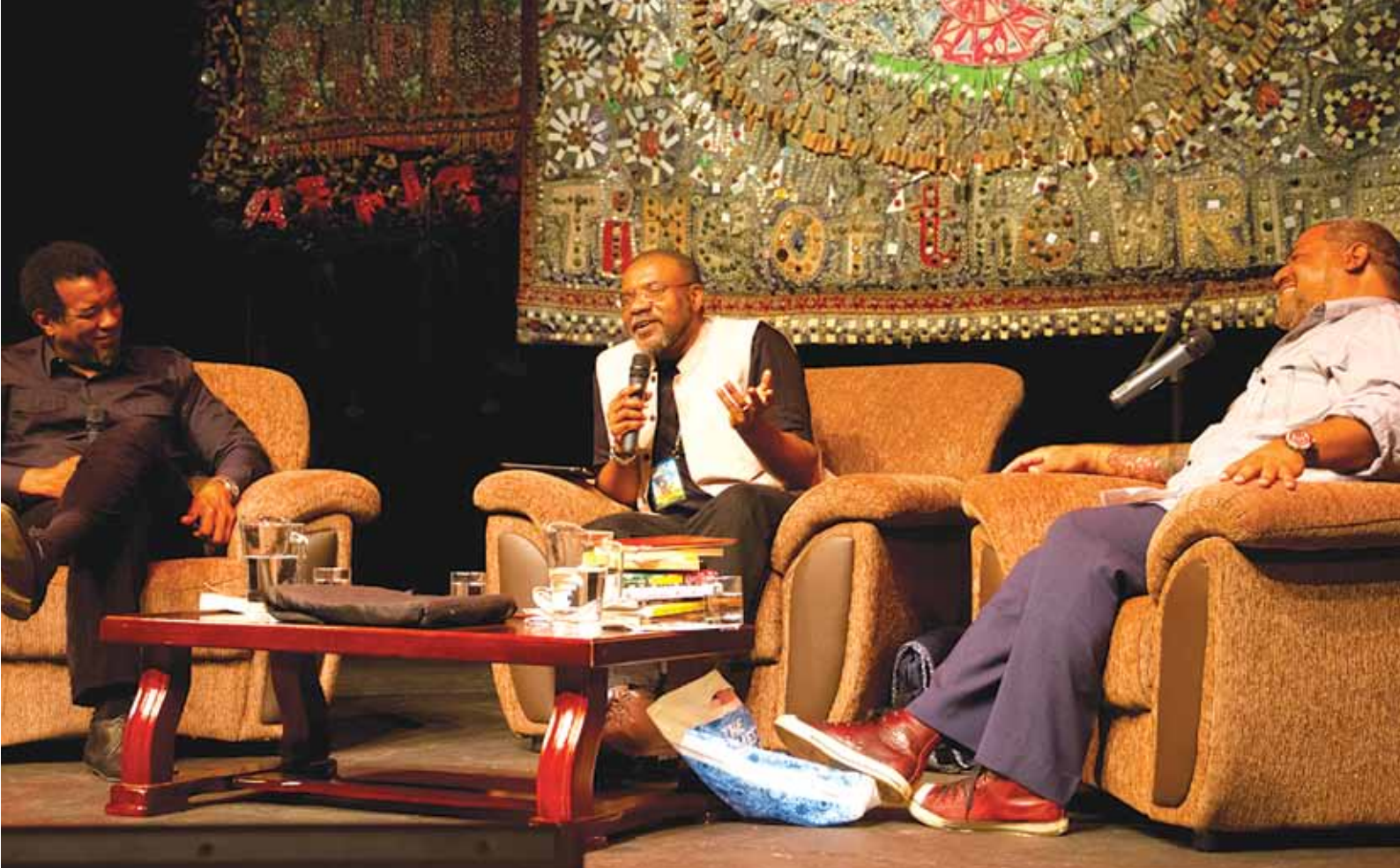
Performance at Zanzibar International Film Festival

## Questions You May Want to Ask Later

- How well did the Committee work through the planning process?
- How well did the programming reflect the objectives of the festival/event? Did the programming reflect the vision and mission?
- How effective was the programming in achieving the objectives? What outcomes were achieved?
- What outputs occurred?
- How effective were the Coordinators in their roles and responsibilities? For example, did they regularly attend meetings? Submit informative reports?
- What were the dynamics of the Committee? Did everyone agree on the objectives? Were the members prepared to fully participate in the planning and the delivery of the event?
- How accurate were the projected budget figures?
- How well were the resources allotted, and were there enough?
- What decisions can be made based on the outcomes?

Government of Alberta. 2012. *Setting the Stage: A Community-Based Festival and Event Planning Manual*. [ONLINE] Available at: [http://www.tpr.alberta.ca/tourism/docs/Interactive\\_BW.pdf](http://www.tpr.alberta.ca/tourism/docs/Interactive_BW.pdf). [Accessed 03 April 13].





Colin Channer, Kwame Dawes and Chris Abani at Time of the Writer Festival – photo Sarah Dawson

When asked what was the most difficult challenge in setting up your festival:

- 80% of Afrifestnet respondents stated something to do with funding such as: researching and raising the funds; and then getting paid the funds as promised.
- 10% highlighted the skills of employees and forming a team as a challenge.
- Others mentioned such challenges as finding the appropriate venue; paying artists; getting flights; and working with local councils.



**The Blantyre Arts Festival** commented: “Often people think that financials are the principal challenge to the Festival and we choose to differ. A festival can be funded due to sound ideas that will benefit society, contribute to the development of the nation, and create an environment conducive to enhancing the arts and cultural economics in the region.”

**Bayimba International Festival** (Uganda) said, “The biggest challenged faced was to convince the public and – up till today – the private sector (less so funders) that the festival is different from most other events being organised (with purely business purposes). Although initially scheduled with entrance fee, the organisation quickly resolved to the free festival concept to make this statement. Now that the aim of the festival has gradually become understood, entrance fees (as little as 50 cents) to generate some income have been introduced.

There is no such thing as a smooth festival – it is a struggle from beginning to end. The biggest pitfall is to start a festival with the sole aim of making quick money. When Bayimba organised its first festival, a private sector supporter that backed out last minute organised its own festival few months after the first edition of the Bayimba International Festival, using the concept that had been submitted and discussed with them. Since the aim was money generation and not contribution to sector development, this other festival never happened again. So, the best thing about the Bayimba International Festival is that it has stayed truthful to its vision and mission as well as its values.”





# APPENDICES

## Appendix I

### **Promotion Plan Sawa Sawa Festival 2012 Toolkit for Africa Music Festival Network**



## About the Sawa Sawa Festival

The Sawa Sawa Festival, organized by Sarakasi Trust Kenya and held each year in Nairobi Kenya during the Madaraka week (National Holiday week-end end of May, beginning of June), has attracted audiences of over 120,000 people and due to excellent PR campaigns, media partnerships and live radio and TV broadcasts, millions of others have been reached.

Sarakasi Trust initiated the concept of the annual Sawa Sawa Festival to create a unique festival with an African identity, appealing to the Kenyan public at large while at the same time creating an opportunity to reach out to audiences across age, gender, cultural, social and economical back grounds. Sawa Sawa aims to promote the performing arts through workshops, meet the artist sessions, technical skill and cultural sharing workshops, community building (theme) activities, media activations and the multi stage multi-day concerts.

Every year the festival is built around a certain theme. In 2009 the theme was Urban Peace, in 2010 the Trust teamed up with Transparency International Kenya to promote the theme of transparency and anti corruption: Wajibika Sasa! (Fighting corruption starts with you!), and in 2011 we celebrated femininity. The 2012 theme of the festival focused on African cultural roots and traditions, how they have grown into more modern styles and how they can strengthen existing relations and build bridges between and across gender, ages, communities, cultures and even nations. Hence the 2012 tagline was 'Roots for the Future'.

## Target Group

Sawa Sawa wants to allow audiences from several economies and cultural backgrounds to meet and mingle. As much as we want the audiences to enjoy the performances; we also want the artists to perform for a large audience which means much needed exposure because in Kenya there are not many platforms where this is possible. Therefore for Kenyan artists this has resulted in a need to 'must play' at Sawa Sawa as it enhances their value in terms of exposure and 'marketability'. For the audiences this means Sawa Sawa is a 'must see and be there'.

## Objectives of the PR Campaign

The PR campaign is geared towards creating attention for the theme (messaging) of the festival as well as specific targeted audience:

### Messaging

Messaging in terms of our PR campaign is not only vital to make the public aware of the festival; it is also a powerful tool to get the message behind the theme across to everyone. Sarakasi usually prefers a media partner who agrees to be instrumental on messaging during the media campaign which usually kicks off two weeks prior to the event. Furthermore messaging happens through street banners, posters, flyers, press releases and press interviews, on line (social Media) media campaigns, ads and editorials in the news papers, etc.



### **Targeted Audience**

Apart from artistic headliners, consistency and the buildup of our reputation over the years; PR and Marketing have proven to be 'Key' to draw in the diverse audiences we want and need. Sawa Sawa targets youth, children and adults and is the only festival that intends (and manages) to engage an audience across economical, social and cultural backgrounds. This means that we bring together the lower middle class 'locals' as well as 'rich' expats.

In Kenya different communities do not often mix. The ex-pats live in the suburbs, the middle class in flats closer to town and the poorer communities in the informal settlements.

Seen the fact that Kenya is somehow segregated along these economic, social and cultural lines, so is the media. Reaching out to everyone therefore means that diverse media has to be approached to create a buzz for the festival amongst all communities.

### **Expected Outcomes**

- Raised profile and marketability for contracted performing artists
- Enhanced profile, exposure and (economic) marketability for participating Sarakasi projects and artists
- Raised awareness about Sarakasi Trust to the general public
- Raised awareness about Sawa Sawa Festival to the general public
- Enhanced interest of media in entertainment, (performing) arts and culture
- Enhanced awareness across the board in regards to culture for development
- Enhanced awareness across the board in regards to the festival Theme

### **Positioning of the Festival**

The Sawa Sawa Festival has a lot to offer. Besides performances from artists during the actual concert day(s), the Sawa Sawa Festival offers various activities such as children's activities, a cultural market, an info market and workshops which are held during the week preceding the festival, some of them presented in the line up. Because of this diversity of activities the Sawa Sawa Festival really stands out as a unique festival:

- Good reputation
- Well organized
- Track record of good international and local artists
- Fair pricing
- Multicultural
- Multi activities (info market, food market, cultural vending market)
- Kids friendly (Kids activities)
- Good safety and security regulations
- Strong Brand
- Involvement of Sarakasi Artists, Workshops and Projects
- The Sawa Sawa Festival is accessible to a broad audience

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### **Programming and Festival Production**

Sawa Sawa has each year managed to have a great variety in programming and audiences and each year the bar has been successfully set higher in terms of technical and logistical festival production: Unique Line up, Runs in time, High quality of venue and technical production

### **Price**

Keeping the target group(s) in mind the pricing can be considered good value for money: cheap for the middle/working class and very affordable for the poorer communities. Sawa Sawa Festival introduced a difference between day and night tickets in order to motivate the visitors to come early during the day and to make it accessible for all. Kids below the age of 12 have free entrance to the festival. The entrance price from noon to 6pm is lower than the entrance between 6pm and midnight.

### **Convenience**

The location/venue (Carnivore Grounds/Gardens in Nairobi) is well known and has enough parking available. It is also easy accessible by public transport, as there is a bus-stop nearby (500 m).

The Sawa Sawa Festival takes place on a Sunday (10<sup>th</sup> of June 2012) and starts at noon, because a lot of people visit the church on a Sunday morning. Tickets will be sold at the gate: Carnivore well known in Nairobi, Tickets sold at the gate, Enough parking space, Public transport bus-stop nearby

### **Promotion**

To get a better understanding in reaching our target group properly research to find out which media should be targeted in order to reach the right audience target groups has been taken into consideration: Media plan in line with target group, Research promotion/marketing tools, Combination of various marketing/promotion tools (see promotion plan)



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## Promotion plan

Sawa Sawa's marketing and promotion tools and media plan included:

- Posters, Flyers
- Media advertising: print, TV and radio
- Free Media
- Website/internet/e-bulletins/social media
- Outdoor advertising: billboards/street banners
- Press releases and Media Advisories
- Media interviews
- Other Promotion Activities

### Posters, Flyers



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Design of the poster according to AIDA-model:

- **Attention**

Use bright colours to get people's attention

- **Interest**

After noticing the poster people must be informed what it will be about, for example use big letters, which describe Sawa Sawa Festival

- **Desire**

Put the complete line-up on the poster. Biggest artist first, this is the part where people start to get enthusiastic about the festival and decide if they want to be part of it.

- **Action**

Note the venue, time and entrance fee and where the tickets are being sold.

This last information is crucial, so people know where to go and buy that ticket!

70 Posters were put up in shopping malls, cultural institutions, cinema's, art galleries, theatres, museum's, local clubs, and selected learning institutions. 2,000 flyers were handed out at these places as well and also in clubs, on the streets and were given to the performing artists to assist with promotion too.

### **Media advertisement Print, Radio, TV**

Sawa Sawa signed a partnership agreement with Nation Media Group Ltd. who, through their various radio and TV stations and programs, have a very broad listenership across age, gender, economical, social and cultural backgrounds. Apart from Nation Media Group's FaceBook activation (over 250,000 fiends) for the duration of two weeks the partnership included:

- **Print**

According to the results of the research the Daily Nation (250.000 copies) (Nation Media Group) is the newspaper most people prefer to read. People who read the newspaper on a regular basis (more than 3 times a week) are most interested in Politics and Business news. People who read the newspaper occasionally (less than 3 times a week) are most interested in sports and entertainment. Conclusion is therefore to advertise From Monday till Friday at the politics and business section, and on Saturday/Sunday at the entertainment/sports section. Sawa Sawa was advertised through one advertisement and two editorials.

- **Radio**

We targeted popular radio stations and radio that would want to advertise at reduced rates as per partnership agreement. Research taught us that the best timeframes to advertise (Daily Presenter Talk Ups, Weekly interviews and promotions, Daily spots) was between 05.00 – 10.00 Hours, between 16.00 – 19.00 Hours and between 19.00 – 22.00 Hours



- TV

Sawa Sawa targeted popular TV station and stations that would want to advertise at reduced rates as per partnership agreement. This way Sawa Sawa was advertised on one Nation TV via weekly interviews and daily advertisements for a period of two weeks.

### Free Media

- Magazines

Sawa Sawa targeted free magazines which are spread throughout the Nairobi area at bars, restaurants, cinemas, shopping malls and arts & entertainment centers through advertisement in their activity calendar (UP Magazine, Expression Today, Karen'gata Chronicle, Parents)

- Other media or production houses

Ketebul music, Fulani media, Citizen TV, Radio Africa, MTV, Africa Magic (DSTV), Mashariki Mix (DSTV) and KBC showed interest as well, most of whom showed up during the festival for registration. KBC gave Sawa Sawa exposure in its weekly cultural TV magazine twice before the festival.

- Free SmS services

This sms service is called Phat Buzz and it sends out text messages to a database of over 10,000 mobile users who have signed up for this service.

- Friendly Press

This included press that has an interest in the organization and has been writing about Sarakasi and the Festival over the years.

### Website/internet/e-bulletins/social media

The FaceBook and twitter and other on line promotion caused a lot of publicity for the festival and is also an opportunity to gain more followers.

- FaceBook

By advertising on the Sarakasi Facebook page (5,499 followers) by daily updating the status with information about the progress and news of the Sawa Sawa Festival.

Other relevant Sarakasi Facebook pages: Amani Lazima (1,801 followers), Wapi Kenya (5,120 followers) and Contracted Artists' pages

- Twitter (241 followers)

Each day hourly updates and short messages containing information about the festival were posted. For example information about the main artist, announce publications in newspapers and magazines

- Mailing list

Sending out an e-flyer of the Sawa Sawa Festival to all the people who are in the Sarakasi mailing list

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- Blogs

Post blogs, advertisement or notice the Sawa Sawa Festival on online entertainment related websites such as: [www.inhousentertainment.blogspot.com](http://www.inhousentertainment.blogspot.com), [www.nairobinow.wordpress.com](http://www.nairobinow.wordpress.com) and [www.kenyabuzz.com](http://www.kenyabuzz.com)

#### **Outdoor advertising: Street Banners**

The chosen streets were the most populated streets in Nairobi in terms of the target group and venue; therefore advertising on these streets was expected to have the most exposure. Sawa Sawa was advertised with 3 street banners during a period of two weeks.

#### **Press Releases and Media Advisories**

Weekly press releases and media advisories were sent out over a period of three weeks. These were sent out to newspapers, and entertainment related magazines. Content included announcement of Festival, information and background on Line up, Festival Theme, International act, etc.

#### **Media Interviews**

Journalists of other media were targeted in order to book interviews for print editorials and Radio and TV (breakfast) shows: The daily Nation (print), Kenya Today (print), The Standard (print), The people (print), Nairobi star (print), KBC Breakfast Show (TV), Citizen Shows (TV) and KBC Grapevine (TV)

#### **Other Promotion Activities**

Other promotion activities were:

- Give away tickets

Complementary tickets were given away by partner media house as well as through promo actions on Facebook and twitter by sarakasi and the venue

- Artist's buy in

Artists, by contract, were active on twitter and Facebook, uploaded information and shared FaceBook status and posted e-flyers.



## Suggestions

Mention relevant Facebook and Twitter pages on the posters and flyers and other print material. This will motivate possible audiences to join these pages in order to get informed on the latest news. This will not only keep them in touch but also creates a database of people within the target group.

Give away free stickers, which mention the festival. Put not too much information on the tickers just the logo, the date and where to find Sawa Sawa on Facebook/twitter should be enough. The idea is that these stickers will show up all over the city at public places.

Stickers on and in public transport vehicles; it could be that the public transport owners have to be paid for advertising. But this will be worth the investment.

If the budget allows advertisement should happen in multiple newspapers.

Try to get sponsorship of corporate organizations i.e. with a large phone company who can help with promotion activities, sending out text messages to announce the festival and give free tickets away. In exchange they could brand the festival with banners and put their logo on all of our promotion material.

Include activation activities that can create a buzz like flash mobs, (international) artist's radio promo's etc.

Campaign can start a year before actual event with teaser messages and posters.

*Toolkit Developed for Africa Music Festival Network by Sarakasi Trust's Sawa Sawa Events Team: Marion van Dijck, Kui Macharia, Jane Mbugua, Sammy Michira and Rick Op het Veld.*

**AFRICAN  
MUSIC  
FESTIVAL  
NETWORK**



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## Appendix II

### Setting up your festival in Kenya

#### Definitions of Not-for-Profit Organisations in Kenya

- Kenya is a Commonwealth country with a common law system. There are four primary types of not-for-profit organisations (NPOs):
- NGOs: The NGO Coordination Act defines an NGO as “a private voluntary grouping of individuals or associations, not operated for profit or for other commercial purposes but which have organised themselves nationally or internationally for the benefit of the public at large and for the promotion of social welfare, development, charity or research in the areas inclusive of, but not restricted to, health, relief, agriculture, education, industry and the supply of amenities and services.”
- Companies: A number of NPOs are registered as companies whose liability is limited by the guarantee of the members. Under the Companies Act, a group or association of persons can incorporate as a private or public company. For companies limited by shares a private company requires at least two and no more than 50 shareholders. A public company requires at least seven shareholders.
- Societies: Under the Societies Act, a society is “any club, company, partnership or other association of ten or more persons, whatever its nature or object, established in Kenya or having its headquarters or chief place of business in Kenya. A branch of a society also qualifies as a society.” The definition specifically excludes trade unions, cooperatives, corporations, and certain other entities. A society’s governing documents are called the Constitution or Rules of the Society. Societies are registered and regulated by the Registrar of Societies.
- Trusts: A trust is an entity created to hold and manage assets for the benefit of others. Trusts can be established under the Trustees (Perpetual Succession) Act only for religious, educational, literary, scientific, social, athletic, or charitable purposes. Charitable purposes may also be affected by forming a Trust by way of a Trust Deed.

#### Legislation that is Relevant to Kenyan Companies

(not a comprehensive list)

The Constitution of Kenya [2010]  
Constitution of Kenya (Supervisory Jurisdiction and Protection of Fundamental Rights and Freedoms of the Individual) High Court Practice and Procedure Rules [2006]  
The Companies Act, Chapter 486 of the Laws of Kenya [1959]  
The Societies Act, Chapter 108 of the Laws of Kenya [1998]  
The Trustees (Perpetual Succession) Act, Chapter 164 of the Laws of Kenya [1981]  
The Trustee Act, Chapter 167 of the Laws of Kenya [1982]  
The Value Added Tax Act, Chapter 476 of the Laws of Kenya [2004]  
VAT (Remission) (Charitable Organisations) Order [1999]  
The Income Tax Act, Chapter 470 of the Laws of Kenya [1989]  
The Employment Act of 2007, Act No. 11 [2007]

For more information – <http://www.usig.org/countryinfo/kenya.asp>





Audience at Zanzibar International Film Festival

## Setting up your festival in Senegal

### Definition 1901 Non-Profit Organisation

Countries with French Common Law may find the 1901 Non-Profit Organisation structure useful. Note that these statutes are fine tuned differently in each country – more detailed investigation is required for respective countries.

The law of 1901 enables two people or more to create an association, a non-profit organisation called an Association culturelle. The Non-Profit Organisations Law of 1901 has a set of decisions required e.g. whether it become a professional or a charitable association. The Association needs an official home, and sets of minutes have to be maintained. However each country would have its own rights of association in order to legally open a bank account and trade as a legal structure within regulatory frameworks.

Here is information on setting up a not-for-gain organisation (NGO) under Senegalese law (substantively based on a translation of the regulation text of 1996 found at <http://www.demarches.gouv.sn/textes/D-fixant-mod-interv-ong.pdf>). Senegal lists over thirty articles related to the formation, and regulation of NGOs (some pertinent articles are listed below). Although these allow for some support from government experience and expertise (article 6), they also could impose a bureaucratic burden on smaller NGOs. Hence the three Senegalese festivals in the Afrifestnet survey – Festival Africa Fête; Le Festival International des Arts Hiphop et cultures urbaines and Salam Music Expo – chose to form a structure with a more malleable 1901 Associations format (see definition above).



## <http://www.demarches.gouv.sn/textes/D-fixant-mod-interv-ong.pdf>

### REPUBLIC OF SENEGAL: Non Governmental Organisations (NGOs)

- **Article 1:** Non Governmental Organisations (NGOs) are associations or private bodies, regularly reported, non-profit, whose purpose is to provide support to the development of Senegal and approved as such by the Government.
- **Article 2:** It is forbidden to all NGO activities likely to create in the populations discrimination based on considerations character ethnic, religious and political.

### APPROVALS OF NGOS

- **Article 4:** Who can be licensed as an NGO?
  - 1 – Any association or national private organisation regularly registered for at least two (02) years;
  - 2 – Any association or organisation supporting foreign experience two (02) years of practice in Senegal
  - 3 – Any association or organisation justifying sufficient experience in their home country or other countries.
- **Article 5:** The application for approval is submitted to the supervisory authority which issues a receipt. A request is attached a file containing:
  - 1 – The Articles of Association in duplicate, specifying the address of chair;
  - 2 – The declaration receipt for Senegalese associations and authorisation or act of recognition of the country of origin for foreign organisations
  - 3 – The list of key members of the management board with precise indication of their age, nationality, occupation and address
  - 4 – With a memorandum of association or private organisation applicants.
  - 5 – An indicative program of activities of the sources potential funding.
- **Article 6:** Within two (02) months from the date of filing, the application for approval shall be considered by a committee composed of representatives:
  - The Ministry of Women, Children and the Family;
  - The Ministry of Finance
  - Ministry of Interior
  - The Ministry of Foreign Affairs
  - Associations NGOs. The commission may appoint support if there is need of the Ministries technical competence in the fields covered by the program activities of the applicant association.
- **Article 7:** The composition and operating procedures of this Committee are defined by decree of the Minister of the NGO umbrella;
- **Article 8:** The approval is granted by decree of the Minister of guardianship NGO advisory opinion from the Committee for approval.

### SPECIAL REGIME

- **Article 9:** The Government of Senegal may grant to NGOs exemption from duties and taxes on materials, plant and equipment except lubricants and fuels, imported or acquired in the territory for national implementation of their programs.
- **Article 10:** The Government of Senegal grants to NGOs Admission temporary use utility vehicles purchased locally or imported for the implementation of their programs. The sale of these vehicles will be in accordance with regulations.
- **Article 11:** The Government of Senegal may grant easier access to non-Senegalese NGOs and members of their families via the formalities of alien registration, such as entry visas, residence permits and other similar procedures.

### INTERVENTIONS

- **Article 14:** To enjoy the benefits provided by this Decree, the NGO filed with the regulator for an investment program review and approval. The investment program shall include a description of program or projects to be implemented, the objectives, the volume investment,





the implementation schedule, the human and material resources necessary for its implementation. The investment program is jointly approved by the Minister guardianship and the Minister of Finance, after consultation with the Committee formed for this purpose. Exemptions can be granted and shall not exceed two (02) years.

- **Article 15:** The technical committee to review programs and investment projects is composed of representatives: – The Ministry of guardianship – Ministry of Finance – Chairman – Ministry technical competence in the dominant program of activities – Associations NGOs

#### MONITORING

- **Article 17:** Monitoring the implementation of programs and projects is provided at the national level by the competent services of the Ministry of supervision of NGOs and the level of administrative districts by decentralized services of the department.
- **Article 18:** The authority responsible for the supervision of the presence of NGOs and NGO leaders, can visit their facilities, infrastructure and review all other achievements. NGO leaders are warned of visits at least one week advance.
- **Article 20:** Any NGO that receives benefits granted under the realization of investment programs accepted by the Government is required to submit an annual report to the Ministry of supervision, three months after the close of its fiscal year.

#### EVALUATION

- **Article 21:** An evaluation of the impact of the investment program NGOs can be determined at any time by the Government.

#### UNDER CONSULTATION BETWEEN GOVERNMENT AND NGO

- **Article 22:** There shall be established a Conciliation Committee Government /NGOs. The committee is chaired by the Secretary General and Services Presidential Affairs. It is also composed of representatives: – The Prime Minister – The Ministry of guardianship – Ministry of Interior – The Ministry of Foreign Affairs – The Ministry of Finance – Any other government department concerned – Associations NGOs – Community Donors. This committee meets once every six months and whenever need convened by its President.

#### ADMINISTRATIVE PENALTIES

- **Article 23:** The registered NGO can get a warning or a suspension for all other justified reasons as those relating to the withdrawal of approval.
- **Article 24:** The approval granted in accordance with Article 8 may be removed by a decision in the same manner, especially in following cases.
  - 1 – When serious deficiencies are recognized in the operation or management of projects and programs;
  - 2 – When the activities of the NGO no longer correspond to the goals and objectives defined in its constitution;
  - 3 – In case of violation of the provisions of Article 2 Article 25: The NGO has a period of one (01) months from the date of notification of the notice to submit written observations.

#### MISCELLANEOUS AND TRANSITIONAL PROVISIONS

- **Article 28:** Each registered NGO under the conditions laid down in Article 8, may partner with other NGOs to coordinate their activities in one or more organisations of the same legal form. These organisations can be recognized by the state as interlocutors for implementation of its policy vis-à-vis NGOs.



## Setting up your festival in South Africa

### Choosing the right NPO

Type of Entity	What is it?
Voluntary Association	<ul style="list-style-type: none"> <li>● Established in terms of common law. Does not need to be authorised by authorities.</li> <li>● No restrictions over who can found a voluntary association.</li> <li>● No minimum capital or assets required to set up.</li> <li>● Can be established with a minimum of three founders.</li> <li>● Common law establishment occurs through either a verbal or written constitution.</li> <li>● To have body corporate status, the constitution must include:             <ul style="list-style-type: none"> <li>• perpetual succession</li> <li>• the capacity to acquire certain rights apart from those of the unique members, and no particular member has unique rights to the property of the association</li> <li>• the right to hold property in its own name. (<i>Wyngaard, 2010</i>)</li> </ul> </li> </ul>
Non-Profit Trust	<ul style="list-style-type: none"> <li>● Regulated by the authority of The Master of the High Court to whom trustees account for the administration and disposal of trust property. “The Master may also appoint a fit and proper person to do an investigation into the administration and disposal of trust property.” (<i>Wyngaard, 2010</i>)</li> <li>● There is no minimum number of founders or initial members required for the establishment of a non-profit trust.             <ul style="list-style-type: none"> <li>• It can legally be established with only one founder, but two different persons are required as the initial founder cannot be the same person as the initial trustee. (<i>Wyngaard, 2010</i>)</li> </ul> </li> <li>● Is registered in terms of the Trust Property Control Act.             <ul style="list-style-type: none"> <li>• Requires submission of a written trust deed to the High Court which serves as the agreement between the initial founder(s) and the initial trustee(s). There are fourteen offices situated in South Africa. Trustees submit an <i>acceptance of trusteeship</i>.</li> </ul> </li> <li>● Usually takes three weeks to process registration.</li> <li>● Public office does not intrude on internal governance.             <ul style="list-style-type: none"> <li>• Trustees are authorised to act in their capacity, new trustees are normally nominated by their predecessors, and authorised by the Master of the High Court.</li> </ul> </li> <li>● Not required to submit annual reports.             <ul style="list-style-type: none"> <li>• Master of the High Court “may call upon the trustees to account for their administration and disposal of the trust property and to deliver any book, record, account or document relating to the trust,” but only in exceptional situations.</li> </ul> </li> </ul>



Type of Entity	What is it?
Non-Profit Company	<ul style="list-style-type: none"> <li>• An entity that has succeeded the old ‘Section 21’ organisation.</li> <li>• It is registered by the Registrar of Companies – the Companies and Intellectual Property Commission (CIPC) <a href="http://www.cipc.co.za">www.cipc.co.za</a> – previously known as the Companies and Intellectual Property Registration Office (CIPRO) <ul style="list-style-type: none"> <li>• CIPC has regulatory powers to ensure that companies are in compliance with the Companies Act. (These regulatory powers relate to all companies and not only non-profit companies.) (Wyngaard, 2010)</li> </ul> </li> <li>• A non-profit company is deemed to be a public company.</li> <li>• It requires at least three directors, but no members are required.</li> <li>• It has the most complex process of registration in respect of the three kinds of entity. It entails: <ul style="list-style-type: none"> <li>• reserving a name for the company as prescribed.</li> <li>• lodging the Memorandum and Articles of Association and other documents with the Registrar of Companies, along with a small fee. The Registrar’s office is in Pretoria.</li> </ul> </li> <li>• It takes about three months to process registration.</li> <li>• There are no major limitations on self-governance. <ul style="list-style-type: none"> <li>• The Companies Act regulates some aspects of governance, but only those provided for in the founding documents of the company itself.</li> <li>• The Companies Act of 1973 emphasises reporting to members, and keeping registered information updated.</li> </ul> </li> </ul>
Non-Profit Organisation	<ul style="list-style-type: none"> <li>• It is regulated by The Director of Non-profit Organisations as designated in terms of the NPO Act. <ul style="list-style-type: none"> <li>• The directorate’s functions include: <ul style="list-style-type: none"> <li>• Facilitating the process for developing and implementing policy;</li> <li>• Determining and implementing programs, including programs to ensure that the standard of governance within non-profit organisations is maintained and improved;</li> <li>• Liaising with other organs of state and interested parties.</li> </ul> </li> </ul> </li> <li>• Founding documents must contain information such as the name, objectives, non-profit distribution constraint, governance structures and so on, and annual narrative and financial reports must be submitted to the Directorate.</li> </ul>

## Non-profit entities in South Africa

“The Non-profit Organisations Act defines a non-profit organisation as a trust, company or other association of persons established for a public purpose and the income and property of which are not distributable to its members or office-bearers except as reasonable compensation for services rendered.” (Wyngaard, 2010)



Some South African laws that are relevant to non-profit entities are:

- Common Law for voluntary Associations.
- Trust Property Control Act for Non-Profit Trusts.
- Trust Property Control Act for Non-Profit Trusts.

Further, “according to the Nonprofit Organisations Act of 1997, any Non-Governmental Organisation can be formally registered as long as it meets the requirements outlaid by the act,” (Wyngaard, 2010). Singular individuals, legal entities, foreigners and minors are all entitled to found any kind of non-profit organisation.

## Note

Organisations in South Africa “are not prohibited from criticising the government or advocating for politically unpopular causes. There are no legal restrictions or governmental harassment for such activities. [Organisations] that are involved with causes that are unpopular from a government’s perspective may ordinarily not attract significant funding support from government. CSOs have been involved with the processes of drafting of laws and lobbying for legislation and government policies. CSOs that have tax exemption cannot use their resources to support, oppose or advance the activities of any political party.” (Wyngaard, 2010). This is particularly relevant to organisations which have to do with the arts, for whom the right to freedom of expression is fundamentally important.



### Tax issues

Organisations that are Public Benefit Organisations (PBOs) are eligible for tax exemptions, provided they perform public benefit activities. Organisations can apply for PBO status under the Income Tax Act (separate from the NPO act), provided they:

- “Complete the prescribed application and submit it to the Tax Exemption Unit.
- Carry on one or more public benefit activities as listed in the Ninth Schedule to the Income Tax Act – which contains over 60 activities. Very few non-profit organisations are not covered under this list.
- Have at least three fiduciaries who are not related to each other.
- Transfer its assets upon dissolution to any similar approved PBO, a prescribed body established by law or a government department.
- Submit any amendments to its founding document to the Commissioner of the South African Revenue Services.
- Not take part in any tax avoidance or reduction scheme.
- Not pay employees or office-bearers excessive remuneration.
- Not use its resources to directly or indirectly support or advance or oppose any political party.”

(Wyngaard, 2010)

If you have registered under the NPO act, donors to your organisation, whether they are personal or corporate, will be eligible for tax deductions up to ten percent of their taxable income. You must be an approved PBO in terms of section 18A of the Income



Tax Act. The donation must be used for public benefit purposes therein stipulated, and it must be in cash or kind rather than a service.

### Administration expenditure

All office holders, if remunerated at all, must be remunerated at a rate that is reasonable in relation to the rest of the sector.

### Profit entities

If your goal is to generate private profit, you may choose to set your business entity up as a legal company. In South Africa, Companies and Intellectual Property Commission (CIPC) handles the registration of companies and their website ([www.cipro.co.za](http://www.cipro.co.za)) has very comprehensive details regarding the processes required to set up a company and the legal implications of doing so. There are also many third-party, intermediary companies who offer the service of assisting in going about this, which may help, but it is advisable that you ensure that they are reliable and reputable before taking their advice or allowing them to make decisions for you.

There exist a number of funds and incentives to investors in South African business entities (small and medium enterprise grants, grants based on the level of BEE compliance etc), and it is worth familiarising yourself with these so as to be able to take advantage of them, or to present your festival as a more attractive investment opportunity.

### Kinds of profit companies

Setting up a company is a fairly easy process in South Africa, but the legislation that pertains to tax, labour, safety, shareholders etc. is too detailed to elaborate here. It is suggested that if you opt to run your festival through a for-profit company, you inform yourself of the implications by consulting the websites of the relevant authorities to establish what kind of venture would be most appropriate to your objectives.

## Legislation that is Relevant to South African Companies

(not a comprehensive list)

- Companies Act, 2008
- The Labour Relations Act (LRA) of 1995
- Basic Conditions of Employment Act, 1997
- Employment Equity Act, 1998
- Skills Development Act, 1998
- Unemployment Insurance Act, 2001
- Compensation for Occupational Injuries and Disease Act, 1993
- Occupational Health and Safety Act, 1993
- Safety at Sports And Recreational Events Act, 2009 (Act No. .... Of 2009)





Zanzibar International Film Festival

A new Companies Bill became law during 2010 after being reworked to bring legislation in line with international best practice. South African legislation defines two kinds of company:

- The public limited liability company, designated by the term ‘limited’ (Ltd.), which must have a minimum of seven shareholders with no maximum, and
- A private limited liability company, or ‘Pty (Ltd)’, which has between one and 50 shareholders.

Individuals wishing to set up a company may do so as a sole proprietor, or in a partnership with other investors, but neither enjoy limited liability. The first shareholders of a company are the ones who sign onto the memorandum and articles of association of the company, which you must submit to the Registrar of Companies, as well as some other forms. Companies are required to have an annual audit, but only public companies have to submit these statements to the Registrar.

## Checklist for Processes to Follow when Registering a Business Entity

**Please Note:** The checklist is a general description of the steps that a start-up company may follow. Registering for copyright, patents, trademarks and designs are not compulsory for every enterprise.

- Decide on the type of business entity that you wish to form.
- Think about your enterprise’s name and think about at least 2 other alternatives.
- Undertake a name search on CIPC’s website to ensure that your preferred name has not been reserved by another enterprise.
- Reserve your name, by completing the relevant forms, available from CIPC.
- Draw up your business plan.
- Await your enterprise registration number from CIPRO.
- After receiving your enterprise number, apply for your VAT number, income tax number, PAYE, SDL and UIF number from SARS.
- Register your logo as a trademark with CIPC.
- Ensure that all of the enterprise’s intellectual property has copyright on them.
- If you have a unique product that you would like to patent, register this as a patent with CIPC.



## Appendix III

### Sample Finance Policy Document (Courtesy of the South African Dance Forum)

#### FINANCIAL POLICIES AND PROCEDURES

##### Index

#### 1. BUDGETS

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- 4.4 Cheques
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#### 5. DATA CAPTURE

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- 6.1 Monthly Financial Statements
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- 8.5 Travel Advances
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## Governance

The Dance Forum's Board of Directors (hereinafter referred to as the Board), is responsible for determining financial policies for the organisation. The Director is responsible for ensuring that financial policies and procedures are adhered to. The Director will review this monthly, take action on any non-compliance, and report to the Board accordingly.

### 1. BUDGETS

The Director will be responsible for drafting the annual budget/s. These will be prepared, based on operational plans, using the zero-based method. The annual budget/s will be approved by the Board in advance of the new financial year.

Following approval by the Board, the annual budget/s will be divided into monthly operating budgets.

All budgets must be dated and assumptions clearly stated.

#### 1.2 Revision of budget/s

If required, the budget/s will be revised on a quarterly basis by the Director. Where applicable, budget revision will depend on contractual agreements with funders. If required, a formal written request will be made to funders and written approval received before any reallocation of funds is made. If the revision exceeds 20% of the total budget, the revised budget will be approved by the Board.

#### 1.3 Non-budgeted expenditure

The ability of the organisation to incur non-budgeted expenditure depends on contractual agreements with funders, if applicable, and the availability of funds.

Any one item, or group of items, costing in excess of R10 000 will require the prior written approval (minuted) by the Board. The signatories to the bank accounts will approve non-budgeted expenditure of less than R10 000. Non-budgeted expenditure authorised by the signatories will have to be ratified by the Board at their next meeting.

#### 1.4 Monitoring the budget

The budget will be monitored by the Director monthly, based on a variance report produced by the accountants, which compares actual expenditure with budgeted expenditure on a monthly and a year-to-date basis. The Director will bring any urgent matters to the attention of the Board Chairperson immediately with recommended action.

## 2. FUNDRAISING

### 2.1 Dance Forum's Director

S/he is responsible for preparing funding proposals. All proposals will be approved by two designated members of the Board before they are submitted to funders. All fundraising budgets will be in the same format.

### 2.2 Entering into grant agreements

Only the Board may mandate the Director and designated members to negotiate and sign grant agreements on behalf of the Association. The mandated individuals must read the agreement in full and ensure that the organisation can comply with all restrictive and administrative requirements before signing the agreement.

### 2.3 Funding register

A funding register will be maintained by the Administrator, containing the following information:

- Name of funder;
- Date the proposal was sent;
- Amount requested;
- Date and amount pledged;
- Date and amount received;





- Details and summary of funders' requirements.
- Dates reports submitted.

The Director will review the funding register on a monthly basis. He/she will prepare a funding status report quarterly to be submitted at all Board meetings. The funding status report will be presented in relation to the budget.

#### **2.4 Receiving of funds**

A letter of acknowledgement will be sent to the funders for all money received from them. On receipt of foreign funds, if applicable, the organisation will retain a copy of their bank's foreign currency transaction form (Form E) relating to the receipt of funds and attach it to the corresponding file copy of the acknowledgement letter. A photocopy will also be filed with the corresponding bank statement.

### **3. BANK STATEMENTS**

Dance Forum's Board must authorise, and have it minuted as such, the opening of bank accounts on behalf of the Association. The organisation will normally operate a current account and an investment account. A separate bank account will be opened and operated if required by a funding contract. All bank accounts will have at least three signatories as approved by the Board. Two signatories are required on all cheques. Administrators/bookkeepers must not be signatories. The administrator is responsible for the day-to-day operation of bank accounts. This includes preparing cheques, making deposits, handling all enquiries and correspondence with the bank, and ensuring that bank statements are received for all accounts on a timely basis each month for the accountants.

Bank reconciliations will be prepared each month for all accounts by the accountants and reviewed by the Director. The investment account shall be restricted so that funds can only be transferred out of the account to the Association's current account.

### **4. RECORD KEEPING**

#### **4.1 Income**

All cheques/money received by the Dance Forum will be entered to an incoming money register by the administrator. She/he will ensure that all cheques are restrictively crossed. Cheques/money will be deposited into Dance Forum's account at least once a week. All cheques on hand will be deposited on the last working day of a calendar month, regardless of the amount.

#### **4.2 Payment for Services**

All income other than funds directly deposited into bank accounts will be receipted in pre-numbered receipt books. All receipts will be issued in duplicate, with one copy remaining in the receipt book. Any receipt which is cancelled will be clearly marked CANCELLED, with the original retained in the receipt book for audit verification.

Deposit slips will be prepared in duplicate, with the organisation retaining one copy stamped by the bank for their files. Deposits made should be numbered in sequential order. Numbering of deposit slips would restart as 1 at the beginning of each financial year. The corresponding receipt numbers will be referenced on the organisation copy, of all the deposit slips, and deposit numbers on the corresponding receipt copies.

Refunds for expenditure must be clearly indicated on the receipts, together with the cheque number or other appropriate reference to assist in identifying the category of expenditure to be credited.

#### **4.3 Cheques**

The administrator will verify that all cheques are accounted for, both when a new supply is received from the bank and on an on-going basis. Cheque books will be kept locked up. Blank cheques will never be signed. Cheques are to be crossed. The exception is Petty Cash cheques. Paid cheques must be filed numerically.



#### **4.4 Petty cash**

Petty cash will operate under an imprest system whereby an initial float is established and thereafter each petty cash cheque is made out for the exact amount which has been used. The administrator will prepare a petty cash voucher for each expenditure attaching the corresponding cash slip or voucher to the petty cash voucher. Each voucher will be entered on the petty cash record sheet.

#### **4.5 Payment of salaries**

Salaries will be paid in part arrears on the 25th day of each month. If the 25th falls on a weekend or a public holiday, salaries will be paid on a preceding business day.

Each staff member will submit an invoice for the salary. A salary register for each tax year will be maintained.

Salary levels are to be approved annually by the Board of Directors. Any changes/adjustments in salaries are to be authorised in writing by the Director and one of the other Board members. Copies of all changes are to be retained in staff members' files.

The Association will comply with all statutory taxes/levies, including PAYE/SITE Unemployment Insurance.

Salary payments will be entered into the accounting system through journal entries. Control accounts will be used and reconciled on a monthly basis for PAYE, UIF and net salaries.

### **5. REPORTING AND DATA CAPTURE**

#### **5.1 Data capture**

The account categories used for recording income and expenditure will be the same as the categories in each budget.

All data will be captured on a monthly basis. Salaries and adjustments will be processed by means of journal entries.

A detailed general ledger printout will be reviewed each month for errors or misallocations. After any final adjustments are made, a balance sheet and income statement will be printed and reviewed.

### **6. FINANCIAL REPORTS**

All financial reports should be completed by the 20th of the month following. The administrator and Director will review and initial all financial reports on a monthly basis.

#### **6.1. Monthly financial statements**

A balance sheet and income statement will be reviewed by the administrator and Director on a monthly basis. The administrator will determine the reasons for significant variances from budget, bringing them to the attention of the Board. The financial statements and written reports on significant variances will be reviewed by the Board on a quarterly basis.

#### **6.2 Debtors and creditors**

Separate debtor accounts will be maintained in the general ledger and reviewed by the administrator monthly. Any problems relating to debtors' accounts are to be brought to the attention of the Board immediately as they arise.

#### **6.3 Annual financial statements**

Annual audited financial statements will be reviewed and approved by the Board of Directors.

#### **6.4 Reports for funders**

Requests for financial reports by funders are to be complied with and are the responsibility of the administrator and Director.



## **7. SALARIES AND CONDITIONS OF EMPLOYMENT**

### **7.1 The Board will review and approve all salary levels**

Each year, a list of new salary levels must be signed by the Chairman of the Board and the Director.

### **7.2 Letters of appointment**

Letters of appointment including conditions of service, will be provided to all staff contracted. All staff-members will be given a job description.

### **7.3 The Dance Forum will maintain a personnel file on all contracted staff**

Each file will contain the letter of appointment, job description and authorisation of all changes in salary. Copies of all documentation relating to staff members are to be maintained in the files.

## **8. TRAVEL**

### **8.1 Vehicle hire**

The hire of a vehicle must be authorised by the Board. Only Class A vehicles can be hired and must be used for the purpose of a project being managed by the Dance Forum.

### **8.2 Air travel**

Air travel must be approved by the Board, providing it has been budgeted for. Should an invitation to another festival/event include air travel, the Board must authorise the trip.

### **8.3 Accommodation and meals**

Expenses for accommodation and meals must be approved by the Board and relate to the projects managed by Dance Forum. If this is supplied by a host, the Board must authorise attendance to the event.

Ama Atta Aidoo at Time of the Writer Festival – photo Precious Ngcobo





[www.afrifestnet.org](http://www.afrifestnet.org)  
[www.arterialnetwork.org](http://www.arterialnetwork.org)