

Workshop 1: Knowledge building, capacity building, exchange of savoir-faire for mobility

Facilitator: Richard Polacek, European cultural policy advisor, researcher, author of 'Impediments to Mobility in the Live Art Sector (2006) and several other highly influential reports on arts mobility, formerly Policy Office for the EU Social Platform. Contact : richard.polacek@yahoo.fr

--- MINUTES ---

- Richard Polacek's EU-mandated study "Impediments to mobility in the EU Live Performance Sector and Possible Solutions" focused on issues pertaining to third countries, international public relations and social security
- He conducted hundreds of interviews with artists, asking the following questions and seeking concrete examples (as requested by the EU):
 - o "How are you mobile?"
 - o "How do you deal with obstacles to your mobility?"
 - o "What can we (larger operators / NGOs / etc.) do to help you overcome the obstacles?"
- The idea of the study was to garner *concrete examples*
- Other studies conducted by Richard Polacek:
 - o UK Arts and Culture (cancelled by Home Office)
 - o Visa White Paper / The Discordant Note (Freemuse)
- Since these studies were completed, new visa procedures have been implemented in the EU: is this a coincidence??
- **The new challenge is then to monitor how the new rules will apply to the artistic sector.**
 - o For this, feedback is needed from artists *outside the EU*
- Freemuse Quick Guide: Artist visa arguments for success

Discussion:

- Questions to ask in a research on visa issues and regulations and their impact on mobility in Africa:
 - What are the key elements / features of a new model of (artists') circulation within Africa?

Participants' responses:

- Something like the Schengen Space: free travel within Africa
- Free Movement Space
- Open borders for artists practicing in all art forms

- Harmonised and transparent legislation
- Simple rules
- World Passport
- Practical improvement of routes
- Artist and cultural operators' visas

- What does it mean to have a “visa problem”? How do visa issues and regulations affect artists' mobility? What are the factors that affect artists' difficulty to obtain visas for their travels?

Participants' responses:

- Discrimination (race, religion, etc.) as an obstacle for issuing a passport
- Global mobility is nightmare

- Lack of informed / empowered civil servants
- Different rules and procedures, lack of clarity
- Complicated procedures (in time and administration)
- Cost issues
- Political interferences
- Humiliating procedures are violations of artists' human rights
- Visas are used as barrier, punitive
- EU/US/Australia etc. building “fortresses”
- Sovereignty of final decision for visa
- No guarantee of obtaining visa
- Linguistic barriers
- Irresponsibility of the cultural operators
- Abuse of the visa by cultural operators and artists leading to stricter rules in the visa procedures etc
- Psychological pressure / stress
- Practical implication: one can only travel with passport, but when passport is in visa procedure you are restricted in moving around
- No sympathy, no care of the civil servants

- Solutions to the problems with visa regulations in Africa:
 - Preparing people in the arts sector to deal with regulations
 - Myth busting: dismantling the “dream of the Eldorado”
 - Adapting cultural policies and to improve artists' recognition in their own countries (status, policy)

- Using Arts organizations as sponsors: e.g., the Triangle Network model, the Gasworks in London
- Appealing to African Union, regional bodies, networks, sector authorities
- Artists must talk with the same voice in order to create pressure and similar platforms, join bigger human rights groups, get the support of economists (culture as economical power)
- Associating other sectors and players (e. g. lawyers, journalists...)
- Sharing best practices
- Improving artists' image
- Solidarity between artists
- Need to gather statistics and data for advocacy
- Workshops, sharing real stories from the ground
- Creating a survey for lobbying

--- END OF WORKSHOP 1 ---

Workshop 2: Evaluating impact of mobility, data, statistics

Facilitator : Richard Polacek, European cultural policy advisor, researcher, author of 'Impediments to Mobility in the Live Art Sector (2006) and several other highly influential reports on arts mobility, formerly Policy Office for the EU Social Platform. Contact : richard.polacek@yahoo.fr

--- MINUTES ---

- Data is important. Politicians need data and statistics
- It is important to see what kind of data they need.
 - They need quantitative data, but also qualitative

Data collection on “ mobility”:

- For whom must data be collected? Why must mobility be measured? With what aim?
 - Statistics are necessary for lobbying. It is better to advocate a case with hard facts (while keeping ideal in mind). However, the arts sector often lacks data and statistics.
 - MADV gave example drawn from her experience with the EU, where the art sector wasn't able to provide statistics to improve mobility within Europe.
 - Statistics are necessary for sectors' / organisations' internal use; i.e., for the purpose of self-understanding. They can help to answer questions such as:
 - Who are we?
 - How many people are involved with us?
 - What we do? Where?
 - How many people we touch?
 - Statistics are necessary for publicizing with the media
 - Quantitative data
 - Qualitative data
 - Meaning data
 - Statistics can be used to appeal to marketing managers and sponsors
 - They can be used to build solidarity with weaker organizations
 - What do we want to measure?
 - What meaning to put on that word “ Mobility”

Other relevant questions to ask:

- What does mobility bring to the economy of sending / receiving countries?

- What politicians are we talking about? Are all politicians receptive to economic data?
- What worldview are we working with? What view of the world does the African continent want to have for itself?

What AMA can do to improve statistics and data collection, and to increase their use for advocacy for mobility?

- AMA got:
 - o a sample of people who are linked to strategic partners and are concerned: to collect data, to concentrate in the action (financial and human resources), to advocate for mobility

AMA needs to be clear in its guidelines

AMA has good statistics in terms of applications received, grants given, etc.

AMA needs to establish strategic partnerships with festivals

What AMA can do with its statistics?

- Broaden existing data, namely by using strategic partners
- Think about a way to rally cultural practitioners to AMA's cause

What can AMA measure? How should it be done? What tools are necessary? (examples?)

- There is a great opportunity for AMA to collect data because the terrain is not occupied. This means that AMA can determine the rules.
- The whole point about data is the meaningfulness of data.
- AMA can claim expertise on the field of mobility in Africa.

→ Indirect data collection:

- Screening existing AMA data (is it meaningful? Is it useful?)
- Using surveys (e.g., Survey monkey)
- Looking at existing information and translating it into data.
- Using AMA's forum, Wikipedia, Facebook page to extract information
- Translating data into meaningful arguments

→ **Direct data collection:**

- AMA should generate data through its regular internet activities:
 - o Use of Google analytics provides precious information (it shows where people are coming from, etc.), and helps to identify key issues
 - o Twitter – but don't focus on clicks (it's pointless)

→ **Meta data collection:**

Data that emerges when you are putting data together (i.e. it emerges on a 2nd level)
It involves relating data sets, people, time

This can help answer questions like “What is our vision for mobility in Africa?”

- Open up the discussion in a wiki page to engage with community. This will help to give arguments, to identify steps, and key issues
- A forum could be interesting to identify visa problems, individual cases

As per solutions:

Data collection could be one of the short-term solutions to improving mobility in Africa

Important issues for AMA to consider in further efforts at data collection:

- What is the % of Africans having access to the Internet?
- What could be the other solutions than the technology?
- Are there possibilities for survey, partnership...etc.?
- How can physical data be generated for isolated countries (in a way that is cost effective)?
- AMA needs to implement surveys, and also to collect their data.
- AMA can use the mobile phone technology in Africa
- AMA can design web sites in order to be readable on mobile phones

The data that AMA generates could be comparable to that obtained by other sectors than the arts (not to lose the bigger picture). AMA can then look to how they produce arguments based on their data.

--- END OF WORKSHOP 2 ---

Workshop 3 a + b: Use of New information technologies

Facilitator: Frank Thinnès, designed and manages an international partnership of 9 public cultural administrations in Luxembourg, Belgium, Germany and France, which run the cultural portal www.plurio.net. He is also a member of the Culturemondo Steering Committee. Contact: frank.thinnes@culture.lu

--- MINUTES ---

Part 1: Semantic Field for Mobility Hub Africa

Everyone is asked to write on a sheet of paper for herself/himself:

- If your website – make a projection – could be an international show business star (singer, actor), who would it be?
- If your website was an anti-star, who would it be?
- If the website was an animal, what animal would it be?
- If the website was a plant, what plant would it be?
- If the website was an action, what action would it be?
- If the website was a verb, what verb would it be?
- If the website was an emotion, what would be the best?
- If the website should avoid an emotion, what emotion should it avoid?
- If the website was a colour, what kind of colour would it be?

Results:

Star	Anti-Star	Animal	Plant	Colour	Action	Verb	Emotion	Anti-Emotion
Brad Pitt	Paris Hilton	Lemur	Grapevine	Sunshine yellow + Lavender Purple	Helping hand	Connect	Hope	Exclusion
Wole Soyinka	Britney Spears	Tiger	Vanilla Plant	Turquoise	Bonjour/hello	Moving	Anticipation	Closed
Sandra Bullock	Paris Hilton	Lezard	Lianes	Safran Fern-green Tomato-red	Thumbs Up	Opening	Freedom	Stress
Nicole Kidman	Britney Spears	Buffalo	Mint	Green white marron	Lier	Marcher	Love	Haine
Sting	Hitler	Dog	Pineapple	Lila	Dance step	Construire	Hope	Despair (pessimism)
Obama	Mutharika	Lion	Tomato	Dark Blue Purple	Fluid	Reveal	Smiley	Dull

				Ivory				
John Malkovich	George Bush	Jack Russel	Elder	Light Turquoise Burgundy	Running	Ask	Happiness	Boredom
Lucius Banda	George Bush jr	Butterfly	Jakaranda	Red-clay earth-brick Azure-blue-sky Green-spring-growth	Black Power fist	Running	Joy	Lost
Johnny Depp	Riki Martin	Eagle	Flower	Bleu-Ciel-Vert-Turquoise Blanc	Circus Trick	Excite	Nice surprise	Depressed
Stevie Wonder	Adel Imam	Lion	Sunflower	Yellow Purple Red	Big smile	Retro-cooler	Hope (anticipation)	Closed
Michael Jackson	Lady Gaga	Dolphin	Aloe Vera	Turquoise	paddling	Sing	Complete Joy	Depression despair

Participants are asked to explain their responses:

1. The star

Why did you vote for Stevie Wonder?

- I didn't chose Obama because he's a politician
- Stevie Wonder is a blind musician; he doesn't need his eyes to reveal the world; he can see without opening his eyes
- He is giving inspiration to everybody

Why did you vote for Obama?

- C'est un homme qui a transformé l'histoire et attiré l'attention du monde sur l'Amérique (*He is a man who has transformed history and attracted the world's attention to America*)

→ The two stars are similar, two faces of the same thing. A star is someone charismatic

→ For a mobility hub, Obama represents the role model for mobility!

Frank Thinner (FT): *A website should be iconic, it should work with strong symbolic figures*

2. Anti-Star

Why did you choose George W. Bush?

- He represents the abuse of power, corruption, stupidity, generating tension, danger, anti-cool
- He created borders, tensions, wars

Frank: the website should avoid the dark side of the anti-stars

3. Animal

Why did you choose the butterfly?

- It represents beauty, freedom, life, lightness, colours, transformative, delicateness
- It is something you want to protect
- It represents change into a different dimension (butterfly effect)

Why did you choose the dolphin?

- Dolphins: make a sonic wave, very intelligent

What links the butterfly to the dolphin?

- Movement, playfulness

Frank: The butterfly can be a mascot for the website

4. Plants

Why did you choose a flower?

- It grows, open ups, has lightness
- It gives out a scent/fragrance - you have to be perceptive to catch the scent
- It has still roots
- It is fragile
- It has healing powers
- It is anti-establishment (flower power)
- Elle éloigne les parasites (*it keeps parasites at bay*)

5. Action

Why did you choose the thumbs up?:

- It represents success, victory, reaching a good end, a green light to go ahead, a common language, understanding, connecting on an equal footing, encouraging, usefulness, a simple gesture and clear gesture

6. Emotion

Frank: focus on hope and anticipation

- It should be what the website should trigger as emotion
- The emotion should capture what your user expects:
 - o A nice surprise: that's great!

- Everything: the design, the content, “Wow”!
- How does ‘hope’ relate to your expectations?: it suggests motivation, the future, peace and joy, positive belief, relief; push for action, creation, confidence

7. Anti-emotion

- Exclusion

8. Verb

Why did you choose “to reveal” and “connecting”?

- They involve a fulfilment; something complete, whole, engaging
- Sharing, having access, opening up a closed space, building bridges
- Being careful

9. Colours:

Frank: choice of colour can help choosing the layout for the website

Part Two: Content, functions, and structure of the website

[The group splits into three]

Defining terms:

- **Content:** what’s your website’s story? What do you want to tell people?
- **Function:** What is doing the magic? Why should anyone care (what does the user want?); SLAT
- **Structure:** the structure should bring these elements together

1. Brainstorm about the AMA website’s content:

- What content will be visible on the website?
- What information /content should be provided? What content and how?
- What is the story? What is the website’s claim?

(Feedback from people who have benefitted from the AMA fund will be useful for this brainstorm)

Hildegard Kiel (HK): The website should have...

- A directory of venues
- Info about events (updated)

- Airlines, info about visa requirements, websites, governments, embassy, the bus services etc.: a lot of concrete specific information
- Information needs to be linked to the user (artistic communities, artistic managers), nationally and internationally
- Website content should make it so that people want to visit and up-date it
- Ideas:
 - o a blog, an exchange of experiences;
 - o a library of articles
 - o links to related websites/info
 - o a helpdesk
 - o a discussion forum that could be open or closed, open for questions, moderated by someone willing to facilitate the artist
 - o practical advice, i.e. answers to questions like “where do you rent chairs?”

Example: “Changing Room”:

- Website includes
 - o A wiki knowledge base about each country in Europe
 - o A subjective point of view from the operators: how it works in ‘my’ country in the culture sector
- Is it needed to post the experiences, to create a blog?
 - o Yes: if I see someone who has been in that country, it’s encouraging and I can know what to do, what not.
 - o It was difficult to encourage people to go to these exchanges; the blog helped: it created a multiplier effect.
 - o If you give a contract for a grant, it should be in the contract that they should go on the blog.
- There could also be an open part: it can be useful for **match-making**, when awarding grants.
 - o What services can someone offer? (e.g. lodging?: “Couch surfing” just for the field)
 - o A profile saying what someone can offer, and can make the mobility experience cheaper.

Nicky du Plessis: We obliged the people receiving the grant to give 3-4 good contacts in the country.

HK: it’s important to share the experiences of people who manage it.

Example 2: *On-the-move*:

- The website offers:
 - o Practical tools
 - o Mobility stories
 - o References to other useful sources: international/national

- Guides: touring guides (networking, touring, social security, taxation, visas)
- Funding opportunities
- Country profiles
- Job opportunities

AMA needs to survey users' needs.

AMA needs to find alternative ways of informing.

How to coordinate/structure the info?

- In Africa: the redundancy of information isn't there yet
- Information given must be useful at the personal level.

AMA Website slogan

- Changing Room slogan: 'Mobility is not a luxury, but a need'
- Ideas:
 - 'Art moves Africa forward'
 - 'We are moving Africa'
 - 'What **if** Africa moves?'
 - Use the 'what if' for each section.
 - 'We help artists move'.

Language issue

Now AMA exists in at least 2 languages: EN, FR

We should have the structure in different languages.

2. Brainstorm about the AMA website's functionality:

- We want the website to valorise and highlight AMA's work, to act a tool for knowledge to help structure the sector, to be a platform for unity, solidarity and activism, to ...
- We want users to have fun, have access to markets
- We want to strengthen, link people, to reveal, to make discover, to be simple, to reflect our common reflection on things, to record testimony,
- Features: wikis, forums, interaction with existing networks, agenda for users, links to forums
- Obstacles: difficulties in access to info technologies; training in use of info technologies.

FT: you need to bring it down to the local level. You have to motivate people to generate content; help people to use the new tools

You allow people to create content on the content; do just some editing.

HK: how realistic is it that people use Internet (very slow, little people have access)?; Internet is unreliable

FT: the idea is to bring content to cell phones/ text messages.

3. Brainstorm about the AMA website's structure:

What capabilities should the website have?

- Graphic exploiting capabilities: graph showing where people are travelling
- For the layout:
 - o Represent the Chinese portrait personality,
 - o Google analytic
 - o Multiple language use
 - o Transferability of data from and to mobile phone platform
 - o The home page should be simple;
 - o The content access should be max. 3 clicks (meaningful data in a simple way);
 - o Drop-down menus to allow easy access;
 - o Not too many colours;
 - o Clear signs of action (press here);
 - o Hierarchy of all the things put forward by the content group:
 - o Research documents, newsletters, updates....
 - o Interactivity capabilities, e.g. RSS....
 - o How is the hub? We should carry out a simple survey
 - o The social networks: the capability of social network tools: **who is using it and for what reason?** Is it going to construct/re-construct the website?
 - o How to make sure people are coming back to the website: succinct updates!
- Need to keep in mind: Internet is difficult to access, but in the near future many people may have easier access.

FT: focus on functionalities that are needed and used. Focus on the user is important.

A survey can be useful; the semantic field is also useful.

How to get a better ranking: get a Youtube account, with several videos. It will bring up the ranking in the Google and Google video.

--- END OF WORKSHOP 3 ---

Workshop 4: Building management capacities in the continent

Facilitator : Zanda Zilgave, Director, NOASS Culture and Art project, Riga, Latvia (<http://www.noass.lv/about-us>) involved in « Changing Room » and « Engine Room Europe » projects of Trans Europe Halles. Contact : zilgalve.z@inbox.lv

--- MINUTES ---

- The Changing Room project is a program facilitating the staff exchange of cultural professionals
- Ideas for new projects:
 - o Training workshops (topics would need to be identified)
 - o Summer academy (vacation?)
 - o Cultural leaders' retreat – it would stimulate networks
 - o Mobility research and study (working with academics)
 - o Evaluation of the exchange project (very important)
 - o Creation of an online mobility tool kit (would have the potential to allow people to find resources within the network)
- There should always be programs for the hosted people
- Language obstacle (but creative people always find creative ways of communicating!)
- There should be a match-maker person (AMA could play this role)
- People have a tendency to want to travel to specific places

Mary Ann de Vlieg (MADV): the basis of the EU was to bring economies together to build post-world-war Europe. From there, the cultural sector started to build on networks.

- Do we want to do similar things in Africa?
- Are hosts ready to host other cultural managers?
- What about frustrations of people returning back who can't implement what they learn?

Judy Ogana (JO): can draw on experience of African consortium based in US, interested in contemporary dance. Americans want to set up networks, structures, etc., while Africa-based dancers want to show their work, but are not interested in structure. The Go Down Art Center was kind of in the middle. Americans wanted to formalize, while Africans don't feel the need of formalization. It's important to define the needs of the sector to organize matchmaking contents around it. There is especially a need for capacities in administration and administrative techniques.

Farai Mpfunya (FM): The European experience is interesting. AMA has to focus on mobility, listening to managers and institutions that are relevant. Exchanges in the African continent will fill the gap of lack of high-qualified African managers. We need also experts to facilitate workshops. But we also need some expertise in Europe right now.

AMA should not be involved in building networks. AMA should play a matchmaker role. AMA doesn't want to manage networks.

Hildegard Kiel (HK): In order for AMA to support mobility, it needs to tap on the needs of the sector.

FM: There are networks but we need to look into those networks, how they work and we should create ways to work with those networks.

MADV: Paying for the flight ticket is not enough to support mobility. It's up to AMA to create the ground to support mobility.

FM: AMA can be active in sharing information and data about mobility in the continent. How can we share AMA's experience in governance with other organizations?

Garnette Olunya Oluoch (GOO): what is the context of mobility in order for AMA to grow a level above?

FM: Arterial Network is a vehicle.

AMA has to be worried about strengthening mobility within Africa. AMA's focus is mobility. It has to learn from its work supporting mobility to strengthen its mission statement.

Mission statement: **Making sure that African ideas are carried effectively.**

Blaise Etoa Tsanga (BET): Mobility has to be the core of our activities in order for AMA to be visible and efficient.

Serman Chavula (SC): Who decides about exchanges in the changing room program?

Zanda Zilgave (ZZ): the matchmaker

FM: HIFA is extremely organized. FESPACO is not well organized. HIFA are not strong in African ideas, they need FESPACO to learn about African ideas. But FESPACO people will need to go HIFA to learn about events management.

AMA has the right to be involved in that exchange and claim it, because it allows better mobility and good environment to present arts works.

--- END OF WORKSHOP 4 ---

Workshop 5: Development of touring circuits for artists and their works

Facilitator: Hilda Kiel, founding director of the Dhow Countries Music Academy (DCMA), Zanzibar's first music school and the only music school that focuses on teaching traditional music of the Swahili Coast and the Indian Ocean Region. Contact: hgkiel@gmx.net

The interim results of AMA's **Regional pilot study of Mobility & Touring in East Africa** will be presented in this W/S. The relative weakness of mobility within and by the East African and North African regions compared to the West, Central and Southern African regions has been a central observation in AMA evaluations, statistics and research. The regional pilot study will gather data to support regional **touring circuits** of performances and exhibitions, as well as the circulation of art works. The first study focuses on the East African Region, including the countries of Ethiopia, Kenya, Rwanda, Sudan, Tanzania and Uganda.

Objectives: Gather recommendations for the follow up of the pilot study and for initiating other touring circuit studies.

Minutes

Hilda Kiel (HK): *Introduction to research on East Africa and Sudan*

The goal of the study was to enhance mobility for artists in East Africa, because the number of grants and application from these artists is lower than for those in South and Central Africa. Questions:

- What are the possible causes?
- How can mobility be increased?

It was thought that part of the results might figure as content on the hub, i.e. maps of performing venues and travel opportunities.

(HK shows list of countries covered)

Elements of the study / methodology:

1. Already collected very significant n° of venues, more than expected (about 120 expected)
2. Interviews (by telephone) in Uganda, Tanzania, Kenya. Next, Sudan and Ethiopia.
3. Site visits: starting next year.
4. Travel modes, airlines, bus, train, boats, prices, entry requirements : a comprehensive set of info accessible to all.
5. Sourcing equipment: Where to rent. Venues are often there but not equipment.

6. List of events for each country (by month). Organized by type of events, concepts, film, dance. The first study bears on performing arts; the next step will be visual arts.
7. Funders: who funds mobility?
8. Websites: listing of events,
9. Existing studies.
10. Examples given of the venue profiles.

Issues identified:

- Size of groups vs. AMA funds available
 - Consider funding *at least* a few people in the group
- How do we define regional travel?
 - E.g. Projects within one country are not funded. Perhaps it's possible to redefine this; are the borders meaningful when the countries are so vast?
- Deadlines:
 - Always problematic: for example, Busara actually moved its deadlines to fit with AMA's
- Technical issues (internet phone connections sometimes are problematic)
- Availability of equipment
- Management skills:
 - E.g.: if no one is really available to manage the venues, it becomes impossible for the artists to travel and use them. How do we facilitate this so that touring circuits can emerge and be effective?
- Visas, airlines, luggage
- Coordination (of events, of dates)
- Rehearsals, space, travel, equipment:
 - When dealing with cross-regional collaboration, these elements can be extremely time-consuming and expensive
- Building audiences: for new art forms, to broaden their horizons, to 'develop' the audience: create the buzz and the curiosity, the readiness to experiment...
- Marketing and advertising
- Transparency in terms of the criteria for mobility grants
 - Improving clarity of criteria to improve applicants' comprehension can reduce a lot of frustration
 - AMA doesn't want to generate a reputation where artists think "it's impossible; it's not worth it to apply."

- However, dancers and visual artists are more organised than musicians: how is it possible to compensate for that and ensure the fund is accessible to them?

Khadija El Bennaoui (KEB): Re: issue of regional travel:

- The Democratic Republic of Congo (DRC) is a striking example: it is expensive and complicated to organise travel within the country. We need to keep ears to the ground and hear the realities.
- Zanzibar/Tanzania is another example: it costs a substantial amount of money to travel between the two – they are almost two separate countries in terms of the organisation of culture.

Re: technical equipment: Do they have technical plans of the stage?

HK: Have not seen that yet. I might start to include questions about dressing rooms? Size, height of stage? Lockable storage space? Backstage facilities?

Garnette Olunya Oluoch (GOO): Re: Frustration about not getting AMA grant (East Africa):

- Is the info about the grants well presented? E.g. that it is competitive and that there are a lot of other applicants? In other words, how do they know that they must make good applications? (What makes an application good?)

HK: Possible solution: explain/publicise what a good application consists in. Does AMA have regional quotas? (no)

Judy Ogana (JO): If people on the ground are getting disillusioned, we need to unpack that. We need to deal with the perception in order to not lose credibility.

KEB: It is also due to a limit in the amount of funds. But the motivation of the artists is not sufficient at the moment: maybe we need to start to think of workshops to help explain how to understand the criteria and how to fill in the application

HK: The good news is that people know about AMA and that it is filling a gap.

What's the best way to move forward from here?

- Sharing information is the key!
- We need to keep updating the information on the site: it changes constantly. It needs monitoring but also needs community engagement.

1. What does it take to create a functioning touring circuit? How can it help artists and managers? How can it be implemented? Any feedback on methodology and recommendations?

2. Are there practical solutions and case studies from other parts of Africa?
3. What are the necessary practical next steps to move from research to action?

Final objective: To enable artists, make it easy for them.

Examples:

- West Africa:
 - Le Grand Gabao (West and Central Africa).
 - Success factors:
 - a) Result of long-term training, workshops, involvement in all aspects of the music industry
 - b) Specialisation: Gabao is focused on hip-hop.
 - c) Identification of skilled and talented people who can travel and exchange.

- Kenya: cross-border touring
 - E.g. Between Kampala and Nairobi or Busara and Nairobi.

- Alliance Françaises (have programming sessions a few times per year) and Russian cultural centres, Goethe Institutes: they facilitate touring, meet each other and exchange information to facilitate better touring.
 - How could we learn from this? They have all the means to function; often play the role of the public institutions and cultural policy makers!

- Look at dance as an example: started with the cultural institutes but now becoming more independent;
 - Chrysalide project
 - L'École des Sables also generates 'seeds' for networking among dancers who meet and then decide to make projects.

- Dance is more artistically driven, music is more industry-driven. After 2 - 3 years, dancers start to run their own festivals and training.

- (Arterial) Network of African festivals: mapping all of Africa.

- Africa Synergy and Pamberi Trust have 3 venues in Zimbabwe and are setting up baseline of a network.
 - It is worth looking at African venues and spaces that might want to be part of a network.

- Africa Poetry (poetry festival in Durban, then Zimbabwe, then to Malawi)
 - Quite a lot going on, but working in separate silos - legacy of colonialism

- It could be good to collaborate with OCPA, as it monitors the governments' progress on cultural policies. OCPA has links with African Union, so good to

strategically work with them. Also linked to UNESCO etc. Has also been mapping (9 African cities): cultural spaces, experts etc.

- Équation Musique: a program initiated by Institut Français and the Organisation Internationale de la Francophonie aiming at bringing African music managers get exposure in music fairs.

The participants divide into groups to establish 5 action points or recommendations for answering the following questions:

1. What does it take to create a functioning touring circuit? How can it help artists and managers? How can it be implemented? Any feedback on methodology and recommendations?
2. Are there practical solutions and case studies from other parts of Africa?
3. What are the necessary practical next steps to move from research to action?

Summaries:

Blaise Etoa Tsanga (BET):

1. Ensure the artistic quality of the productions (this is the role of programmer, or it may be a committee of programmers), by taking into account cultural sensitivities (music is easier but visual arts, dance is harder as it sometimes transgresses local cultures). This is to ensure the support and engagement of the public.
2. Ensure the host's capacities: appropriate facilities, that they have done the preparation work on visas, etc.; that they are informed.
3. Have the preconditions of mobility: flights, relation with consulates, means, visas, insurance, vaccination documents.
4. Be and remain in contact in order to build the programme with a shared goal (good and continuing communication)
5. Exchange info and support: e.g. technical riders may make it easier, but some hosts are more organised than others so it's necessary to support the less organised
6. Ensure good communication and publicity in preparation for the performance so that the public is aware.
7. Aim for the representatives of the network to meet once a year (as the Alliances' do or the festivals in Central Africa, which meet once a year to exchange information on their programmes or send information to one another). E.g.: CULTURA or REPROSAC. (There are many festivals, especially in French-speaking countries)

Richard Polacek (RP):

Question One

1. We need to have contacts with the venue managers,
2. We need basic information on the venues
3. There needs to be clear information on visa and travel arrangements

4. Legal information: transports and customs + copyright on the intellectual contents
5. We need information to certify the credibility of the venues
6. Information should be organised by sub-sectors (dance, music, etc.)
7. How to deal with FAQ's on a general level? Perhaps AMA as hub, regrouping existing info and referring to it

Question Two

8. We need to build strategic partnerships with organisations
9. We need to disseminate the above information to strategic partners
10. We should have the possibility to organize workshops for artists and operators
11. We need to lobby government and decision makers to improve the conditions of mobility (*key issue: how do we lobby the governments?*)

Farai Mpfunya (FM): For artists to tour well across borders, it is very important for groups and the venues to know the information relating to copyright and IP issues.

RP: It is important to work with the collecting societies, IP associations, and copyright holders (cf. Serman).

BET: There are many administrative requirements, authorisations, procedures, licenses etc. to be met for successful mobility. It's why well-established, well-organised, and strong management is key.

FM: We cannot exclude the national arts councils, where they exist.