

FOREWORD

ARTerial Network's vision is of a vibrant, dynamic and sustainable African creative civil society sector engaged in qualitative practice in the arts in their own right, as well as in a manner that contributes to development, to the eradication of poverty, to human rights and to democracy on the African continent.

This vision is rooted in the varied and heterogeneous conditions of our continent, and in our understanding of the cultural dimension of development.

For us, development is not simply about economic growth; rather, it is the ongoing generation and application of resources (financial, human, infrastructural, etc) to create and sustain the optimal social, political and economic conditions in which human beings enjoy the full range of rights and freedoms espoused in the Universal Declaration of Human Rights.

One such right is articulated in Article 27 of the Universal Declaration of Human Rights: "everyone shall have the right freely to participate in the cultural life of the community and to enjoy the arts...". This fundamental human right lies at the heart of ARTerial Network's vision.

In practical terms, we would like our vision to be realised in each African country with at least the following minimums:

- National arts and culture policies premised on numerous existing documents including the Universal Declaration of Human Rights, various UNESCO conventions such as the Convention on the Protection and Promotion of the Diversity of Cultural Expressions and African cultural policy instruments such as the African Union's Plan of Action on the Cultural Industries.
- The establishment of at least one institution in each country that provides training to produce excellent artists in a range of disciplines (music, dance, theatre, film, literature, visual arts, etc), and builds capacity in arts management, leadership and cultural entrepreneurship.
- The introduction or strengthening of arts educational programmes at primary and secondary school levels, as well as in non-formal and adult education programmes, thus making it possible for all to have access to, and to participate in the cultural life of the community.
- The creation of a research entity that publishes a print and on-line directory with information on the arts, statistical data about the creative industries, and profiles of the country's artists and their work.
- The development and maintenance of physical infrastructure in each discipline to support the creation and distribution of arts and creative products.
- The establishment and maintenance of a multidisciplinary national festival that showcases the best art practices of the country annually and builds local and international markets.
- The creation of a politically-independent, sustainable fund with public and/or private sector and/or international resources to support artistic production and distribution in an environment that is conducive to freedom of creative expression.
- The creation and sustaining of conditions to promote and protect the rights of artists in accordance with the Recommendation on the Status of the Artist.
- The establishment of formal channels for accessing regional arts markets and to address related issues such as artists' mobility like visas and travel costs.
- The creation and sustaining of journals

and other mechanisms that facilitate debate and critical discourse about the arts and the ongoing training of new cultural leaders, experts and informed arts journalists and critics.

- The establishment and support of a sustainable national network to represent the interests of the creative civil society, to lobby for and monitor cultural policy and to serve as national and international partners.

We are deeply conscious that our vision will not be realised by the wave of a magic wand, not by external agencies nor even by our governments with their varying levels of understanding of the creative sector and the generally low levels of political will in supporting this sector.

ARterial Network exists so that we as civil society in the African creative sector can act collectively and in support of each other across the continent to change our circumstances, and to align these with the vision that we have formulated. In pursuit of this vision, we need advocacy tools, strategies and ideas that are practical and effective.

This Toolkit is designed to do exactly that, to enable us to realise our first stated aim which is to build or further develop effective, sustainable national, regional and

continental networks within and across arts disciplines to play advocacy and lobbying roles within countries, regions, on the continent and internationally as appropriate, and in support of the African creative sector.

We encourage national chapters and other networks to use this toolkit and to provide feedback and further ideas that could be included in later editions for it is by sharing best networking and advocacy practices, that we may inspire and support colleagues across the continent to act in re-imagining and reshaping our continent.

Finally, this is to thank our core funding partners - Africalia, Doen Foundation, the European Union, HIVOS, Mimeta Foundation and Spier for their sustained support for ARterial Network. We would especially like to thank the European Union and Doen Foundation for their generous support in making this advocacy and networking toolkit possible.

ARterial Network is pleased to be publishing this second print run of this toolkit, demonstrating the need for such resources within our sector. This has been made possible with the support of the International Organisation of the Francophonie to whom we give our sincere thanks



MESSAGE FROM HIVOS

When in 2007 at a conference in Senegal, co-hosted by Hivos, the cradle of the Arterial Network was constructed, it was hard to imagine that only 3 years later the Network has become the representative of the African Arts and Culture sector. Catalysed by the approval of a proposal to the EU, that was written by Hivos and the Network's co-ordinator, the Network went through a process of formalisation, and started finding ways to address the needs and constraints that were identified at the conference.

To identify needs and constraints, and subsequently attach recommendations and conclusions to them is one thing. The main challenge for the Arterial Network and its secretariat however, was to find ways to translate the conclusions from the initial conference into practical outputs, useful to its main target groups.

Of the felt needs and constraints of the Arts and Culture sector in Africa, some can be summarised as the lack of advocacy groups, the poor coordination of artists at national and regional levels, and the absence of coherent information and statistical data for advocacy groups to effectively lobby for cultural policies and strategies that advance the sector.

Sounding abstract and theoretical, the task of the Arterial Network became to transform this description into an activity that above all would be practical. Hence this Arts Advocacy and Networking Toolkit. And what better title could be found to stress its inherent practice oriented entry point?

We can only write with the greatest appreciation for the results the Arterial Network, and its secretariat, has reached in such a short time.

Sanne Karrenbeld and Rob Wildschut.
Hivos



MESSAGE FROM THE DOEN FOUNDATION

The ambition of the Doen Foundation is to help build a world in which everyone can make a contribution. The foundation is looking for frontrunners that will make a positive contribution to the following developments: cultivating positive effects on climate change; cultivating an open society based on solidarity; and promoting new economy. Doen achieves its objectives through revenues it receives from the Dutch Postcode Lottery, the Sponsor Bingo Lottery and the BankGiro Lottery.

Social change can only become sustainable if those affected by it engage creatively in the possibilities of transformation that emerge from it. Because artistic processes tap into people's desires and open up space for imagining new, unexpected associations, the artists and organisations generating them have an important role in the production of meaning in their given context. It is against this background that Doen contributes to strengthening the cultural infrastructure in Africa by stimulating creativity and cultural frontrunners. Its activities focus on project and long-term institutional funding to cultural organisations across the continent, currently with an emphasis on East, West and North Africa. Doen also supports and participates in several international networks that have a broader impact on the sector at large; helps to develop local funds for arts and culture; and creates synergies between its own programmes, such as those in the cultural and micro-finance sectors.

The Doen foundation has supported Arterial Network since the first year of its existence. The Arterial Network provides a vital framework for artists and cultural organisations across Africa to join forces in developing their infrastructure; improve their capacity and working conditions; create support for the cultural sector;

and develop policies that enhance its development.

Doen admires the Arterial Network's participatory approach and the connection it makes with many layers of society, ranging from grassroots organisations to national political bodies and international foundations.

We are delighted to be associated with this publication of a toolkit for Advocacy and Networking for arts and culture organisations on the African continent, and trust that it will be a useful tool for the sector.



MESSAGE FROM THE INTERNATIONAL ORGANIZATION OF THE FRANCOPHONIE

The International Organization of the Francophonie (OIF) is underpinned by core values like sharing and solidarity and brings together 77 member States and Governments spread across all five continents. Given its diverse nature, the Francophonie has always placed the cultural agenda at the heart of its missions by establishing cooperation agreements in support of its member States, notably those in Africa.

It is against this backdrop that for over forty years now, the Francophonie has

supported African artistic and cultural creativity and innovation in sectors such as the film and audiovisual industry, the publication of works of literature, music, theatre, dance, crafts and visual arts. It also promotes the movement of artists and cultural operators so as to help them gain access to international markets. In the same vein, the Francophonie assists public authorities in drafting and implementing effective strategies to make cultural industries and the creative economy more vibrant.

As a result, the Francophonie pays keen attention to the role of professional networks as a key influencing factor and a driving force with regard to aiding public authorities to draft and implement sound cultural policies.

As a pioneer network in Africa, Arterial Network has been doing remarkably well since inception. This explains why OIF is particularly honored to lend its support to this Panafrikan network's activities and to join, through the publication of this practice guide, in building the capacity of professional African organizations and cultural entrepreneurs.

This publication would not have been possible without the support of Arterial Network's other partners to whom we are equally thankful. We wish to commend these synergies and complementarities which will surely help us to live up to the challenge of making African artistic and cultural creativity an essential component for the continent's development.

Youma FALL
Director for Diversity and Cultural
Development



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INTRODUCTION



This *Advocacy and Networking Toolkit* is one of a series of three toolkits aimed to offer practical tools towards strengthening resources in civil society arts organisations throughout Africa. The other two are concerned with *Marketing for the Arts* and *Fundraising for the Arts*.

If the cultural sectors of the continent are to be truly fired up to provide a sustainable heat of productivity and wealth creation, they need stoking with empowered practitioners and relevant knowledge. These kits aim to contribute to this on-going process of building capacity by offering information and case study examples drawn from contemporary African situations.

Despite the diversity of political, economic and social contexts, there are many common problems facing African cultural practitioners, to which varied solutions have been found. These toolkits offer some of these solutions in the spirit of sharing lessons learned and techniques successfully practiced.

The *Advocacy and Networking Toolkit* provides information on what networking, advocacy and lobbying for the arts is actually all about, with examples (some drawn from actual case

studies and others created to illustrate the point) of how collaboration can positively and professionally draw attention to those issues that concern artists and cultural workers. Information on how to structure a network and develop a campaign of action is supported with examples and tips for efficient planning and implementation. Samples of a constitution, a formal letter, a petition and a budget and action plan for launching a campaign are also provided. Considerations about sustaining the network include issues of financial management, marketing and fundraising; and the other two toolkits contain additional information about the latter subjects.

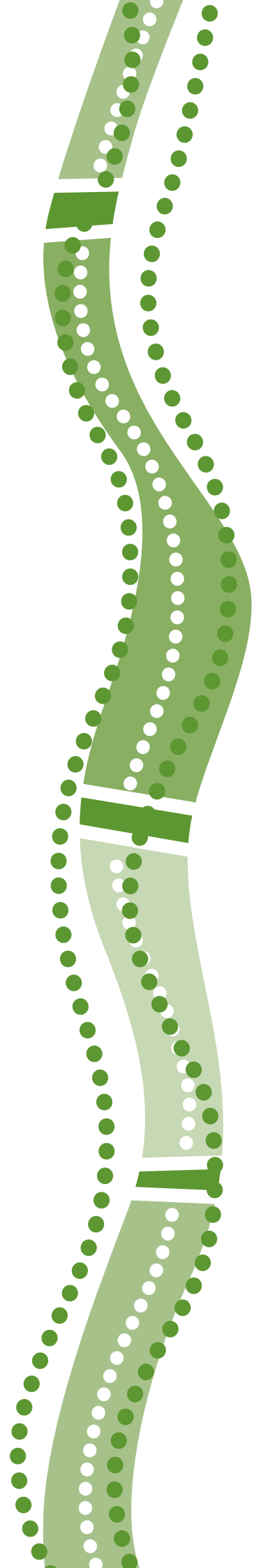
The *Fundraising Toolkit* provides information about when to fundraise, how to fundraise, what to fundraise for, who to fundraise to and what to do when funds are made available. The toolkit provides information and resources about fundraising as well as templates and worksheets to assist arts organisation in the practice of fundraising. These cover developing the fundraising idea, assessing the organisation's readiness for fundraising, clarifying funding options, understanding the motivation of funders, developing the narrative for the proposal, formulating a fundraising strategy and choosing funders. Common

mistakes in fundraising are highlighted and African arts practitioners on the continent give their top ten fundraising tips. Samples of letters of intent, applications and budgets are also provided.

The *Arts Marketing Toolkit* explores different ways of building and retaining public identity for individual artists and arts organisations. Arts marketing is concerned with diverse and selective communication activities that link projects, products, services and arts organisations with new markets, while maintaining relationships with established customers. Constructing a sustainable arts livelihood is about thoughtful perceptions of power relations in economic contexts, and being able to implement choices in these environments - choices that live out sustainable arts practices and that feed financial, individual life purpose and community goals. Case studies from various countries in Africa and different arts sectors are used to embed this marketing philosophy into practical examples. Worksheets have been developed to encourage readers to participate and reflect on the toolkit information with evidence from their own precise contexts.

The *Advocacy and Networking Toolkit*, *The Fundraising Toolkit* and *The Arts Marketing Toolkit* are interconnected threads of the same cloth. Marketing today is often referred to as communication; networking is the essence of communication practice and fundraising is successful because of clear and purposeful identity building for all partners concerned.

Used together, it is hoped that these kits will be the sparks that will ignite further ideas and increased confidence as the creative sectors realise their potential as life-giving and life-changing forces in all of our societies.



Section 1

The aim of this section is to provide a background to three central issues:

**Networking,
Advocacy
and Lobbying**

References are made to ARTerial Network as both the context and an example for contemporary networking.

1. NETWORKING: WHAT AND WHY

1. Definitions and Explanations

Networking is a process by which two or more organisations and/or individuals collaborate to achieve common goals. It is based on member-ownership and commitment to shared objectives and means of action. Members - be they individuals or organisations - are the network, and the capacity of a network to generate results and have a positive impact is always dependent on the combined capacities of its members.

The importance of networks extends to the development sector: they organise civil society to advocate for and implement change; they link the local with the global, the private with the public; and provide spaces for the creation, sharing and dissemination of knowledge.

Networks are sustained through communication and the commitment to a jointly developed structure and shared responsibility.

Mathie (2006: 11) identifies an arts network as a coordinated system of arts leaders, arts and cultural organisations and arts supporters - whether moral, financial or both, who belong to a connected communication system in order to share information or convene for the purposes of advocating, lobbying or generally seeking public support (moral or financial) for arts and culture.

2. Some Benefits of Arts Networking in Africa

Networks can create *synergy*. Synergy means that the total effect of things done together is greater than the sum of individual activities. That is, cooperation between various artists and arts organisations gives the groups involved better results.

The feature of a network as an alliance or a coalition enables it to achieve the 'groundswell' effect with a better chance of getting the desired result. This is particularly prominent in advocacy for such outcomes as implementation of favourable policies to which the government may have committed itself but failed to implement through lack of political will. Successful advocacy leading to the implementation of the Nairobi Plan of Action, the Belgrade Declaration on the Status of the Artist and the UNESCO Convention on Cultural Diversity along with other policies will greatly enhance the career of the artist on the continent.

The network can also negotiate better deals in favour of their members from other national and multinational bodies based on their collective strength. They are more able to negotiate better deals, sometimes in partnership with other networks elsewhere, with national and multinational business operators such as airlines to facilitate transportation and curb the mobility related difficulties of artists on the continent. An artists' network in the multiplicity of Africa's different cultures, is an opportunity to appreciate diversity and find commonalities that contribute to collaborative advocacy and lobbying campaigns.

The collective strength of a network of like-minded organisations makes it possible to strongly propose beneficial policy shifts and/or implementation of legislation and/or policy positively affecting artists. A network is able to develop exchange and mentoring relationships with young leaders from one language group spending some time in other language areas to learn skills, develop networks and improve their language proficiency in order to facilitate greater trans-regional networking.

Networks essentially update their members with information on relevant developments that enable them keep abreast with current trends in their industry of operation and beyond.

3. Related Concepts of Collaboration

Networking is not the only way in which individuals can work together collaboratively. There are also organisations, unions and associations. These are not quite the same as networking.

An organisation is a legal entity with people working to achieve a defined purpose. The organisational structure illustrates the hierarchies of positions and the roles of people in the organisation. Examples of organisations include the hospital, school, bank, church or the mosque. A network may comprise organisations, a number of people belonging to organisations as well as individuals who do not have to belong to an organisation.

A union is an elected body of members who represent the larger group of two or more different organisations. Unions are also formed within the same organisation as a group with an interest distinct from others. A trade union is an organisation of employees formed to bargain with their employers for better conditions of service.

Associations are groups of people sharing common interests in industries, professions, charities, hobbies or philanthropic action. Associations are founded upon the principles of democracy, volunteerism and common interest. Examples include national association of teachers, association of nurses and association of mine workers.

4. Examples of Artists Networks in Africa

Artist networks in Africa include those that

are focused on a particular discipline and others that are multidisciplinary. Examples of artist networks operating in Africa include the following.

The Federation of African Filmmakers (FEPACI)

FEPACI is a continental discipline-focused network formed in 1969 in order to focus attention on the promotion of African film industries in terms of production, distribution and exhibition. From its inception, FEPACI was seen as a critical partner organisation to the OAU, now the AU. FEPACI looks at the role of film in the politico-economic and cultural development of African states and the continent as a whole.

FEPACI's purpose is to help in the further cultivation and nurturing of the audiovisual sector with the aim of catapulting it into a powerful cultural economy where there is a liberating economic capacity to create and deepen the understanding and appreciation of Africa's purpose of being by Africans themselves. FEPACI is to encourage ownership and control of Africa's image and imagination, the preservation of its heritage, its common history, its memory, its diverse indigenous cultures and languages while promoting its contemporary artistic creative expressions.

www.sudplanete.net or www.africine.org

The Performing Arts Network of South Africa (PANSA)

The Performing Arts Network of South Africa (PANSA) is a national network of individuals, NGOs, service providers and mainstream institutions that are engaged in the practice or support of the performing arts (all forms of dance, music, opera, musical theatre and theatre).

As a network PANSA is able to represent the voice of individuals and organisations who are the victims of adverse policy, funding, management, contractual or other decisions and who could seldom challenge such decisions, for fear of being victimised again in future. PANSA exists to act - anonymously if necessary - on behalf of such individuals and organisations. PANSA also collaborates with other organisations to run relevant capacity building workshops at subsidised rates for its members on key topics such as 'Finding donors', 'Business Banking' and 'Fundraising'.

Ultimately PANSA is about people in the industry taking responsibility for their own lives, work and rights. For more information go to: www.pansa.org.za

The Creative African Network

The Creative African Network is a multi discipline-focused initiative of puma.creative. The network is both a live and virtual platform with global reach, connecting the creative world within and outside of Africa, giving visibility to the talents working in architecture, dance, design, fashion, film, fine art, literature, music, new media, performing arts and photography. Creative Africa Network is the partner network of Creative Caribbean Network. Creative Africa Network social networking website, www.creativeafricanetwork.com allows individuals and institutions to create their own profiles, and their Articles Forum creates a platform for members to share essays, reviews and critical opinion pieces.

5. ARTerial Network: How Lobbying can be Manifested through a Network

ARTerial Network was established as a result of a conference on Gorée Island in 2007,

during which factors inhibiting the cultural development of the continent were debated and identified by a group of cultural operators and concerned funders. The resulting conference report offered an analysis of the situation as well as suggestions for ways to positively address the major themes of economic sustainability, arts management and capacity building, co-operation and exchange, and lobbying and organisational building.

A task team was elected to devise a programme of interventions and launch a network that would drive these activities. These preparatory activities were initially funded by a collaboration of supporters including Hivos, the Danish Centre for Culture and Development, the Stromme Foundation, Stichtung Doen and the Prins Claus Fond.

The network was housed first by the Africa Centre in Cape Town, South Africa with a small secretariat and eventually was taken under the wing of the African Arts Institute in 2008. A joint-funding partnership between Hivos and the African Arts Institute secured substantial funding from the European Union to more fully develop a cohesive programme of activities to be undertaken across Africa.

The second meeting of the network took place in 2009, at which a constitution was adopted that formalised the network and allowed for the election of a governing body (The Steering Committee) drawn from members and the appointment of a secretariat that would undertake the day-to-day tasks of running the network and implementing projects and activities towards achieving the various goals identified by the constituency.

The Vision of ARTerial Network is "of a vibrant,

dynamic and sustainable African creative civil society sector engaged in qualitative practice in the arts in their own right, as well as in a manner that contributes to development, to human rights and democracy, and to the eradication of poverty on the African continent.”

Their Aims are given in the context of the conditions on the African continent, ARTERial's vision and understanding of development and the cultural dimension of development, as follows:

- To build and/or further develop effective, sustainable national, regional and continental networks within and across arts disciplines to play advocacy and lobbying roles within countries, regions, on the continent and internationally as appropriate, and in support of the African creative sector.
- To collect and distribute relevant information, data and documents to empower civil society arts and culture organisations in African countries and regions to plan and take informed action in their interests.
- To provoke debate, discussions and theorising around arts, culture, creative industries and contemporary arts and culture discourses and to develop African positions and leadership on such issues.
- To help to build national, regional, continental and international circuits (festivals, outlets, etc) to distribute African cultural goods and services and enable African artists to tour their works and to generate income through their creative output.
- To facilitate the training and development of human resources required to practice, distribute and market the arts and creative goods and services of the African continent.
- To mobilise local, regional, continental

and international resources in support of the development, promotion and distribution of African creative goods and services.

- To improve the working and living conditions, and defend the rights of artists and creative practitioners on the African continent.

More details on the activities and projects of ARTERial can be found on their website www.arterialnetwork.org but is important to understand how the concepts of networking, advocacy and lobbying can be seen as effective means for effecting change in the cultural sector, by looking at these particular aspects of the ARTERial Network.

One of ARTERial's specific objectives is to build a strong network of nationally and regionally operating cultural organisations in Africa able and capable to promote cultural policy development, realisation and exchange of cultural productions within Africa and between Africa and Europe. This was identified as a result of their environmental analysis which revealed clearly that there are few discipline-based or multi-disciplinary artist unions, networks or associations in Africa that could lobby on behalf of artists, serve as conduits for information, link artists in Africa to their counterparts in Europe and elsewhere and serve as networks between cultural actors at a national, regional and continental level.

Building effective, sustainable national and regional cultural networks will contribute to

- helping to lobby for and monitor the implementation of national policies to support the creation and sustainability of creative industries in Africa;
- developing capacity to facilitate international cultural exchange, including the distribution of African

creative products globally;

- establishing partnerships between civil society cultural actors in Africa and in Europe to realise projects aimed at skills transfer and the development of human resources, the growth of requisite infrastructure and opening up of cultural markets, particularly for goods and services from Africa; and
- assisting in the gathering and distribution of relevant information.

The major benefits of having these kinds of functional networks will be that artists in those countries will have a national body to represent their interests. Governments will have representative civil society structures to engage around issues of policy. The international community will have legitimate, representative bodies to liaise with and work through.

By having bodies to lobby on behalf of artists, cultural policy can be devised, amended, implemented and will then have broader benefits for artists and for the public at large. Trained leadership from within civil society will provide training to others and so build wider leadership. Civil society leaders may eventually be recruited into government where they could play a wider, influential role, thus necessitating this "on-site" civil society training of new layers of leadership.

It is one of the aims of ARterial that by the end of 2012, there should be at least 25 strong, effective, sustainable artists' networks in Africa, at regional and/or country levels. There should also be one continental and four regional secretariats which are

sustained and able to ensure on-going activities in line with the rest of ARterial's aims.

ARterial Network is therefore a unique example of being both a network with a lobbying agenda, as well as a network that includes the establishment of networks as a central mechanism for achieving their objectives!

6. References and Additional Reading

A Toolkit to support NGO's and CBO's responding to HIV/AIDS: International HIV/AIDS Alliance Advocacy in Action: International HIV/Aids Alliance: 2003. (Online) Available: http://www.aidsalliance.org/includes/Publication/adv0602_Advocacy_toolkit_eng.pdf

Mathie, Kimberley, 2006. Arts Advocacy Arguments: Navigating the Network: A Master's Project presented to the Department of Arts and Administration, University of Oregon. (Online) Available: <https://scholarsbank.uoregon.edu/xmlui/bitstream/handle/1794/2811/Mathie.pdf?sequence=1>

For further details on the activities of the African networks provided, visit:
www.sudplanete.net
www.africine.org
www.pansa.org.za
www.creativeafricanetwork.com
www.arterialnetwork.org

2. ADVOCACY: WHAT AND WHY

1. Definitions and Explanations

The International HIV/AIDS Alliance (2003:12) identifies advocacy as a process of influencing people in positions of power, be they individuals, groups or institutions, to bring about favourable change in policies, laws and practices. Advocacy can improve access to services and enhance the environment within which people practice their occupation. Advocacy can be very effective when undertaken as a collective effort of individuals and organisations with a shared purpose or goal. This is where the network becomes vital.

2. The Importance of the Arts

(Adapted from National Assembly of State Arts Agencies, 2010)

Research results document economic, educational and civic benefits of investing in the arts. The following is a summary of some of the findings.

2.1 Economic Benefits

The arts can help communities to prosper. The arts are part of a well-diversified 21st-century economy. Along with non-profit arts organisations, creative enterprises such as the textile, music, drama and films industries offer various levels of opportunity. With appropriate attention and investment the arts disciplines can make significant contributions to national and local economies, generating employment and tax revenues and providing goods and services that would be demanded by the public.

The arts provide room for addressing unemployment problems. A properly organised arts sector can foster a skilled work force of creative occupations that can contribute to economic productivity.

Investment in the arts is an avenue to employ artists, managers, marketers, technicians, teachers, designers, carpenters and workers in a wide variety of other trades and professions. Like other jobs, arts jobs can help to pay mortgages and send children to school.

The arts also attract tourism revenue. Cultural tourism is a huge market which remains largely untapped. It comprises of some cultural travellers – people who include arts and heritage in their trips each year. The arts therefore offer the opportunity for countries to earn additional income as cultural tourists stay longer and spend money at their destinations than they would have done without it. Cultural villages and producers of indigenous products offer markets for the cultural tourist.

The arts offer a potential for poverty alleviation in Africa. The arts can help to address some of the unique challenges faced by rural communities, including geographic isolation, and rural-urban migration - situations prevalent in Africa. The arts can help to diversify rural economies by creating sustainable small businesses, improving quality of life for artists and dealers in art works and attracting visitors and further investment.

The arts can offer business opportunities. A developed arts sector will attract audiences who will also spend money on admissions to arts performances, transportation, food, lodging, gifts and souvenirs that boost local economies. The arts can act as a magnet for businesses, and attract companies that may want to offer their employees and clients a creative climate and an attractive community by locating their businesses in communities thriving with creative industries.

The arts give industries a competitive edge. Prices on the local and international marketplace are increasingly being determined by a product's artistic qualities, uniqueness, performance and design. Adequate investment in the arts will generate additional pools of creative workers capable of helping businesses to innovate new product lines and effectively market their services.

The arts help to create distinctive country brand identities. Along with a community's physical landmarks, its cultural landmarks, traditions and character, the arts are part of its attractive strength. A cohesive brand identity is an economic asset that can help both places and products to prosper.

2.2 Educational and Work-force Benefits

The arts help children to succeed in school and life. Students who receive arts education have strong social skills, improved motivation to learn and more esteem for themselves and their peers. Arts education helps to create a positive school environment in which learning and human development can occur.

Arts education provides skills critical to 21st-century success. Economies in an era of increasing globalisation are constantly being driven by knowledge and ideas. Arts education is an advantage. The best paying jobs require workers with creative thinking and communication skills, and multinational companies are increasingly looking for these qualities in the workers they recruit. By studying the arts, students sharpen their perceptual, analytic and interpretive skills while also developing creative thinking, communications and problem-solving abilities.

The arts help at-risk youth. Participation in arts programs decreases young people's involvement in delinquent behaviour, increases academic outcomes for disadvantaged children, and improves students' attitudes about themselves and their future.

2.3 Civic Benefits

African arts contribute to community vitality. The arts as an expression of culture and identity can provide an environment for engagement in a strong shared identity and instills pride in national cultural heritage. The arts bring public spaces to life. Artworks and arts activities can make public spaces such as community centres livable, attractive and distinctive, engaging residents in the creation of welcoming and sustainable places to live, work, play and raise families.

The arts foster civic participation and a democracy. They are able to enhance our ability to illustrate viewpoints, to dramatise issues, to inspire action and to see things through the eyes of others – all necessary components of a thriving democracy.

The arts can be an asset in that they can help to build relationships among people. They are able to contribute to intercultural understanding and provide a common basis for building relationships in a diverse society. The arts also preserve unique culture and heritage, and can pass on precious cultural character and traditions to future generations.

2.4 ARTerial Network's Position on the Role of the Arts in Development

In the ARTerial Network Seminar Series position paper on Culture and

Development, three ways of viewing the arts in the context of development are given as follows:

There are three broad categories of artistic practice that have relevance to the 'cultural dimension of development':

- the arts practised for their own sake and as the creative means through which a society or community reflects on itself, and is challenged to move on or is affirmed in where they are
- the arts utilised for overt developmental purposes such as the use of theatre to spread health messages, or the appropriation of photographs or visual art to counter negative images of women and
- the creative industries where the primary drivers are the generation of profit and other economic benefits through the arts.

The latter two are much easier to justify and relate to the 'cultural dimension of development', but both have the potential to undermine the practice of the arts in their own right and which in terms of helping a community to come to terms with its existence and challenges, is probably more necessary and important. Article 27 affirms the right of everyone freely to participate in the cultural life of the community and to enjoy the arts - not because of their economic or instrumental value, but because they have value in their own right and for the psychological, emotional and spiritual well-being of the members of the community.

3. References and Additional Reading

A Toolkit to support NGOs and CBOs responding to HIV/AIDS: International HIV/AIDS Alliance Advocacy in Action:

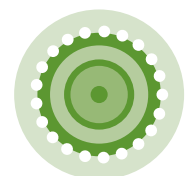
International HIV/AIDS Alliance: 2003 (Online) Available:

http://www.aidsalliance.org/includes/Publication/adv0602_Advocacy_toolkit_eng.pdf

Madden, Christopher. 2010. International Federation of Arts Councils and Cultural Agencies: National Arts Advocacy Campaigns: Overview of Case Studies and Good Practice. (Online) Available: www.ifacca.org/topic/arts-advocacy-arguments

Mathie, Kimberley. 2006. Arts Advocacy Arguments: Navigating the Network: A Master's Project presented to the Department of Arts and Administration, University of Oregon. (Online) Available: <https://scholarsbank.uoregon.edu/xmlui/bitstream/handle/1794/2811/Mathie.pdf?sequence=1>

National Assembly of State Agency Arts: Why Should Government Support the Arts?: 2010 (Online) Available: www.nasaa-arts.org



3. LOBBYING: WHAT AND WHY

1. Definitions and Explanations

According to the Voluntary Service Overseas (2009: 54) lobbying entails the process of trying to influence decision makers on a particular issue, with respect to either legislation and/or policy. This means engaging with your target, e.g. the mayor, a legislator or a company director in a way that will bring about legislative or policy change. Your lobbying strategy should be backed by thorough research since you can only influence people successfully if you understand those involved, and their motivations. You need to be clear who you are targeting, and how you will reach them.

www.vsointernational.org/what-we-do/advocacy

Lobbying is a vital part of the move towards social change. Successful lobbying requires effective communication and needs to be carried out by people who know their subject. To lobby well you need to be an expert in your field, or at least be confident you know your facts.

Lobbying can be categorised into two: direct lobbying and grassroots lobbying. Direct lobbying is any attempt to influence legislation and/or policy through communication with any member or employee of a legislative body, or with any other official who may participate in the formulation of legislation and/or policy. Grassroots lobbying entails the attempt to influence legislation and/or policy by affecting the opinion of the general public. In this case the organisation encourages the public to lobby. The organisation refers to a specific legislation and/or policy and provides information to the public on how to contact decision makers. Read more on direct and grassroots lobbying from

www.ColoradoNonprofits.org

Two criteria must be met in order for the communication to be considered direct lobbying:

- The communication must refer to specific legislation and/or policy; and
- The communication must reflect a view on such legislation and/or policy. For example, it is not lobbying to sit in your parliamentarian's office and discuss legislation and/or policy, as long as you don't advocate a specific view on that legislation and/or policy. Similarly, it is not considered lobbying to sit in that office and discuss your position on a policy issue as long as the discussion is not about a specific piece of legislation. It is not lobbying if you are meeting with your parliamentarian to discuss the need for more funding for prevention programs; it would be lobbying if you had the same discussion with that parliamentarian and asked her to vote in favour of a pending piece of legislation or to introduce legislation and/or policy that would increase funding.

For grassroots lobbying, there are three criteria:

- The communication must refer to specific legislation and/or policy;
- The communication reflects a view on such legislation and/or policy; and
- The communication encourages the recipient of the communication to take action with respect to such legislation and/or policy.

Lobbying and Advocacy

Lobbying and Advocacy are commonly confused with one another. One thing to keep in mind is that lobbying is a type of advocacy, but advocacy activities are not always lobbying. Lobbying involves attempts to influence specific legislation and/or policy at the local, state, or federal level. Lobbying activities include contacting

any legislative member, legislative staff, or government employee to influence him or her to propose, support, or oppose specific legislation and/or policy and trying to persuade the public to share your views on a particular legislative proposal.

Advocacy, however, is focused on education about a specific issue on behalf of the people your organisation serves. This includes a broad range of activities which allow non-profit organisations to carry out their missions. Lobbying is a small portion of the total amount of advocacy efforts by many nonprofit organisations.

Consider the Political Structure

It is important to note that the political systems in practice in Africa are not all the same: what works best in one country may not be that effective in another. For example here are some differences in political structures of eight African countries:

Ghana practices a decentralised system which empowers officials to make by-laws and implement policies at the district (local) level. This means that lobbying activities should not focus only on legislators at the national level but target the district chief executives and the assembly members who operate at the local levels as well.

www.ghanadistricts.com

In South Africa apart from the national assembly, legislators are also elected by the various provinces as their representatives. Hence, some of the structures for targeting in South Africa are your elected member of the national assembly, the elected member of your province on the national council of provinces, legislators at the provinces and the municipal authorities.

www.pmg.org.za/files/docs/091017tas.pdf

In Algeria each province has an elected governing body known as the people's provincial assembly with a 'president', who is elected by the members of the assembly. Hence besides national structures lobbying focus should consider the assembly as well as the governor of the province who is appointed by the Algerian President to direct each province.

www.britannica.com/EBchecked/topic/15001/Algeria/247572/Local-government

The Democratic Republic of Congo also has provincial governments with provincial parliaments. The provincial parliament has oversight responsibility over the Governor whom they elect to head the provincial government. Like in Algeria, lobbying activities in the DRC needs to consider the national structures as well as the provincial structures.

en.wikipedia.org/wiki/Democratic_republic_of_congo#Government

Mozambique also practices a decentralised system in which the position for mayor and municipal assembly positions are subjected to elections. The mayor who presides over the municipality heads the executive council composed of town councilors. The focus of effective lobbying in Mozambique would require a combination of municipal and national levels.

en.wikipedia.org/wiki/Mozambique#Politics

Uganda has elected local government councils at the district level as the highest political authority in its area of jurisdiction with both legislative and executive powers to make local laws and enforce implementation. Lobbying in Uganda should have both national structures and the local government councils in focus and also consider the administrative unit councils which exist at the district level.

www.molg.go.ug/local-governments

Egypt is divided into governorates (regions) each with a governorate council, headed by the governor who is responsible for social, health, welfare, and educational services and for the social and economic development of their region. Key targets in Egypt may involve national officials, governors and the town and village council structures that operate under the supervision of the governors.

www.britannica.com/EBchecked/topic/180382/Egypt/43491/Local-government

Nigeria operates a federal system of government comprising of states with relatively greater autonomy. Lobbying activities in Nigeria will therefore have to take into consideration the authority of the state governor and the parliament at the state level as well as political leaders at the national level.

www.123independenceday.com/nigeria/political-system.html

You need to know the political system and the powers exercised at the various levels in your country to enable you undertake a successful lobby.

2. Main issues for Artists Lobbying in Africa

Artists in Africa are confronted with a number of pressing issues that affect their occupation. A key one is the limited government support and political will to prioritise culture. This means there is an absence of policy and supportive legislation and/or policy, ineffective government structures and insufficiently resourced staff. This is a result of the marginalisation of the arts, its role in development and the perception that arts and culture are luxuries and not intrinsic to and necessary for healthy societies.

Fragmentation, limited leadership capacity and weak unions and advocacy groups

within the arts sector itself means that there is poor lobbying and organising capacity to shift the status quo. The lack of reliable statistical information on the economic contribution of the arts limits the lobbying power of the sector - as does the poor understanding of artists of the political and social terrain and how to negotiate it effectively.

The combination of limited disposable income, lack of locally-owned distribution channels, limited resources to market African products and values/ideas into global markets and the perceived low value of local cultural consumer goods means that higher costing local products are competing in a limited local market against lower costing, more readily available imported goods.

The funding environment is not supportive and encourages donor dependency from institutions and grant-funding dependency amongst artists inhibiting entrepreneurialism and lateral thinking in the sector.

Poor education and training and the development of skilled artists is a common situation on the continent. This is compounded by a lack of trained teachers, absence of art education in the formal curricula, and the cost of training where it is available. Traditionally artists also have poor marketing and business skills and growth is constrained without the support of entrepreneurs and the private sector in the form of business partnerships and sponsorship.

The environment does not enable the flourishing of the arts. Logistical and infrastructural challenges in the individual countries and across the continent, impact on the dissemination of products, organisation of festivals and events, and

the ability of the arts sector to organise. Language and the cost of travel are other barriers to organisation and hamper the already limited networking and sharing of information of opportunities on the continent.

The low status of the arts and artists means that laws protecting artists' rights are not prioritised and it also means there is limited critical discourse on arts and culture in the public and media - both a function and result of a lack of trained critical arts journalists.

African culture in its myriad forms - both traditional and contemporary - is under threat from the homogenisation and consumerism of globalisation as under-resourced local practitioners have to compete with multi-national distribution monopolies and very accessible and cheap foreign goods. This threat is more significant in a situation where poverty already marginalises culture in peoples' lives and where local culture has a perceived lower value.

In turn the availability of foreign goods leads to the undermining of the African aesthetic and identity. While the growth in the cultural tourism also threatens the integrity of local products as tourists demand what they expect and local producers make what they think tourists want.

The lack of protection of intellectual property along with the loss of ownership of African art/copyright to international collections/studios holds the threat of the loss of ownership and income from the cultural capital of the continent.

Dependency on donors and the possibility of their withdrawal and/or change in focus is a threat for institutions. Political instability

in many countries on the continent, the rise of fundamentalism, along with the perception that lobbying and/or organisations promoting freedom of expression are anti-government pose threats to the promotion of pluralism and space for cultural expression.

Poor career prospects for artists result in a creative brain drain as the continent loses talent to other sectors and to other parts of the world. Poor education and training, cost of production and limited resources that support creation and innovation, are significant threats to the continued development of artists. While digital technology is a potential opportunity, it also poses a threat in that it 'assists' piracy and privileges the lowest common denominator and does not necessarily promote excellence. For further details, see

www.arterialnetwork.org

3. Relevant Policies

Cultural policies relevant to the occupation of the artist include:

- the UNESCO Recommendation Concerning the Status of the Artist,
- the Nairobi Plan of Action on Cultural Industries in Africa and
- the UNESCO Convention on the Promotion and Protection of Diversity of Cultural Expressions.

The UNESCO Recommendation Concerning the Status of the Artist in Belgrade adopted in October 1980 suggests that governments should:

- Include arts education in the school curriculum from an early age
- Provide ongoing opportunities for artists to improve their skills
- Facilitate the free international movement of artists
- Involve artists in the formulation and

implementation of policies that affect them

- Recognise the right of artists to organise themselves in trade unions and associations
- Create conditions for social support for artists including medical care, pension and living wages
- Protect artists' intellectual property
- Create conditions for the rights and status of artists to be recognised broadly

www.arterialnetwork.org

Also, from **The World Congress on the Implementation of the Recommendation Concerning the Status of the Artist** in 1997, all countries are to allocate 1% of public funds to the arts.

<http://unesdoc.unesco.org/images/0010/001090/109018e.pdf>

The Nairobi Plan of Action was adopted in Algiers in October 2008 with the objectives to 'guarantee the organisation, production, distribution, exhibition, and preservation of the products of African cultural industries', further divided into political, social and economic types.

The plan is based on the result of a situational analysis out of which an 11 point 'key priority areas' was identified. Each priority area is further supported by objectives, strategies and recommended actions. The priority areas are listed below:

- Reinforcing African ownership and leadership of the processes and strategies to be developed as the frameworks of the plan of action
- Addressing the needs for statistical data on cultural and creative industries
- Institutional and legislative capacity building at the national, regional and continental levels
- Building the capacity of stakeholders

- Facilitating access to markets and audience
- Improving infrastructure for the cultural and creative industries
- Improving the working conditions of artists, creators, actors and operators in Africa
- Targeting and empowering women and vulnerable groups including artists and creators with disabilities, refugees, and poor communities
- Protecting African intellectual property rights and labels
- Preservation of African tangible and intangible cultural heritage and indigenous knowledge
- Mobilisation of resources for sustainable implementation of the plan of action for the development of cultural and creative industries in Africa.

www.africa-union.org

The UNESCO Convention on the Promotion and Protection of Diversity of Cultural Expressions was adopted in Paris, October 2005 with the objectives to:

- Protect and promote the diversity of cultural expressions
- Create the conditions for cultures to flourish and to freely interact in a mutually beneficial manner
- Encourage dialogue among cultures with a view to ensuring wider and balanced cultural exchanges in the world in favour of intercultural respect and a culture of peace
- Foster interculturality in order to develop cultural interaction in the spirit of building bridges among peoples
- Promote respect for the diversity of cultural expressions and raise awareness of its value at the local, national and international levels
- Reaffirm the importance of the link between culture and development for

all countries, particularly for developing countries, and to support actions undertaken nationally and internationally to secure recognition of the true value of this link

- Give recognition to the distinctive nature of cultural activities, goods and services as vehicles of identity, values and meaning
- Reaffirm the sovereign rights of States to maintain, adopt and implement policies and measures that they deem appropriate for the protection and promotion of the diversity of cultural expressions on their territory
- Strengthen international cooperation and solidarity in a spirit of partnership with a view, in particular, to enhancing the capacities of developing countries in order to protect and promote the diversity of cultural expressions.

<http://unesdoc.unesco.org/images/0014/001495/149502e.pdf>

For more information on policy issues please refer to the Arterial Network Cultural Policy publication at

www.arterialnetwork.org

4. ARterial Network: Lobbying and Advocacy Agenda

As stated in the foreword, ARterial Network has developed a clear lobbying agenda with respect to the major issues of these policies above. The Lobbying Agenda was agreed at the Steering Committee meeting of November 2009 as follows:

1. Lobbying around the eleven-point legislative and institutional framework as a minimum to underpin the creative sector:

- a. an arts and culture policy premised on numerous existing documents including the Universal Declaration of Human Rights, various UNESCO conventions, the

Nairobi Plan of Action on the Cultural Industries, etc; that these policies cover the range of artistic practice: art for developmental purposes, art for its own sake and market-driven creative industries, and that these policies are regularly updated to respond to the specific and changing conditions within that country

- b. the establishment of at least one institution in each country that provides training to produce excellent artists in a range of disciplines, and builds capacity in arts management, leadership and cultural entrepreneurship, and that produces at least 50-100 graduates per year
- c. the introduction and/or strengthening of arts educational programmes at primary and secondary school levels, as well as in non-formal and adult education programmes
- d. the creation of a research entity that publishes a print and on-line directory with information on the arts, statistical data about the creative industries, and profiles of the country's artists
- e. the development and maintenance of physical infrastructure in each discipline (music, theatre, craft, film, dance, visual arts, literature, etc) to support the creation and distribution of arts and creative products
- f. the establishment and maintenance of a multidisciplinary national festival that showcases the best art practices of the country annually and builds local and international markets
- g. the creation of a politically-independent, sustainable fund with public and/or private sector and/or international resources to support artistic production and distribution
- h. the creation and sustaining of conditions to promote and protect the rights of artists

- in accordance with the Recommendation on the Status of the Artist
- i. the establishment of formal channels for accessing each other's arts markets and to address related issues such as artists' mobility like visas and travel costs
 - j. the creation and sustaining of journals and other mechanisms that facilitate debate and critical discourse about the arts and the ongoing training of new cultural leaders and experts
 - k. the establishment and support of a sustainable national network to represent the interests of the creative civil society, to lobby for and monitor cultural policy and to serve as national and international partners
2. In support of the above, to lobby for the politicians and government officials responsible for arts and culture management and implementation to be educated about the arts, culture and relevant international and continental conventions and policies.
 3. Lobby governments that provide aid as well as international aid organisations to stipulate that 1%-5% of aid provided to African countries is allocated to the cultural dimension of development and/or the implementation of the Nairobi Plan of Action on Cultural Industries.
 4. List the international and African conventions relevant to the creative sector and list the African signatories to these conventions.
 5. Work alongside the International Federation of Arts Councils and Culture Agencies (IFACCA) and apply its campaign to build public support for the arts in Africa i.e. so that the public - and not only the arts community - may demand more support for the arts.

6. Have a presence at continental gatherings of African politicians, ministers of culture, ministers of finance, etc to lobby on behalf of the creative sector.

ARTerial Network's proposed goals by 31 December 2012

1. The following networks to be in place and sustainable
 - 1.1 at least 25 national, in country Arterial Network branches
 - 1.2 a network of African arts festivals and major events with at least 100 members
 - 1.3 a network of African arts journalists with at least 500 members
 - 1.4 a network of business sponsors of the arts with at least 100 members
 - 1.5 at least three discipline-based industry networks
 - 1.6 a creative cities network of at least 25 members
 - 1.7 a south-south network of cultural activists
 - 1.8 a functional network of African members of IFACCA
2. sustainable continental and 4 regional secretariats
3. at least 5 toolkits on arts-related matters
4. the arts-in-africa website with at least 10 000 hits per month
5. recognition and status at UNESCO, the AU, UN and other major international bodies and partners with tangible influence in cultural policy and strategies
6. an African Fund for Arts and Culture
7. a generic cultural policy framework, with at least 10 countries having incorporated aspects of ARTerial Network's cultural policy documents into theirs
8. at least 20 recognised African cultural policy thinkers/leaders
9. an accepted mechanism for monitoring and evaluating the progress of African countries in the field of the arts, culture and development

10. generic training courses and toolkits in cultural entrepreneurship, fundraising, IT and the arts, arts marketing, cultural policy, arts advocacy and networking
11. a major annual conference that is definitive in its field e.g. the African creative economy
12. annual pan-African competitions to promote creation and distribution in at least three disciplines: theatre, film, music, dance, visual art and literature

For further information on ARterial Network's main lobbying initiatives within Africa see www.arterialnetwork.org

NOTE: ARterial Network's publication on Cultural Policies in Africa will provide more information on this subject.

5. References and Additional Reading

United Nations Educational Scientific and Cultural Organisation: Convention on the Protection and Promotion of the Diversity of Cultural Expressions: October 2005 (Online) Available:

<http://www.unesco.org/new/en/unesco/themes/2005-convention>

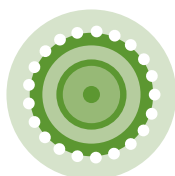
United Nations Educational Scientific and Cultural Organisation: Recommendation concerning the Status of the Artist adopted by the General Conference at its twenty-first session: October 1980 (Online) Available: <http://unesdoc.unesco.org/images/00111/001114/111428mo.pdf>

African Union: 2nd Session of Conference of African Union Ministers of Culture: October 2008 (Online) Available: www.artsinafrica.com

VSO International Website: www.vsointernational.org/what-we-do/advocacy

See the following sites for further information on Advocacy and Lobbying: www.ColoradoNonprofits.org
www.arterialnetwork.org

Kennedy Center: Arts Education Advocacy Toolkit: <http://www.kennedy-center.org/education/kcaeaen/resources/ArtsEducationAdvocacyToolkit.pdf>



Section 2

The aim of this section is to provide practical tools and tips for networking, lobbying and advocating improvements of conditions for artists within Africa.

Where possible, examples are provided from a range of ARTerial country networks and information derived from ARTerial's Winter Schools of 2009 and 2010. While not all of the examples derive from existing networks, they are based on the realities facing contemporary cultural practitioners in Africa.

1. SETTING UP A NETWORK

1. Definitions and Explanations

Networks may generally be formed as a response to situations that require combined effort for a more effective result. For instance, individual musicians and organisations involved in the production of music may want to form a network of musicians to devise strategies for fighting the piracy of their work. Driven by the extent of the problem, this may begin informally without creating any formal structures (such as a constitution, for example) to regulate their operations.

Non-permanent informal networks may also be formed to meet a specific need after which they become redundant and disband. This may be necessary, say during a national transitional process where artists may come together to make an input for consideration in a new state constitution.

2. Crucial Steps in Network Building

(Adapted from HIV/AIDS Networking Guide, second edition, by the International Council for AIDS Service Organisations, 2002)

There is a growing trend for like-minded organisations and individuals to form networks. One of the key drivers in determining the need for a network and indeed its success is the definition of its aims and objectives and the communication of these to potential stakeholders.

The HIV/AIDS Networking Guide 2nd Edition, International Council of AIDS Service Organisations (2002) gives some useful questions to ask of stakeholders before setting up a network:

- Are there concrete common problems and constraints faced by potential members and are they aware of these?
 - Are there relevant results/experiences that could be shared?
 - Do potential members have a good idea of what a network is and what it would mean to them?
 - Are they prepared to spend the necessary time and energy in sharing and networking at the expense of their own programmes?
 - Is there an atmosphere of openness among potential members which allows them to admit mistakes?
- Having operated as an informal network, the entities (individuals and organisations) may well decide that it is in their interest to formalise their working arrangements and structure. A formalised network delineates positions and functions of officers with rotational opportunities that train new members to play leadership roles. This avoids dependence on one or two personalities which is unsustainable. Formalising the network helps to create some more regularity and permanency in the organisation. It consists of some or all of the following:
- A constitution and/or bylaws that include a mission statement, the members' and officers' rights and responsibilities, and operating procedures.
 - A group of officers who have the authority to make decisions within and for the organisation.
 - Criteria for membership.
 - Regularly scheduled meetings and other mechanisms for communication and interaction among the membership.
 - A schedule of dues or other membership fees to support the activities of the organisation.
- A further step in formalising is incorporating (registering) the network as a non-profit organisation with the relevant authorities in your country.

Formal networks have their disadvantages as well. They require commitments of time, money, and other resources on the part of members. Many artists in Africa operate on a small scale and may feel over-committed in terms of time devoted to their occupation already. They may not be enthused about other activities that place a demand on their time. Money is in short supply and members need to be assured that the benefits of participating in the formal network are worth the costs.

The following steps are most relevant to networks that are at the point where the members agree that the network would be more effective if it formalised its operations to a greater degree.

2.1 Prepare a Vision Statement

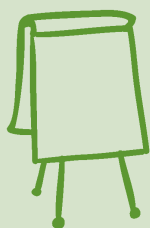
The Vision Statement is a precise statement of

the reason for the network's existence and its underpinning values. It provides a framework for the scope and direction of priorities and activities, and gives network members a shared sense of purpose, which is the basis for the collaboration.

Vision statements often become public descriptions of what the network aims to accomplish, so it is crucial that the statement be accurate and easily understood. It should be simple, brief, and broad enough to win the support of a range of organisations and/or individuals.

This helps to ensure that the network is a means to a particular and defined end, and does not become an end in itself - in business just to be in business.

Refer to the Tool: A Guide to Writing a Vision Statement for a Network on page 20.



Example...

Of a Vision and Mission Statement

AFRICA ARTS INSTITUTE

The African Arts Institute's vision is for a vibrant, dynamic and sustainable African creative sector that contributes to development, human rights and democracy on the continent, and projects African aesthetics and intellectual content into the international arena.

The mission of the African Arts Institute is to harness relevant expertise, resources, infrastructure, markets, knowledge and information to help develop and sustain creative practice in Africa, and the protection and promotion of the continent's cultural heritage and assets in line with the Institute's vision. www.africanartsinstitute.org.za/about/



Tool...

A Guide to Writing a Vision Statement for a Network

1. Organise a face-to-face meeting of your membership. A small group of no more than 25 members is the ideal number for this exercise.
2. Brainstorm and list important phrases or words that begin to describe the purpose of the network. Record the responses on a flip chart or blackboard. A flip chart or blackboard greatly eases the process of creating a statement of purpose because members can see what they say. They can also see common themes emerge.
3. As a group, look over these responses and underline the most important words—the key words.

Examples

- Our purpose is to create new markets for African artists and for Africa's creative goods.
 - We want to build capacity and leadership within the African creative sector through training programmes, mentorship's and residencies.
 - Our aim is to help improve the working conditions of African artists.
 - We should promote and defend human rights, including the right to freedom of creative expression.
4. Look closely at the key words in each response. Then agree on the most important factors and begin to refine the statement by asking the following questions:
 - Does the Vision Statement clearly describe the work of the network, including what, for whom and how?
 - Does it describe the uniqueness of the network? In other words, how is this collection of individuals/organisations different from the individuals/organisations on their own?
 - Is it realistic and forceful, clear and simple?

2.2 Define the Mission

A mission statement is different from the vision as the mission describes what must be done to realise the vision. If the vision describes the dream, the mission contains the steps that must be taken to reach that dream.

Use a similar group process as in the tool on page 20 to write out the mission statement, which would contain aims and objectives. Aims (or goals) are broad statements that describe the changes you want to have happen because of the network's activities.

Objectives are the outcomes of activities not the activities themselves.

You may have more than one aim or goal, and so place them in order of importance. Each aim or goal should focus on one kind of change or achievement. Write each aim or goal separately so that you can see how they differ and why you might need sets of different activities to accomplish them. Goals are not wishes. Make your goals realistic and attainable by breaking them up into smaller, more manageable chunks. They are more attainable when they are smaller.

By the time you have finished with your vision and mission statements about your network, anyone should be able to answer the following questions about the network:

- Who are you?
- Why do you exist?
- What do you intend to accomplish?
- Where and for whom will you achieve your purpose?
- How is this network unique?
- What are the principles and values of the network?

2.3 Choose the Organisational Structure

As the network is set up, you will need to decide on an appropriate organisational structure which will determine the flow of responsibility and reporting procedures. The way in which the network is set up will define how responsibilities are assigned and ultimately impact on service delivery and whether the network will achieve its goals.

According to the International Council of AIDS Service Organisations (2002: 14) there are several principles that guide network structure.

- A network's structure must exist to enable the organisation to fulfill its statement of purpose and plans, not because some people want to be office bearers!
- A network's structure must be appropriate to its goals, objectives and plans, the environment in which it exists, the technology available to it and its human and financial resources;
- An appropriate structure will help to effectively control the allocation and application of resources; and
- The network's structure should enhance decision-making and problem-solving processes in a way that reduces power struggles and interpersonal conflicts.

The structure will enable the organisation to create smaller units such as **committees** (also known as task forces, working groups), a **coordination unit** (this could be a secretariat, and/or office staff-paid or unpaid) and a **decision-making body** that is responsible for the overall direction of the work of the network.

To create the structure use the **What, Why, Who, How, Where and When principle**:

- Based on the objectives of the network WHAT actual work needs to be done

and WHY does it need to be done.

- Who will do the work? A committee? A secretariat? Volunteers? Salaried staff? What are their responsibilities?
- How will you govern the network and how will these smaller units relate to and communicate with each other? How will you communicate with your stakeholders?
- Where will the network be located?
- When will you begin the network?

Once agreement has been reached on these questions, the structure can be detailed by drawing a diagram of the groups that make up the network, and listing lines of authority for doing the work and managing the network.

2.4 Define Decision-Making Processes

Democracy in a civil society network is essential to the realisation of its goals. The network must be seen to be representative of its membership whose aspirations the network carries. Decision-making processes should involve members as much as possible. Their active participation in the activities of the network is key to its sustainability and leadership should be accountable for their actions by operating according to the ground rules of the network and providing appropriate feedback to the members.

There are typically three ways to make decisions: **command**, **consultative** and by **consensus**:

Command decisions are usually made by the leader of the group when urgent response or actions are needed. For example: The arbitrary decision to deny an artist space for his artwork in a gallery or to prevent a group of performers at a national theatre for instance relate to issues of human rights and freedom of speech. Such a course of action may require the network

leader's command decision to express the infringement on such rights and to call for the performance to be allowed.

Command decisions are sometimes viewed as excluding the members so it is necessary to inform the network membership in reasonable time of such actions of leadership taken on behalf of the constituency, and in accordance with the principles of the network.

A consultative approach is a democratic process that involves the views of the members for the decisions and actions required. For example, all members should be consulted about any proposed changes to significant aspects of a network's policy or constitution. Feedback from members is needed in order to ensure that everyone has had the opportunity to give their input and only then are decisions finally taken.

The decision must reflect the view of the majority, demonstrated by a formally conducted vote on clearly stated proposals or counter-proposals.

Members may be consulted via the internet or other appropriate communication processes relevant for the network. Committees and members from the various units may be required to send in their position on the new proposals to the leadership. Decisions made this way may not please everyone but members will feel heard. This process is much slower than the command decision.

Consensus decision making seeks the agreement of the majority of the network's membership. Beyond that the consensus decision making process is also concerned with the objections of the minority and works to arrive at the most agreeable position. This type of decision making is favourable with voluntary organisations because it

enhances team building and reduces chances of factionalism due to its quality of seeking to mitigate objections. It seeks to promote the expression of individual voices.

To gain consensus networks must seek to get agreement on the purpose and value of the decision. This is the first step in the decision making process that ensures that members' decisions reflect the interest of the network which are captured in the vision and mission.

2.5 Writing a Constitution

The constitution is simply a set of rules for operating your network. It entails how the network will run, how your members will work together and what you are working towards. At formation, your network may be a small group of people with a common interest. However, it becomes essential to have a written constitution as the network begins to grow and to deal with finances. It regulates the activities of the leaders and members and provides the basis for the resolution of conflicts.

The constitution is the foundation for regulating the activities of your network into the future and defines basic roles of your members. A management committee of your network is put in place with officers in order to manage the affairs of the network. Some of the key positions in your network may be those of the Chairperson, the Secretary and the Treasurer.

The Chairperson ensures that meetings run smoothly and decisions are made. He also has other duties. The Secretary informs every one of meetings and takes minutes during the meetings. The Treasurer oversees the money of the group and any payments it makes. The treasurer will report to the committee regularly about this. The management committee has the

opportunity to meet all members at the Annual General Meeting (AGM).

The Annual General Meetings (AGM) is a gathering of the whole membership of the network once every year, the first one being within 15 months of the group setting up. The AGM is a chance for the Committee to inform members what's going on and a chance for the members to hold the Committee accountable. It is also when the annual accounts are presented.

The constitution should also allow for other general meetings called special or Extraordinary General Meetings (EGMs).

The EGM is a meeting for the entire membership of the network that is arranged at shorter notice in response to a new development. The issue that necessitates an EGM requires the input of the members and is too urgent to wait for the AGM.

The sample constitution in this volume provides you with key elements for operating your network. It should be seen as a guide that sets out the framework for adaptation to suit your network. It is important to involve members in its formulation and adoption before it is used. At formulation, ask yourselves what the network wants to achieve.

It is also important to ensure that the constitution does not conflict with national laws or bye-laws of state agencies since this will render your constitution invalid. After its adoption, it becomes a binding document on members and you must ensure that your actions are directed by it. In times of disagreements the position of the constitution should hold supreme. The relevant question in times of disputes is 'what does the constitution say on this issue?' Refer to the Tool: Template for Writing a Constitution for a Network on page 24.



Tool...

Template for Writing a Constitution for a Network

GOVERNANCE FRAMEWORKS FOR WRITING THE CONSTITUTION

(Refer to the webpage www.grantnet.com/HelpfulReports/writingaconstitution.pdf for additional details on how to prepare and use a constitution)

Most constitutions are different and reflect what a specific network wants to achieve. The framework is therefore not exhaustive but includes the key elements of an effective constitution.

NAME

The name should reflect what the network stands for and should be easy to read, repeat, have on a website, and function within/without the arts context. It is important to check whether another organisation with the same name exists locally. (The Registrar General's Department - or equivalent - in your country should be able to assist with this).

VISION

The vision focuses the entire future direction of the network. It is the most fundamental view of the organisation from which the aims (goals/objectives) are derived.

AIMS

The aims of the network should be directed at fulfilling the vision. Keep aims broad enough to accommodate activities of the network as it develops.

STATEMENT OF PRINCIPLES

The statement of principles refers to the set of commitments of the network and what it stands for. It is helpful to study current issues surrounding the network's operations so as to make its principles/activities relevant to its members and to society. Key issues relevant to Africa include the Millennium Development Goals, other relevant international conventions and national policy documents. Key policies concerning culture and conditions of artists are to be found on www.artsinafrica.com and in ARTERial Network's *Adapting the Wheel: Cultural Policies for Africa* released in 2010.

MEMBERSHIP

- Eligibility for membership. The basic criteria must be specified here. For instance, one must be an artist or otherwise actively involved in the arts, etc.
- Categories of membership (full/associate/honorary etc). This should open up opportunity for others interested in joining the network but may not meet the basic criteria. The essence is to make room for people who are likely to prove helpful to the network. For instance, a funding organisation may not meet the basic criterion of being an artist but will prove essential in helping with resources.
- Rights, privileges and benefits of membership. This outlines what people stand to gain from being members and leaders of your network.
- Obligations of membership. Indicate expected roles and requirements of members in the network.
- Termination and suspension of membership. This section outlines the disciplinary procedure for members for flouting network regulations.

DECISION-MAKING STRUCTURES

The Management and Steering Committees manage the work of the network. The Steering Committee has the role of taking the fundamental decisions of the network within the mandate of the constitution. It meets periodically to take decisions and oversee the work of the management. Management may be mandated to see to the running of the secretariat on a daily basis and reports to the Steering Committee.

KEY CONSIDERATIONS INCLUDE

- When to elect/appoint such officials and for how long they are to remain in office.
- Appointment of individuals as Officers with positions such as President/Chairperson, Secretary, Treasurer to carry out specific tasks of the network.
- It is necessary to indicate the highest decision-making mechanism and how such decision making is undertaken (periodic meetings, positions involved etc.)

MEETINGS

- How often shall meetings be held? Include requirements for major meetings such as the Annual General Meeting and those for the Steering Committee and Executive Committee etc.
- Who should chair meetings? In the absence of the Chairperson, who chairs automatically?
- In the absence of both, how is a replacement appointed to chair a particular meeting?

DECISION-MAKING AND VOTING

- During voting, more than half (50%) of all members shall constitute a quorum.
- Decisions (other than changes to the Constitution) are carried by a simple majority of those who voted, provided that those who voted collectively constitute a quorum of that decision-making structure.
- Vital decisions such as changes to the constitution require two-thirds (66.67%) majority. This is to ensure that decisions that have far-reaching consequences are protected, and decisions to change such positions truly reflect the aspirations of your members.

FINANCES AND FINANCIAL MANAGEMENT

- Any money acquired by the network; including donations, contributions and bequests should be paid into an account operated by the Management Committee in the name of the network.
- All funds must be applied to the aims of the network/and for no other purpose.
- Bank accounts should be opened in the name of the network. Any deeds, cheques etc. relating to the bank account should be signed by at least two (2) of the following: President, Chairperson, Secretary, and Treasurer.
- The Executive Committee has the responsibility to appoint auditors to audit financial affairs on an annual basis and to submit audited responses within a reasonable period (this may be 4 months) of the end of the financial year.

DISCIPLINARY PROCEDURES

- All members are required to abide by the constitution, fundamental principles and policies.
- Members may be suspended and have their positions terminated should they be found guilty of offences considered serious enough to warrant such censure.
- Serious misconduct by members may include physical/verbal abuse of fellow members, drunken behaviour while participating in official business; contravention of the Constitution and its fundamental principles, criminal activity or convictions, fraud, misappropriation of funds, etc.
- Members who are sanctioned will have the right to appeal to an appellate body by giving reasons why they feel dissatisfied with the sanction.

CHANGING THE CONSTITUTION (AMENDMENTS AND DISSOLUTION)

- It is essential to recognise that the network may change as it grows and require amendment to the constitution but it is necessary to ensure that it cannot be easily changed since it represents why people join in the first place.
- The constitution may be amended based on recommendations made by members followed by a vote of usually two-thirds of members at a special meeting that has a quorum.
- Amendment or dissolution requests should be conveyed to the secretary in writing. The secretary and the other officers should then decide on the date for the special meeting and write to members giving them sufficient notice (usually at least 28 days prior notice is given).
- The network shall be dissolved if deemed necessary by the members in a majority vote at a special meeting.
- Directives should be given concerning the distribution and/or donation of remaining assets and finances to similar organisations, should the network be dissolved.

ADOPTION / ENFORCEMENT

- The constitution remains a draft until it is adopted by recognised members at a sufficiently representative meeting. The draft should preferably be made available to members ahead of the meeting. After its adoption and signing, it is deemed in force.

2.6 Establish Ground Rules for Network Interactions

Early on in the process of networking it is important to address the issue of how members of the network are to interact with one another, and to establish basic protocols that create a safe space that supports collaboration and an atmosphere of safety and mutual respect. These “ground rules” should be agreed on by everyone and adhered to in meetings and any other interactions between members.

This is particularly so with networks because individuals often represent larger groups of people. As representatives of organisations your members provide feedback to their organisations who take decisions related to the network including their role within the network. Suspicion and mistrust will readily reduce productivity, discourage participation and alienate members not only as individuals but also organisations.

Here are some suggestions for inclusion in ground rules for all members.

- Attend (on time!) and participate in all network meetings.
- Come to meetings prepared to listen, ponder, debate and question.
- Do not interrupt while people are speaking and help others to hear all sides of an issue before passing judgment.
- Be prepared to change your point of view if evidence and/or deliberations suggest better alternatives.
- Show respect for each other. Challenge statements, not the person making them.
- Use language carefully and consciously. Avoid racist, sexist, homophobic or any other oppressive terms.
- Respect the need for confidentiality. No information should be shared without the permission of the person who

volunteered the information in the first place.

- Always be prepared to act in the best interests of the network, not just a single interest or distinct geographical region.
- Use your role in the network to build group strength and to facilitate good decision-making processes with which everyone can feel comfortable.
- Participate in the decision-making processes and once a decision is taken by the group, stand by that communal decision publicly, even if it wasn't your original personal opinion.
- Stay informed about issues related to the work of the network, building your knowledge and understanding of all sides of the issue.
- Keep abreast of changing needs in your constituency and see that those are reflected within the network.

This is not an exhaustive list. You can either add your own ideas or alternatively brainstorm a list with your members.

2.7 Communicate Effectively

The biggest challenge of most networks is effective communications – the timely transmission and receipt of information. Good communications are absolutely critical to the success of a network due to the nature of its membership as autonomous entities with their own decision making structures and activities. A network might also consist of members spread over geographical distance and so not all members can be present at all meetings.

For formal communication within the network you may choose to establish regular meetings and/or newsletters as your primary vehicle of communication. Alternatively, faxes, e-mails, letters, phone calls,

conference calls, or memos reporting the most recent developments from one committee or member to the others, can serve the same purpose.

Whichever way you do it, establish firm procedures for information to be circulated promptly to all those who need it to perform their functions effectively. Following these steps will help you strategise to keep information flowing appropriately:

- List the key people in the network who are to receive communications and or participate in decision-making pertaining to a given task (e.g. developing an advocacy strategy or organising a skills building workshop).
- Outline who will receive specific communications, when they will receive them, who will be asked for feedback, and how to obtain their feedback.
- Decide who in the network involved in each task will have responsibility for making sure that the communication between key people involved in each task happens.
- Set up communications within the network so all members are informed.

Informal communications between members by their very nature are less structured than formal communications - the kind described above. Informal communications between members are, however, just as important as formal communications. Again the sustenance of the network relations and operating as a network is based on adequate information regarding activities and opportunities for potential action. Members must feel a part of the collective process in the network's activities. Few guidelines can be given to facilitate the process of informal communication between members, except to say that it must be encouraged.

2.8 Secure Resources

What a network is able to do and how network members are able to work together depends directly on its resources. It is important to have an accurate assessment of the resources available to your network or you may inadvertently sabotage your efforts, or at least diminish your impact.

Network resources will include people, money, material equipment and infrastructure.

2.8.1 Money

Money is an important consideration in the formation of the network. The following considerations are necessary.

- How much money do you need and how much do you have?
- Do you need to secure more money or can you continue without additional funds?
- Where can you get money for your cause?
- Are there sources that you already know about or does fundraising have to be a priority?

International Council of AIDS service Organisations (2002: 16,17)

2.8.2 People

The skills, energy, and commitment of people are probably your greatest resource. Start with your own members; explore their talents before starting to look beyond. This can save you time and the expense of bringing outsiders in. You may be surprised to find what hidden skills people have. Ask yourselves:

- Which tasks do we need done?
- Which particular skills do we need to do them?

- Who has these skills?
- How many people do we need?
- Are there others who have expressed interest in helping us?
- Do we need someone with influence in the community? Who can we ask?
- How much time and energy will we need from each person?

International Council of AIDS service Organisations (2002: 16,17)

Leadership

The network leadership is responsible for ensuring the success of the network. Leaders from member organisations are equally important to strengthen network capacities. Strong leadership can be more important for a network's capacity than significant amounts of funding. There are quite a number of qualities needed to successfully run your network. Three of the most important qualities are presented below.

Self Confidence

Leaders need to be self confident in order to inspire confidence in others. If they are not confident about their own capabilities, it will be impossible to make others believe in them. A leader is the one who can motivate others to follow their decisions with full enthusiasm.

Innovative Approach

A manager should encourage innovation to develop new concepts for solving problems more effectively. They must be willing to introduce changes in their operations to implement newer ways of performing the tasks. In addition to this, they must provide proper guidance and tips to their network members to help them perform in an efficient manner.

Great Inspiration

A manager or leader is the one who can inspire others to act in a direction that can benefit the network or particular project by their support. They should have the ability to communicate a message as a powerful vision to inspire members to give extra efforts to make it successful.

2.8.3 Infrastructure/Material Resources

Infrastructure and material resources are two key requirements for the successful running of the network. An office to operate from, where members can relate to their leaders and from where leaders can attend to their work is essential to the running of the network. You may consider how essential computers and internet have become. These are basic requirements for efficient running of the network.

3. References and Additional Readings

A comprehensive resource for individuals and organisations who wish to build, strengthen or sustain a network: International Council of AIDS Service Organisations: HIV/AIDS Networking Guide 2002. (Online) Available: http://gametlibrary.worldbank.org/FILES/464_HIV%20AIDS%20Networking%20Guide_CASO.pdf

Boyd, P; Collins, D; Hess, L; Johnson, L; Trimble, C; with additional text by Silverstein, L.B. 2009. Kennedy Center Alliance for Arts Education Network: Arts Education Toolkit: Creating an Effective Arts Education Advocacy Plan: Kennedy Center. (Online) Available: <http://www.kennedy-center.org/education/kca/en/resources/ArtsEducationAdvocacyToolkit.pdf>

Useful Websites

The role of leadership in an organisation:
<http://ezinearticles.com/?The-Role-of-Leadership-in-an-Organization&id=2258067>

www.leadershipqualities.co.uk/10

www.oxcel.org/html/9_qualities_of_leadership.html

For further references on constitutions you may find the following websites useful:

www.co-operativefutures.coop

www.etu.org.za/toolbox/docs/building_const.html

www.voscur.org/system/files/WhatisaConstitution_0.pdf

10 Basic Steps in Writing a Constitution
www.grantnet.com/HelpfulReports/writing_aconstitution.pdf

2. PLANNING AND IMPLEMENTING A LOBBYING OR ADVOCACY CAMPAIGN

1. Definitions and Explanations

The terms advocacy and lobbying are often used as if they mean the same thing, but there is a difference in these terms.

Advocacy is what networks, NGO's, community groups and institutions use to make changes in their environment, community, workplace or government, by raising awareness.

Lobbying is just one of many advocacy efforts (or methods) that may be used to influence change in policy or legislation.

For the purposes of this discussion we will look at how to plan and implement an advocacy campaign, but the principles are the same when planning a lobbying campaign. In other words, the structure of the campaign is the same - it's just the focus or aims that would be different.

2. Getting Started

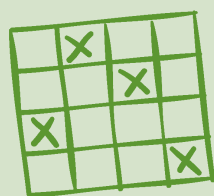
An advocacy campaign has to be planned carefully, and systematically implemented

within a considered time-frame with monitored and evaluated results. This will help ensure that everyone involved has a good understanding of the direction of the campaign and the roles they should play. Clear planning will assist the members of the organisation to discuss and decide whether their interventions are the best actions to achieve the results they want.

Before implementation, the plan has to be well thought through and detailed with actions and responsibilities assigned to key people. This will identify the elements of the campaign and how these will be communicated to your targets. For example, you may use a media campaign to communicate with the general public but set up a meeting or do a presentation to a policy-maker.

To create a campaign you will need to:

- define aims and objectives
- assess internal and external environments
- identify supporters and targets
- develop the core message
- create an action plan



Tip...

When planning your campaign be “SMART”

SPECIFIC - have clear objectives and know exactly what you want to achieve.

MEASURABLE - have checks in place to measure progress, as well as results.

ACHIEVABLE - ensure that the objectives are achievable and attainable.

REALISTIC - have enough resources to achieve the objectives.

TIMELY - set a time frame for each activity and give the overall plan an end date.

3. Define Aims and Objectives

How does an aim differ from an objective and an activity?

Aim: This is the ultimate goal or result that you will be seeking.

Objective: This is the short-term goal that will contribute to achieving your aim.

Activity: The action that helps you achieve these objectives.

You might need more than one action to achieve an objective and also more than one objective to achieve your aim. Refer to the Example: the Differences between Aims, Objectives and Activities below.



Example...

The Differences between Aims, Objectives and Activities

A network of arts educators in Namibia want to campaign for increased research grant funds from the Ministry of Education

AIM

To increase the annual research budget in the education department from N\$ 1 Million to N\$ 3 million.

OBJECTIVES

To get all HODS at secondary schools to endorse this request.

To get 80% of the Heads of the regional Departments of Education to endorse this request.

To get agreement from the Minister of Education that the 2012/2013 budgets will include a substantial increase of a minimum of NAD 1 million and a maximum of NAD 2 million in research grants.

ACTIVITIES

- Research and gather information to support this position.
- Write letters to the HODs requesting their endorsement.
- Write letters to the Heads of the regional Departments of Education.
- Set up interviews in the education sections of the media where the CEO of the organisation can discuss and debate the issues of furthering research in the arts.
- Set up a presentation at the next gathering of secondary school teachers in the city.
- Meet with the regional representatives of the Teachers' Union.
- Present a paper at the next Education Summit.

You cannot create a plan if you do not have these three elements - without an aim or objective your actions would be without direction, and without actions the goals cannot be achieved. When creating your advocacy campaign you will need to be clear on what the issues are that need to be dealt with and what exact policies need to be changed or implemented. This will require careful and accurate research, that is aligned with your objective.

It is also very difficult to evaluate your progress without a plan as you would not know what to look for or how to judge your success or failure.

Start planning by asking the following questions:

- What is the ultimate aim of your organisation?
- What is it that your organisation wants to change and what is its objective for this campaign?
- What risks are there in taking these actions?
- Who will help effect this change?
- Who can you rely on to support you?
- Who will stand in your way? How can you change their thinking?

4. Assess the Internal and External Environments

An assessment of the internal and external environment in which the campaign will function will enable the organisation to plan more effectively. This assessment is known as a situation analysis which is “an unabridged collection of all that is known about the situation, its history, the forces that are operating on it, and those who are involved or affected internally and externally.” Cutlip, Center, Bloom and du Plessis (2007: 105).

Cutlip, Center, Bloom and du Plessis (2007: 109) further explain that this will provide the organisation with information to assess the strengths (S), and weaknesses (W) of the organisation in relation to the campaign as well as the campaign objectives and to identify external opportunities (O) and threats (T). This method of summarising the situation analysis is called a SWOT analysis, which we will look at later in this section.

4.1 Internal Environment

This refers to the current internal environment of your organisation. What resources do you have? (How many staff are there? What office equipment do you need to carry out the campaign? What systems do you have in place?)

Is your organisation's mission statement clear?

Are there any organisational challenges that you may be faced with?

What is your financial situation? Do you have funds to cope with the campaign and if not what plans are in place to source funding?

Do you have enough people within the organisation with requisite skills to handle the campaign?

Who will run the campaign?

Who in the organisation will deliver the necessary message to the primary target audience or policy maker?

Are there any visible or identifiable champions of your cause or objective that you have not identified as yet whose expertise could be used in this campaign?

4.2 External Environment

This refers to the external environment within which the campaign will exist. What kind of political, social, economic climate surround the central messages of the campaign?

4.2.1 Assessing the current political, social and economic climate is key to planning. This helps when developing the message, how it will be structured, how it will be delivered and to whom it will be delivered. Look at what could influence the campaign:

- Is there a major economic crisis at present?
- Are there local or general elections coming up?
- Is there a major international sporting event taking place around the time the campaign is planned?
- Are there other pressing issues which are currently being dealt with such as a national strike?

All these will have some influence on how you plan. It will not only influence the timing of the plan, but the targets and methods you use to communicate with your targets. For example if you were planning a campaign to ease work permit restrictions for visiting artists to your country, it would not be a great idea to launch it at the same time that Home Affairs was battling with a major refugee crisis.

4.2.2 Who are the key players that can make the change you believe to be important? They are departments/ institutions/ organisations within government that, or individuals such as the President, a policy maker, or

an office bearer who, can either assist in obtaining the objectives.

4.2.3 The secondary targets are those that can help to lend support to the campaign such as other organisations with similar objectives, selected members of the public and the media.

- Are there other organisations with similar objectives that are currently lobbying? Will your campaign strengthen/ weaken/diffuse these campaigns?
- Are other similar organisations advocating similar issues? You may want to align yourselves with them (see networking/ coalitions) in order to increase the impact and efficiency of the campaign.

4.3 SWOT Analysis

Use the SWOT analysis to summarise the situation analysis. This is a useful method that gives you a quick overview of your organisation - which will illustrate your strong points or what is working well for the organisation and the areas needing improvement. It will also show you potential areas of growth and threats that could possibly jeopardise the success of attaining your organisation's objectives. Try list as many strengths, weaknesses, opportunities and threats that you can think of. Refer to the Tool: Template and Example of a SWOT Analysis on page 36.



Tool...

Template and Example of a SWOT Analysis

RdD (Rede de Danza) –a network of contemporary and traditional dance schools and training groups in Mozambique want to begin an advocacy campaign to promote contemporary and traditional dance as recognised forms of popular recreation and as potential income generators in the tourism industry.

STRENGTHS

What strengths does the organisation have to launch this advocacy campaign?

For example:

Our organisation has 80 individual and 30 training group and schools members from 6 provinces which means that we have the backing of the of this sector to conduct an advocacy campaign.

We have a strong and respected leader formerly an internationally renowned dancer who has been successful in other advocacy campaigns.

WEAKNESSES

Are there any areas within your organisation, or within the external environment that are vulnerable or considered to be weak?

For example:

We have one paid staff member and 3 volunteers and only one computer with limited access to the internet.

National government lacks has outdated arts policies and provincial governments lack arts policies.

OPPORTUNITIES

What opportunities can you foresee as you embark on this campaign?

For example:

A major corporation in the city known for supporting the arts is moving offices and getting rid of old computers. Perhaps we could approach them for assistance with computers and a small sponsorship for internet connection.

A recent election has resulted in major shifts national government. We discovered that a new arts and culture appointee, who understands the importance of developing the dance industry in the country, begins their tenure next month.

The International Dance Platform is taking place in Maputo which we can use to canvas support and recruit new members.

THREATS

What threats can you foresee?

For example:

Our major funder is re-assessing their projects and our current funding contract is up for renewal in six months. If we are not successful, we may have to look for more funding before we can start our advocacy campaign.

Currently policy on heritage focuses on natural rather than cultural heritage which means that marketing campaigns devised for tourism do not include the arts (and specifically dance).

5. Define the Targets

Who or what is your target?

Central to your campaign is the target - with whom do you want to communicate. Who are the individuals, institutions or organisations that can (a) effect change (your primary target) (b) support the process of making that change (secondary target).

The advantages of defining targets, is that you will be able to more effectively decide on appropriate methods of communication. Different targets will need different methods.

At a national level targets may be those who can actually effect the change (policy makers, legislators, institutions) but at a local level, and more within the comforts of the area within which you operate, there may be influential people such as councilors, business people, peer leaders, who have formal influence as well as people who are dynamic and passionate about your cause who can help highlight your issues in a more informal manner.

You will need to research how the decision making process works for the required target. For example, it may be easier to speak informally to a friend of the Mayor, who can influence thinking than to the Mayor himself.

Your target audience could be all or some of these below:

5.1 Primary Targets:

The primary targets are decision-makers who have authority to create the change at the highest level:

- Government departments

- Government institutions
- Government organisations
- Government officials
- Policy makers

Much of the advocacy work you will do will be directed to the policy-makers. It is vital that you get to know who they are.

Remember that policy-makers have different levels of authority at which they operate. Some have limited power, but can influence others. There are usually defined protocols and processes that need to be followed. Get to know their likes and dislikes? Get appropriate information about their backgrounds and find out their understanding, view-point, and attitude towards your issues. Can you connect the campaign message to other issues that may be topical, pertinent at the same time?

The policy makers are not only concerned with your one campaign issue; they are usually concerned with many at the same time. For example, you may be proposing legislative change to funding formulas, in the face of an economic downturn and you may be able to demonstrate how these can help revive the economy within the arts sector.

5.2 Secondary Targets

While the secondary audience cannot necessarily effect direct change, they can help to provide grassroots credibility to the campaign, generate public debate and help mobilise support. These could be:

- Like-minded NGOs
- Business leaders
- Community leaders
- Other artists/ artist organisations/networks
- Funders/ sponsors/donor organisations
- Media - local, national, international
- Your own constituents

6. Develop the Core Message

What do you want to say?

You will need to develop a convincing message that will inspire your targets either to support or effect the change you want. This is the fundamental aspect of your campaign. It must be accurate in content as well as convincingly delivered.

"Your advocacy is only as good as your information." The Kennedy Center Arts Education Toolkit.

While the core of your message will always remain the same, the way in which it is presented will vary according to which part of your target audience you are communicating. (See delivery methods in this section point 7.1)

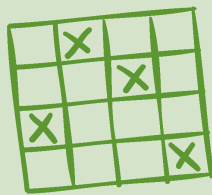
Constantly gather information by keeping abreast of relevant information in the news,

on websites, on TV and radio, through newsletters, RSS feeds, searching the internet and reading research papers. Local, national and international information can all help to develop the arguments supporting the core message.

For example consider, this news feed from the South African Business Report website www.busrep.co.za:

Jazz fest grows GDP to tune of R685m : September 20, 2010 by Sibusiso Nkomo and Florence de Vries: "The Cape Town International Jazz Festival, held in April, contributed more than R475 million to the Western Cape economy, but the event's profits declined as sponsorships diminished ahead of the World Cup."

This information in its entirety could be a useful example of how the arts can be a driving force behind the economy.



Tips...

For Developing the Core Message

- Continually update information by a variety of means as well as networking and speaking to relevant people.
- Authenticate the information to ensure it is true.
- Gather facts and data, backed up with relevant documentation – where it was written, by whom and when it was said.
- Be wary of anecdotal information – stories told which cannot be verified.
- Be scrupulous about the truth.
- Develop a reputation for respectful but accurate communication.
- Create your One-Minute-Message.

Refer to Tool: The One-Minute-Message on page 39 and the Example of a Message on page 40.



Tool...

The One-Minute-Message

This tool structures the core message concisely enough to be effectively delivered within a minute. The same structure can be used to write a longer statement, but for quick and immediate impact, this One-Minute-Message structure is highly efficient.

CREATING THE ONE-MINUTE-MESSAGE

MAKE YOUR STATEMENT

The main focus of the message is summed up in a few very concise sentences.

GIVE EVIDENCE

Facts, figures and data understandable and accessible to the target are provided.

USE AN EXAMPLE

An example is given to show how lives can be improved. Give your message a human face.

ENCOURAGE AN ACTION

Encourage the target or decision-maker to make the desired change by providing realistic suggestions of what can be done within reasonable timelines.



Example...

Here is an example of a one-minute-message adapted from the Coalition against Censorship in Zimbabwe: *Protesting against the ban of Adam Madebe's Metal Sculpture "Looking Into the Future"*.
Posted on www.mobilityhubafrica.org/en/posts/373

MAKE A STATEMENT

We, the Coalition against Censorship in Zimbabwe, (an alliance of art organisations united in defence of free expression), regard the removal of Adam Madebe's work from the National Gallery in Bulawayo as raising serious concerns about freedom of expression.

GIVE EVIDENCE

In the case *Munhumeso & Ors 1994 (1) ZLR 49 (S)* the Supreme Court pronounced the importance of freedom of expression in the following manner:

- It helps the individual to obtain self fulfillment.
- Its assists in the discovery of the truth.
- It strengthens the capacity of the individual to participate in decision making.
- It provides a mechanism for establishing a reasonable balance between stability and social change.

USE AN EXAMPLE

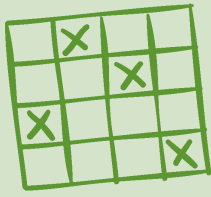
Some government officials believe that a metal sculpture of a nude male figure does not belong in an art gallery visited by families with children. Simple nudity is not sufficient ground for excluding artwork from public exhibition. As the Supreme Court has noted multiple times, 'nudity alone' does not place otherwise protected material outside the mantle of the Constitution of Zimbabwe. Nor is nudity in art harmful to minors. The artistic piece in issue is not harmful to all. Anyone suggesting otherwise should put forth evidence to prove that.

ENCOURAGE AN ACTION

We urge Parliament to repeal the Rhodesian Censorship Act, and for the government to develop (through stakeholder consultations) a national gallery exhibition policy that is consistent with the Universal Declaration on Human Rights and UNESCO conventions to which Zimbabwe is a signatory.

We believe the importance attached to exercising the right to freedom of expression must never be under-estimated. It lies at the foundation of a democratic society and is one of the basic conditions for its progress and for the development of every person.

We urge the Censorship Board to reconsider their decision in this matter as it is neither morally or legally justifiable.



Tips...

On Style

When creating your message use simple, concise, appropriate language and be consistent in your language style.

What is the central idea of your message?

What matters most to the target?

What is the main point you want to impart?

How do you want your audience to react?

What supporting information will they require?

What language will you use?

Is this message appropriate for the target audience?

How will the message resonate with the target?

For example, in a presentation to a policy maker, you will need to use facts, figures, data, however in a flyer aimed at the general public, you may want to use more emotive language with less data.

7. Create an Action or Implementation Plan

An action plan is the roadmap that will be used to formulate the activities that will lead to achieving your campaign objectives. To create an action plan for any campaign use the “**What, Why, Who, How, When, Where**” method and ask the following questions:

- What do we want to say?
- Why do we want to say this?
- To whom do we want to say this?
- How will we say this?
- When should we say this?
- Where will we say this?

At this stage you would have already dealt with the first three questions. You would have already, by this stage, understood your objectives (WHY), created your core message (WHAT) and identified the targets (WHO). Now let's look at HOW to communicate the message, the timing (WHEN) of the delivery of the message and place (WHERE) of delivery.

7.1 Delivery Methods

How will you communicate the message?

The methods of delivery will change according to which target you are communicating. There are no hard and fast rules but your choice will depend on resources and skills and the information gathered from the internal and external analysis in this section on page 34, point 4.

For example you may use an email newsletter to communicate with your network/stakeholders, a formal letter on your organisation's letterhead for a meeting request with a government official, a press

release in the media to communicate with the general public or a conference to network with other NGO's stakeholders.

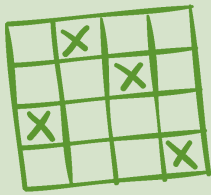
Here are some of the most commonly used messaging methods:

- Presentations
- One-on-one meetings
- Letters and information packs to policy makers
- A media campaign using
 - Press releases and press packs
 - Press conferences
 - Interviews
 - Public Service Announcements
- Newsletters
- Social media - Twitter/ Facebook/
- New media such as blogs, emails, websites and podcasts
- Petitions
- Printed material such as posters or flyers
- Word-of mouth

7.1.1 Presentations and One-on-One Meetings

Group presentations can be more daunting in some ways, as there are more people to convince. However, a one-on-one meeting requires intense focus and is demanding in different ways. You will need to decide who will deliver the message for the organisation. This may not necessarily be the CEO of your organisation, but someone who is credible and has the requisite skills to speak and deliver the message.

The way in which the message is presented is very important. Ensure your spokesperson is confident, knowledgeable about the issues, has prepared and practiced the presentation.



Tips...

PRESENTATIONS

- Check with your target as to how long you have to do the presentation and plan accordingly.
- Try keep the presentation as concise as possible.
- Choose the format with which you are most comfortable or familiar (eg. Powerpoint presentation, white board, flip chart) and check that it is appropriate for the venue.
- Check in advance whether there are suitable tables and chairs and electricity points if needed.
- Dress appropriately. For example - a formal outfit can be worn for a presentation in a boardroom, but perhaps not if it's at a conference in a boma on a nature reserve.
- Allow yourself at least 45 minutes to set up the room and test the presentation in a new location.
- Be ready when the target arrives.
- Introduce yourself and any colleagues that are present.
- Start on time.
- Make eye contact.
- Do not read your presentation.
- Allow for a question and answer session.
- Do not forget to thank the target.

VERBAL COMMUNICATION

- Maintain direct eye contact.
- Be honest.
- Communicate assertively.
- Use clear concise language in short sentences. Do not ramble.
- Do not use emotive language but facts, figures and data. Never exaggerate.
- Listen attentively to the questions being asked as these will guide you to the concerns that the target may have, or show you what you have not explained clearly enough.
- When being asked questions show that you are listening by nodding or maintaining eye contact. Paraphrasing to clarify the question is always a good way to start the answer as this will show the target that you have understood the question and have been listening. If you do not understand the question ask for further clarification.

ONE-ON-ONE MEETINGS

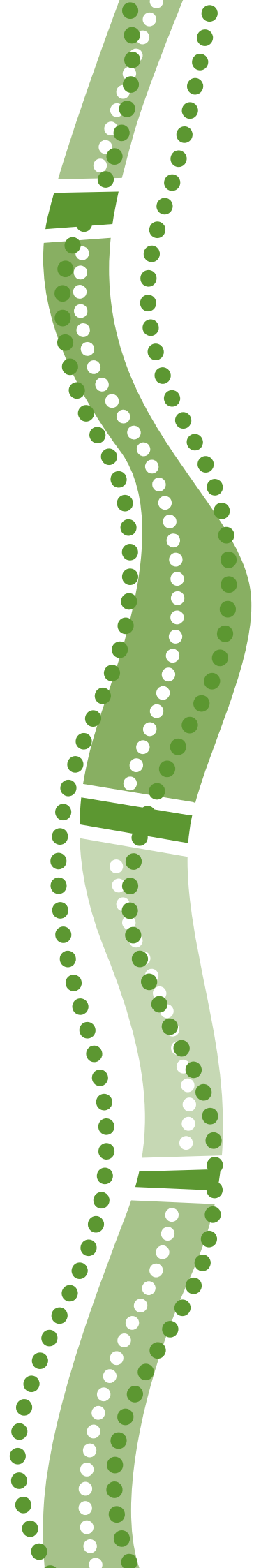
- Dress appropriately.
- Be on time.
- Introduce yourself and any colleagues that are present.
- Make eye contact.
- Have a clear objective for the meeting.
- You might not be able to achieve your objective in one meeting so be prepared to set up a second meeting.
- If the meeting is a rare opportunity, role-play the meeting beforehand with colleagues and try anticipating resistance you may get. Explore different counter-arguments so that if you are taken by surprise, you are sufficiently prepared.
- Make notes, so that you are able to report back to the organisation.
- At the end of the meeting, sum up the salient points and ensure that you have agreed on some realistic action that will advance your campaign. For example, agree to provide details or more information immediately, or update the decision-maker in a month's time, or perhaps try agreeing on another meeting to work towards achieving the objectives.
- Thank the target.

7.1.2 Writing to Policy Makers

Correspondence should be well-structured, with a logical flow to the arguments and to the point. (Remember the structure of the one-minute message).

- Use the correct protocol in addressing the letter.
- Make sure you are writing to the most appropriate person.
- Check the spelling of their name, their title and job designation.
- Ensure grammar and spelling are correct.
- Use the organisation's letterhead, and pay attention to layout so that the letter fits well on the page.
- Avoid having one line on the top of page if possible.
- Include all your contact details and if making a request ask for a specific response. (For example: "We respectfully request a meeting to discuss X and would appreciate it if you would revert back with a suitable date, time and venue.")
- Get a colleague to proof read and check.

Refer to the Example: Letter to a Policy Maker Requesting a Meeting on page 45.





Example...

Letter to a Policy-Maker Requesting a Meeting:

Minister of Social Security
{Title : Mr/Mrs/Ms/Dr} {First name} {Family name}
Full Address

{Date}

Dear {Title} {Family name}

Artists in Action: Kenya – a network of visual and performing artists comprising 4300 individuals and institutional members and representing their interests – respectfully request a meeting with you to discuss the need to introduce social security benefits for artists.

Kenya is a signatory to the Nairobi Plan of Action, which encourages governments to “pay specific attention to the role of the artist in society and to encourage the development of sectoral associations of artists to lobby on behalf of their members in order to help them acquire rights accorded to other workers (social security, unemployment benefits, pension, etc.)”

The lack of social security benefits for artists in Kenya was discussed at great length during the Arts & Culture Summit in Nairobi on June 2, 2010. The delegates raised some important issues and proposed certain viable solutions that would fall within the jurisdiction of your Ministry. We believe these solutions are in line with the policy priorities detailed in your Department’s strategic plans, and we would like to offer you this input from your constituency – citizens who seek to contribute to creating a better life for all.

We would like to request a half hour meeting with you within the next four weeks if possible, prior to the African Conference on Artist Sustainability in Dakar, Senegal in November, 2010, where our network has been invited as a national representative body. We would very much appreciate being able to report on our government’s responses to the issue at this important international event.

Our organisation will be represented by: {names and designations within the organisation} at this meeting and we attach short biographies to this letter by way of introduction.

We thank you in advance for your attention to this urgent issue and look forward to your response to our meeting request.

Yours sincerely,

{Title} {First name} {Family Name}
CEO: Artists In Action: Kenya

7.1.3 Media Campaign Methods

Using the Media to Communicate the Campaign Message (refer to ARterial Network's Arts Marketing Toolkit)

The "media" refers to: print media (newspapers and magazines), broadcast media (television, radio) and online media (websites, RSS feeds, blogs, podcasts).

The media provides a major way to get the attention that a campaign needs. To work with the media you will need to create a media campaign which has:

- Objectives: what do you want to achieve through coverage in the media?
- A plan created by using the "what, why, who, how, when and where" research method:

The Five Ws (also known as the Five Ws (and one H), are regarded as a method in information-gathering and the formula for the inclusion of all the information required for any story, plan or research.

Asking these 6 questions: **what, why, who, how, when and where** in the planning process will ensure that all possible areas have been dealt with or discussed.

Questions to ask:

- What are you going to say? Your core message and subsequent messages.
- Why will you say it? Your objectives
- Who do you speak to? With which media will you communicate and to what targets?
- How will you say it? The methods that will be used to communicate the message.
- When will you say it? The time frame: the intended dates that the information will be released to the media.
- Where will you say it? In newspapers or magazines, on radio or television, or through social networks or blogspots?

With this plan you will be able to implement the media campaign in various ways.

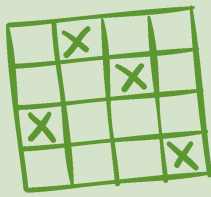
7.1.3.a How to Handle the Media

From the outset of your media campaign it is important that someone is specifically assigned to be the contact point for the media within your organisation - this is the

media liaison officer. An organisation may not have a dedicated media liaison officer due to financial constraints, but should then identify one or two people with co-ordinating portfolios who act in this capacity.

Develop a database of key media people (these can be editors, journalists or reporters, producers on radio or TV) that are educated and updated about the work your organisation does. Continue to develop relationships with these media contacts. Get to know them by first name, go to their newsrooms, and take every opportunity to engage with them giving them every opportunity to look for angles to report on the work done by your organisation.

Developing a relationship with the media is something which should be done simply as part of the organisation's day to day operations and not tacked on to a campaign. It should be in place long before you begin a campaign.



Tips...

For Handling the Media

- The job of a reporter is to find a story, so they have a professional need to research and question information more deeply. Respect and understand this and develop personal relationships with your media contacts which will enable you to have meaningful conversations and discussions around the issues that are important to your organisation.
- Act with integrity and be honest – a journalist can spot a lie, or “spin” a mile off. If you are honest about your successes or failures, your frustrations and anger, hopes and dreams, they will be more inclined to want to work with you.
- Be efficient and timeous: if you say you will get information to a reporter at a certain time ensure you do so.
- Never beg: The media are not obliged to report on anything, so do not beg. If your story is newsworthy, it will be used simply on merit. The way in which the press release is written and the relationships that you have developed with the media and the manner in which you motivate for a story should be enough to ensure that they will be interested.
- Off the record: there is really no such thing as “off the record”. Be mindful of the things you say that could discredit your organisation

Refer to the Tool: Guidelines to Writing a Press Release on page 49 and Example of a Press Release on page 50.

7.1.3.b Press Releases and Press Packs

Press releases can be issued either at a press conference or distributed to the media, preferably by email.

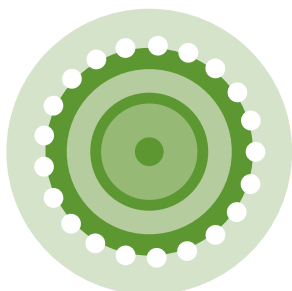
At the press conference you may want to provide media with a pack containing a press release, some images or photographs with suitable captions on a CD which could illustrate your message, a fact sheet, and background information on the organisation along with some branding or merchandise.

7.1.3. c Press Conferences

A press conference is an event created by an organisation to which members of the media are invited to listen to an important announcement about plans, events, debates or commentary around certain

issues. A press conference is usually “called” when an organisation needs to engage with members of the media which otherwise cannot be done in a press release.

You may need to set up a press conference to help communicate your advocacy message, drive thinking, create debate or further develop support for your advocacy message. Remember that media are constantly being asked to attend conferences, the contents of which could have simply been communicated in a press statement. Make sure you have something important to say if you are organising a conference. Does your organisation have news that is groundbreaking, controversial, newsworthy that would require setting up a conference? This is a good opportunity for your organisation to engage with the media and development relationships, so use it wisely.

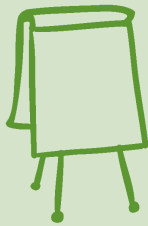




Tool...

Guidelines to Writing a Press Release

- Keep your press release to a maximum of 450 words. This will not only help you to focus on the most important points but also assist the editor or reporter to process the information. (Remember they get hundreds of emails a day from everyone wanting their information published). Of course if you have more to say, say it, but keep in mind the shorter and more concise the press release is, the more likely it will be published. Editors do not have time (or the inclination) to wade through lengthy releases.
- If you feel it necessary to expand with information about your organisation or other points rather send a fact sheet as an accompanying document.
- Ensure that it is written in reportage style and do not use the first or second person (I, we, you or us) unless in a quote. Rather use third person narrative (he/she/they) or proper nouns (Mr/ Mrs/Dr Nicholas Xaba).
- Use the "what, why, how, when and where" principle to write your release:
 - What are you advocating?
 - Why are you advocating this?
 - How can this advocacy assist in the change required?
 - When should the change be made?
 - Where can readers get more information, or become involved?
- Another method to use is:
 - Catch the reader's ATTENTION in the first paragraph.
 - Create INTEREST in the ensuing paragraphs that will make them want to read further.
 - Encourage them to make a DECISION about the story.
 - Finally give them an ACTION to carry out (For example by providing a website address/telephone number a reader is invited to get involved).
- Remember that often a sub-editor with no knowledge of the story may have to edit the press release and will usually start cutting information from the end. So...ask yourself: Do I have the gist of the whole release summed up in the first paragraph?
- Check your grammar and spelling. It irritates editors if they have to correct a press release, and it is unprofessional on your part.
- Ensure your facts are 100% correct. Incorrect facts will discredit your organisation, and destroy the reputation you are trying to build.
- Don't use jargon. Jargon is a word that can only be fully understood by the people within a particular sector, for example, theatres use the phrase 'the theatre is in the dark' when it is closed or not used.
- Use acronyms (abbreviations using the initials of each word in a name for example: CCA for Centre for Creative Arts.) only once the full name or phrase has been written out.
- Only use quotations, comments or remarks by relevant and significant people.
- Don't use bold type, italics, tabs and double spacing on email press releases. This can be done on printed releases that appear in press kits.
- Always have the media liaison person's full name, designation, contact number and email address at the bottom of the press release.
- Don't forget to date the release.



Example...

Press Release

This example below shows how to structure a press release using the "What, Why, How, When and Where" method. Note that after each paragraph there is a reference to what particular part of the method is being used – these should not be included when writing a release.

PRESS RELEASE ARTS EDUCATION VITAL FOR DEVELOPMENT OF CREATIVE INDUSTRIES

GABERONE: BOTSWANA: Arts education at primary and secondary school level could be a major driving force behind the revival and further development of the creative industries in Botswana according to a recent report by Art Works for All, an NGO that aims to align the creative industry sector with mainstream enterprise.

(This paragraph above describes the **WHAT** and gets the reader's **ATTENTION**)

Recently released data shows that the creative industries account for 10% of the small and medium enterprises in Botswana, representing 35 000 arts practitioners in the fields of performance art, visual art, craft, design and film and the related organisation and management of these.

(This paragraph above describes the **WHY** and creates **INTEREST**)

"This sector generates an income of approximately 100 million pula a year and also relies heavily on subsidies, funding, sponsorships and donations of more than 80 million pula each year," explains Dr Nombula Seboni Head of Research for Arts for All. "The creative industries play a major role in our economy. Besides the aesthetics they provide, they also generate a multitude of employment opportunities. Examples of such small enterprises include web design companies, groups providing entertainment at tourist sites, handicrafts for wholesale and retail, beadworkers supplying finishings for the shoe and clothing industries."

The research also shows that prior to 1997 when arts education at secondary level was subsidized by the government, the creative industries input into the local economy was 30% higher than in 2010 and has been dwindling since the exclusion of arts as exit level subjects. The implication of this is that by reducing arts education, the capacity for people to develop their own employment opportunities has also been reduced. With cutbacks in spending affecting public service employment, it is even more important that school-leavers have appropriate skills to enter the world of work from a diverse sector."

(This section above describes the **HOW** and creates **INTEREST**)

"We believe that our report will help remind policymakers of the role the creative industries play in the economy. As budgets and policies for the next financial year are being deliberated, we urge the authorities to review and renew support to arts education. Our children's futures depend on it, and as a nation we owe it to them to ensure they can properly participate in our rich cultural heritage," says Dr Seboni.

(This paragraph describes the **WHEN** and encourages specific readers such as policy-makers to make a **DECISION**)

For the full report go to the (organisation's website) or call (telephone number.)

(This paragraph describes the **WHERE** and is a call to **ACTION**)

-ends

Date

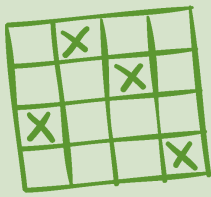
For more information contact:

Media liaison:

{Name}

{Title}

{Contact details}



Tips...

for a Press Conference

- If you can, plan well in advance. However in some instances you could be called upon to have a conference in a matter of hours or days depending on the urgency of the matter, so it is always a good idea to have a ready plan of action.
- Draw up an invitation list of relevant media personnel (invite reporters from other sectors where appropriate, for example, news, parliamentary, finance as well as arts journalists).
- Send invitations and follow up on attendance telephonically and personally to ensure you have the major press represented.
- Brief those members of your organisation that will be present so they know what is expected of them.
- Use a venue which is accessible to these journalists.
- Prepare a press statement and fact sheet. Make sure your members have read and understood all the information going to the public.
- Decide whether you would like to issue the press pack on arrival or afterwards. Sometimes reporters like to read the release and fact sheet beforehand.
- Have a person welcome the media on arrival and introduce media to significant members of your organisation and any other important guests.
- Ask the journalists to sign a register providing contacts details to enable you to follow up with more information at a later stage.
- Start on time.
- Keep the conference short and to the point.
- Allow for a Question & Answer session after the presentation and ensure this is well facilitated by someone who is skilled and prepared.
- Allow for some informal time, perhaps over refreshments, after the conference for the journalists to mingle with staff members from your organisation.
- Follow up with a thank you to those who attended and if possible, email them the information they received at the conference, so they have an electronic copy at their disposal.

7.1.4 Newsletters

Newsletters are an excellent way to communicate with your stakeholders. Here are some useful guidelines:

- A newsletter could be printed but preferably emailed making it cost-effective to get information directly to the targets.
- Link your newsletter to the organisation's website, so that people will also be able to subscribe from there.
- When creating your newsletter keep to a recognisable format. Layout and design should be standardised.
- Use images to illustrate the message.
- Create a time plan as to when the newsletters will go out and stick to this plan so the target can depend on receiving regular information.
- Create your own content from a variety of sources - provide updates on the developments within the organisation and the advocacy campaign, diary dates about events or gatherings, useful tips and information about similar activities happening regionally or even internationally.
- It is useful to invite feedback and comments from your readers.

7.1.5 New media

New media are interactive tools to communicate over the internet and are useful methods to communicate the message. These include amongst others:

- Email: An email is electronic mail in which messages are exchanged across the internet or computer networks.
- Social networks (for example Twitter, Facebook, LinkedIn) A social network is

a website or platform that creates networks of people or organisations that share similar interests and activities. Your organisation can start up a social networking page to connect your members. For an extensive list of social network websites go to:

http://en.wikipedia.org/wiki/List_of_social_networking_websites

- Blogs: a blog is a website or part of a website that is usually interactive and written by an individual who comments on a particular subject. To create a blog try this website: www.blogger.com/start. Look at the Arts in Africa blog on: www.artsinafrica.com
- Podcasts: this is similar to a blog but is audio. You can click on an icon which will download the podcast so you have listen to it on line or download onto your computer. Look at www.arts.podcast.com for some examples of arts podcasts. This site also provides opportunities for podcasts to be added.
- RSS (Real Simple Syndication) feeds. By having a RSS icon on your website a person browsing the organisation's website can subscribe to a "feed" by clicking on this icon. This starts the process in which updates are fed back to the subscriber.
- Wikis: The originator of wikis Ward Cunningham called wikis "*The simplest online database that could possibly work.*" www.wikihow.com explains that a "wiki is a revolutionary Web-based application that allows a group of users to set up pages, and allows people to edit it and contribute to it within the web browser. It's a fascinating technology that has become very popular both on the Internet and inside organisations. Since the editable articles are generally

available to anyone through the World Wide Web, wikis are also becoming more important to business operations as well. Having a wiki that runs internally behind the corporate firewall is a very productive environment for employees to share company information, such as specifications and corporate tutorials, for example"

To start your own wiki go to www.wikihow.com/Start-a-Wiki

Anyone can now create and share information inexpensively just by accessing a computer and getting on to the internet. Decide what formats are appropriate for the needs of the campaign or network. Whatever is chosen must be maintained and updated to remain fresh and relevant. Out of date news and information creates the impression that no-one is paying attention.

Look at ways you can convey your message to your target audiences for example; you may want to create a Facebook Page which invites like-minded people to join, share information about your next event or canvas support.

7.1.6 Petitions

Adapted from Brighton & Hove City Council: Resource Centre: Organising a Petition: Oct 2009 (Online) Available: www.resourcecentre.org.uk/information/publicity/info_pdf/petition.pdf

What is a petition? Petitions are used to gather support for your campaign, increase awareness and influence decision-makers. A petition can be useful as they can achieve many parts of a campaign at once. It can unite people who have a similar viewpoint, it gives them a "one-

minute-message" that can be used to further communicate the message, and it can serve to demonstrate, to a decision-maker, the extent to which the issue is supported.

To create a petition you will need to:

- Develop the message - be concise and specific.
- Decide on to whom you want to send the final signed petition and what action is required of them.
- Decide on who your supporters might be.
- Create distribution lists and choose how you will distribute your petition. Will it be via email, on the street or on a website?
- Devise a form which includes the statement and action you require, with columns for the names and addresses, contact numbers and signatures of the signatories.
- You will need to devise a plan on how you will get the signatures whether it is by placing volunteers on the street, through a newsletter or pamphlet, on email or canvassing people on the telephone.
- Once you have your signatures, you will need to preferably hand deliver it to the relevant person. This is a good opportunity to obtain media coverage and gather supporters together to present it. Your petition should always be presented with a covering letter contextualising and explaining the concerns and issues and the actions and responses you seek.

For example on page 54 there is a petition from an Art Centre in Egypt calling for support to ensure the survival of the complex which has been damaged. (Online) Available: www.gopetition.com/petitions/on-behalf-of-the-ramses-wissa-wassef-art-centre-egypt.html



Example...

A Petition

BACKGROUND (PREAMBLE)

In October 2005 part of the Habib Gorgy Museum at the Art Centre in Harrania (a village southwest of Cairo, Egypt) suffered a catastrophic collapse.

This occurred because of a huge rise in the water table – caused by poor maintenance of a nearby drainage canal, a massive increase in house-building in Harrania village, and construction of a new fly-over bridge half a mile away.

Plans to build a new gallery at the Art Centre have had to be put on hold so that resources can be concentrated on reconstructing the Museum.

Worse, the entire Art Centre – workshops, galleries, houses and gardens – is in extreme danger from rising water.

STATEMENT

The survival of the Art Centre in Harrania, for whose adobe workshops and galleries Ramses Wissa Wassef won the Aga Khan Award for Architecture in 1983, is seriously threatened by rising water.

ACTION

Please sign this petition to help persuade the authorities in Egypt to ensure the survival of the complex of buildings and gardens that accommodate this unique and historical collection of woven goods.

The Trustees of the Ramses Wissa Wassef Exhibition Trust, a charity registered in the United Kingdom which in 1985 and 2006 organised two highly successful London exhibitions of tapestries from the Art Centre, plan to present a petition to the Governor of Giza and other authorities in Egypt.

Please lend your support to the call for urgent action to ensure the survival of the Art Centre and of the tapestry weaving experiment that continues to delight and inspire thousands of people throughout the world.

SIGNATORIES

Name	Address	Contact	Signature
_____	_____	_____	_____
_____	_____	_____	_____

7.1.7 Posters or Pamphlets (flyers) Printed Materials

Posters are another way to gather support for and communicate your campaign if you are staging a gathering, rally, event or function. Normally putting up posters in public places requires compliance with local authority regulations. This may be expensive or need extensive planning and time, so you may have to look for other ways to distribute these.

Pamphlets or flyers are useful tools to use either to advise people in advance or to explain the issues of the advocacy campaign.

Decide on where the posters should be erected and where the pamphlets should be distributed making sure they are getting into the hands of the target.

Guidelines for creating posters:

- Use a size that is readable - for example an A2 or A1 sized poster is probably the best size for viewing and distribution
- Keep the design simple and do not have too much information on the poster - remember for the most part people are either driving or walking past a poster and need to take in the information in a matter of seconds.
- Use a font (the typing style) and a pitch (size of the font) that is easy to read.
- Design a poster that is eye-catching: look at the use of colour, images and the font of the writing on the poster.
- Ensure that you have included the following information: What the event is? Where it is? When it is ? (Date and time) Contact number or email address. Are there any fees to pay?

Guidelines for pamphlets:

- Be clear on the core message to be communicated.

- Keep the design simple and do not overload the reader with too much information.
- Use a font (the typing style) and a pitch (size of the font) that is easy to read.
- Use the “what, why, how, when and where” principle to ensure relevant information has been included.
- Provide enough facts and figures that can lend credibility to the information being communicated.
- Write about the issues your organisation is campaigning for, and the solutions you are proposing, and how people can get involved and why they should get involved.
- Ensure there is a call to action, for example you may want the reader to join a rally, support a fundraiser, sign a petition or join the organisation. To do this explain exactly how these actions can be done. Give contact details, telephone numbers and emails addresses.

7.1.8 Word-of Mouth

Word of mouth is one of the best messaging methods to communicate to targets. Be on constant look out for opportunities where the message can be delivered in informal situations, for example, on buses, at bus terminals, taxi ranks, community events and gatherings. Ensure that everyone in your organisation knows the “one minute message” and is confident to be able to communicate this at any time.

7.2 Review the Choices of Messaging Methods

Test the strength of the choice of method by using this simple table on the next page (Adapted from: A Toolkit to support NGO's and CBO's responding to HIV/AIDS: International HIV/AIDS Alliance Advocacy in Action: page 65)



Tool...

Template to Review the Choices of Messaging Methods

The Objective: The Burkina Faso Traditional Performers' Association would like to ensure that Traditional Performance is included in the curriculum in secondary schools.

Target: Choose one of your target audiences and test the strength of the method for example, with the above objective a target may be "Subject developers at secondary institutions". Now look at the tools you have available and ask if these will help achieve your objective.

METHOD	ADVANTAGES	DISADVANTAGES
One-on-one meetings	Highly useful in that we can have in-depth discussions with experts.	We will need to have a few meetings with various people which could be time consuming.
Presentations	Useful as we can present facts and figures and answer questions face to face.	Difficult to get everyone together at the same time as they are spread over the region.
Writing letters	This is a good start to the campaign and can be used to follow up on the meetings.	The letter may not be read or discarded.
Press conference	We could use a performance of the association to attract interest then follow up with a press conference. We can create awareness of the need to preserve traditional performances and create academic discourse around the subject.	Needs to be really interesting to get the press's attention.
Press release	As above	As above
Interviews in media	This may be helpful as we have an opportunity to explain why we want to lobby for this. There may be specialist education reporters that could be targeted.	No real disadvantages although timing is important.
Petition	This could be used to show that the support for the change goes beyond the organisation's constituents. It will also provide numbers that could impress decision-makers.	Petitions are often seen as populist ways to make a point and may not be taken seriously.

7.3 Delivery Timeline

When should we say this?

Ensure that every action or activity has a reasonable timeline. Timelines will vary according to the state of the internal and external environment. For example, you may not be able to get a meeting with a policy maker during parliamentary sessions. Look at when there are public holidays, religious holidays, festive seasons that may interfere with your timing. Research when there are significant conferences or gatherings that you can benefit from attending to create more support for your campaign.

7.4 Delivery Location

Where will we say this?

Give some thought to where (the location or place) that the message should be delivered as there may be some challenges that will need to be considered when planning. For example, the location for delivery may be in another city and would this impact on budget?

Some examples of where messages can be delivered:

- Policy maker's office
- Press conferences
- Public forums
- Rallies
- Websites
- Festivals
- Conferences
- Through the media

8. Implement the Plan

Once you have gathered the above information you can place all the elements of the campaign into a detailed document so that everyone involved has access to it. Summarise the plan into a working document such as a table or spreadsheet with timelines and responsibilities. Here is an example on page 58.



Tool...

Template and Example of an Advocacy Implementation Plan:

Objective: Arts Now Alliance : (ANA) A Network of Arts Organisations in Cameroon has as one of its objectives, an advocacy campaign to lobby national government to update cultural policy

Message: The current Cameroonian Arts Policy has not been updated for 15 years and needs to be reviewed .

TARGET	TOOL/METHOD	RESOURCES NEEDED	PERSON(S) RESPONSIBLE
Funders/Sponsors and donors	Letters of request for funds and proposals	Computer and printer and internet Research of current policy and proposed new policy	Project manager Researcher
Artists/Artist organisations/networks/like-minded NGO's	Letters of invitation and statements of intent	Telephone and computer to ensure proper research is done to create a more extensive database. Computer to email letters	Co-ordinator
Constituents	Newsletter and email outlining plan of action	Computer Newsletter designed	Copywriter/researcher
Minister of Arts and Culture	Letter requesting a meeting Presentation	Computer and presentation eg Powerpoint	CEO
Media	Press conference Press release Interviews Opinion or commentary articles	Invitations Venue Refreshments Press kits	Media Liaison Officer

LOCATION	TIME FRAME	REPORT BACK
Via post or email to offices of funders	15 Nov 2010	Letter written and hand delivered with proposal with policy issues annexed. Follow up call to funder who has requested a meeting.
Via email	15 Dec 2010	A database was created and letters sent to 300 individuals and 120 organisations.
Via email	15 Jan 2010	Newsletter designed and sent. 1300 responses received in favour.
Via post/email	15 May 2011	Letter has been sent and a date has been set for 17 June 2011
In Minister's Office	17 June 2011	Meeting held and further discussion will be held in one month's time.
ANA Boardroom	19 June	Invitations sent to media, 25 responses received. Press releases issued at press conference and 3 interviews set up on radio. One opinion piece has been written at the request of the editor of The Times.

9. Budget

To successfully carry out any campaign you will need funds. As part of your action plan ensure that you budget for each item. These budgets need to be carefully managed and monitored. Your organisation may need to source extra funds for this campaign through a fundraising drive. See page 86 for more information on funding and fundraising, and 85 for more information on budgets and budgeting.

10. Monitor, Evaluate and Revise

It is important that from the beginning of the campaign planning, activities are monitored and reviewed to measure the progress towards your objective, and if need be to make adjustments.

Your plans will more than likely change and develop as you go, so do not be afraid to make adjustments, so long as the main objective remains the point of focus.

Besides monitoring your internal environment, do not forget to keep a watch for changes in your external environment: for example a key player, you know is sympathetic to your issue may move from his/her office. This might mean that you will have to get to know the new target and decision-makers surrounding him/her.

By doing progress reports, the organisation is able to assess whether everyone is aligned to the same objectives. These reports backs should be concise as well as honest, realistic and constructive. Find a balance between time spent on reporting and reviewing, and undertaking activities.

- As you plan and implement ask "Does this serve the ultimate objective?" This

will assist in keeping everyone involved on point. If the action does not serve the objective. Stop, reassess and move forward.

- During the campaign ask questions such as "Are we on track or have we deviated from our original plans?" and "Are we keeping within budget?"
- Key to monitoring is to check at all points whether the personnel assigned to each task has implemented the task on time effectively, and reported back on this.
- If at any point during the campaign things seem off point, get back to the original plan and revise it.

Monitoring Methods:

- Write up progress reports and records of interactions with your targets
- Note when key players start to use your arguments
- Document all paperwork relating to the campaign: contact names, designations, remarks
- List the activities held and their descriptions
- Monitor the media and the response.

Methods to Evaluate:

This is really about adjudicating and assessing the value or impact the organisation has made in working towards these objectives.

Ask questions like:

Have we improved the situation through our work?

Did we achieve our objective?

Tips for Going Forward

- Learn from the experience whatever the outcome
- Report back to your stakeholders, be self-critical but fair about your success or failure

- If you have achieved success then use every opportunity to communicate this - perhaps through a press release or an interview on radio or television.
- Be generous in victory and inclusive in order to build and deepen alliances and gain new ground.
- If you been unsuccessful you will also need to communicate this. Be mindful of how you communicate the failure. Use phrases like "Whilst we were unsuccessful in persuading the minister to effect the policy change we desired, we remain hopeful that with the strong support base and the depth of the research and knowledge we have on the subject that the door remains open to continue the dialogue."
- Be respectful of opposition in all public statements even if you have strong views.
- If you have been unsuccessful in effecting any change remember that the door is only closed for NOW. Continue to build on the relationships that you have established in the process, and keep these people updated on the work that you are doing.

11. References and Additional Reading

A Toolkit to support NGOs and CBOs responding to HIV/AIDS: International HIV/AIDS Alliance Advocacy in Action: International HIV/Aids Alliance: 2003 (Online) Available: www.aidsalliance.org/includes/publication/adv0602_advocacy_toolkit_eng.pdf

A Handbook for NGOs on Advocacy & Lobbying Skills to Promote Electoral Reforms: Transition Monitoring Group: June 2006 (Online) Available: www.tmgnigeria.org/publications/manualonadvocacy-lobbying.pdf

Advocacy Building Skills for NGO Leaders: The Cedpa Training Manual Series: Nov 1999 (Online) Available: www.cedpa.org/content/general/detail/666/

Boyd, P; Collins, D; Hess, L; Johnson, L; Trimble, C; with additional text by Silverstein, L.B. 2009. Kennedy Center Alliance for Arts Education Network: Arts Education Toolkit: Creating an Effective Arts Education Advocacy Plan: Kennedy Center. (Online) Available: <http://www.kennedy-center.org/education/kcaaen/resources/ArtsEducationAdvocacyToolkit.pdf>

Brighton & Hove City Council: Resource Centre: Organising a Petition: Oct 2009 (Online) Available: www.resourcecentre.org.uk/information/publicity/info_pdf/petition.pdf

Cutlip, SM; Center, AH; Bloom, GM; du Plessis, DF. 2007. The Essentials of Effective Public Relations for Sub-Saharan Africa.

Lindblom/Nylund : Advocacy and Lobbying: The Secretariat of the African Decade of Persons with Disabilities: 2006 (Online) Available: www.africandecade.org/trainingmaterial/s/advocacy-manual

To create a blog www.blogger.com/start

Arts in Africa blog on www.artsinafrica.com

Examples of arts podcasts www.arts.podcast.com

To start your own wiki go to www.wikihow.com/Start-a-Wiki

Useful websites/toolkits

Smart Chart is a free online toolkit to help non-profit organisations create and implement communication plans (Spitfire Strategies, Washington DC) Available: www.smartchart.org/content/smart_chart_3_0.pdf

List of worldwide social media networks with links
www.en.wikipedia.org/wiki/List_of_social_networking_websites

An excellent example of how to set up a petition
www.resourcecentre.org.uk/information/publicity/info_pdf/petition.pdf

How to handle a media interview
www.ezinearticles.com/?Media-Interviews--How-to-Handle-Them&id=690278

Tips on public speaking
www.rachelgreen.com/cgi-bin/a.pl?tips152

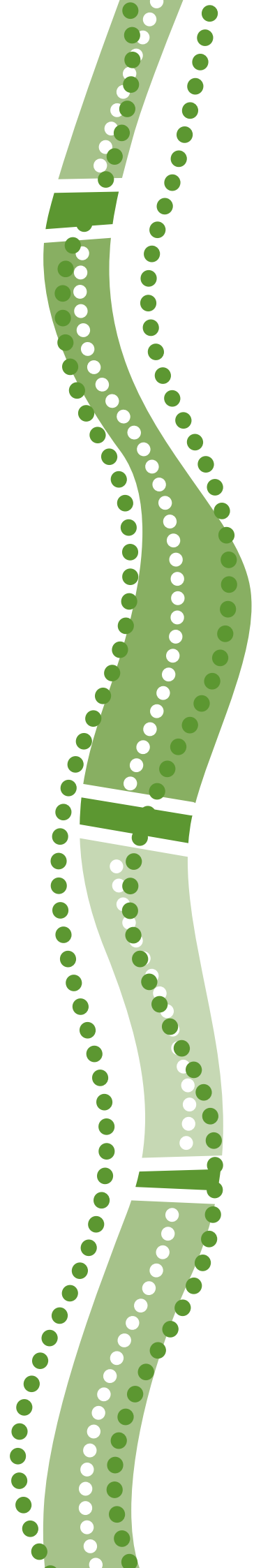
A good example of creating your own media to get your message across
www.panafricanspacestation.org.za/

A useful site that demonstrates how you can use new media to communicate your message
www.communitymedia.org.za

To begin a wiki
www.wikihow.com/Start-a-Wiki

Examples of a variety of petitions
www.avaaz.org

A useful site on how to gather and research information
www.lib.uct.ac.za/infolit/index.html



3. LAUNCHING A NETWORK THROUGH A CAMPAIGN

1. Introduction

In Chapter 1 we looked at what are networks and how they benefit the member individuals or organisations. Members are “the heart and soul” of the network and it's “capacity is dependent on the combined capacities of its members.” As we enter into a discussion about how to launch a network through a campaign, think about how your organisation can attract “members so that they stand to get greater benefit for being part of the network than if there were to work in isolation.”

To launch a network, you will need to have a strategic plan or road-map. To do this you will need to:

- Identify stakeholders
- Define the aims and objectives of the launch campaign: What is it that you want to achieve through launching the campaign?
- Create an action plan which should include a communication plan to create visibility for the network and set tangible targets within this plan.
- Monitor and evaluate the plan.

2. Identify Stakeholders

Stakeholders are organisations, institutions, individuals, groups or communities who have a “stake” or interest in an organisation's work or actions. The term was coined in 1963 in an internal memorandum at the Stanford Research Institute that defined it as “those groups without whose support the organisation would cease to exist.”

To exist and be effective a network needs stakeholders. This means that developing a database of stakeholders is a priority. Identifying and involving stakeholders is a vital step in creating the network. This can most effectively be done by

brainstorming potential stakeholders to join the network.

The stakeholders may be individuals and institutions. In the case of institutions, the appropriate individual needs to be identified to target the communication.

Some Examples of Networks and their Stakeholders

Look at these networks listed and note how they define their stakeholders and members:

ARTerial Network:

“ARTerial Network is a vibrant, dynamic and sustainable African creative civil society sector engaged in qualitative practice in the arts in their own right, as well as in a manner that contributes to development, to human rights and democracy, and to the eradication of poverty on the African continent. ARTerial has various levels of membership within the organisation. Full membership is open to all organisations, creative industry companies, educational institutions, festivals, research agencies, city, provincial, national, regional and continental membership-based organisations within or across disciplines, venues such as theatres, galleries and museums (publicly and privately funded), individuals and other entities actively engaged in the arts, and in the design and creative industries on the African continent as practitioners, producers, distributors, consultants, teachers, administrators, managers, etc.

Associate membership of is open to organisations, companies, festivals, educational institutions, research agencies, individuals and other entities working actively in the arts, and in the design and creative industries in the African Diaspora; funding partners, international partners - based in Africa or abroad - working in

whichever way to support the vision and work, and public funding agencies that operate at arm's length to government such as National Arts Councils. And finally honorary memberships are to high profile individuals and other entities in Africa, in the African Diaspora or internationally, who support ARTERIAL NETWORK and/or who ARTERIAL NETWORK seeks to be associated with."

Africa Unsigned:

"Africa Unsigned is a joint initiative by producers, artists, music promoters and managers who believe in the future of African music. Currently there are approximately 30 of us scattered across the globe. We are present in Europe, in South Africa, West Africa and in East Africa."

www.africaunsigned.com/page/about_us

The Pan African Writers' Association (PAWA)

"The Pan African Writers Association (PAWA), a leading Pan African Cultural Institution accorded full Diplomatic Status by the Government of Ghana in 1992, is made up of the 52 National Writers Associations on the continent, and seeks to contribute its quota to moral, cultural and intellectual renaissance in Africa. Indeed, it is to play the role of being an important voice of the African, while seeking to restore to our people, confidence in themselves as African and reinforcing the vision for a Common African Home."

www.artsinafrica.com

To identify stakeholders ask the following questions:

- Who has a "stake" or interest in an organisation's work or actions?
- Who are the advocates or guardians of the network's core issues?
- Who are the detractors? Who needs to be won over?
- What person or groups of people can provide skills or expertise, advice or further networking opportunities?

Some examples of arts stakeholders:

- Arts and culture, education, finance, trade and industry ministries in national and local government
- Art and culture community groups
- Arts NGO's
- Art galleries
- Theatres
- Arts support groups eg Friends organisations
- Schools, colleges and universities
- Individual politicians who have an affinity for the arts but may not necessarily be in a relevant ministry
- Arts media
- Craft co-operatives
- Festivals

Refer to the Tool: Brainstorming Stakeholders on page 65.



Tool...

Brainstorming Stakeholders Worksheet adapted from:

www.blueprintforchangeonline.net/pages/stakeholders/identifying.php

To brainstorm stakeholders you need to clarify:

- the aims, objectives and activities of the network.
- the critical issues that will be addressed by the network.

AIMS	OBJECTIVES	ACTIVITIES	CRITICAL ISSUES

NOW

- List possible individuals, organisations, institutions and networks that are or could be affected positively or negatively by these aims, objectives, activities and issues.
- Who are the opinion leaders in this field or on this issue?
- Who are the key people or groups that can help to strengthen your aims?

POSSIBLE STAKEHOLDERS	NAMES	CONTACT NAME, TELEPHONE NUMBERS & E-MAIL ADDRESS
Individuals		
Businesses, industry players		
Organisations, institutions		
Schools and tertiary education institutions		
Networks		
Local and national government bodies		
Advocacy groups		
Community organisations		
Arts media		

3. Create a Communication Campaign to Ensure Visibility

To ensure that maximum people get to know about the network you will need to create visibility. To do this you will need to develop a communication campaign which will require you to:

- Define the aims and objectives of the campaign.
- Conduct a SWOT analysis (Refer to page 36) to understand the current situation in which the network exists.
- Define the “What, why, who, how, where and when” principles of the campaign:
 - What are you communicating?
 - Why are you communicating this?
 - To whom are you communicating?
 - How will you communicate this?
 - Where will you communicate this?
 - When will you communicate this?

Create an action or implementation plan based on the information above.

3.1 Define Aims and Set Targets

To launch a network you will need to:

Define the aim of the network

This is the ultimate justification of creating the network.

Define the aim of the launch

What is the ultimate goal for the launch?

Define the objectives of the launch campaign

What do you want to achieve by this launch?

Create an action plan

This will enable the objectives to be met.

Set targets

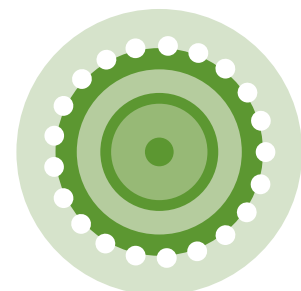
These are the results you will want to achieve which will enable you to measure the success of the action plan.

Refer to the Example: Defining the Aims and Targets for the Launch of a Network on page 67.

3.2 Conduct a SWOT Analysis

In Chapter 2 we looked at assessing the internal and external environment in which the advocacy campaign will function to enable the organisation to plan more effectively. The principles of this assessment, the situation analysis and the summarised version of it, the SWOT analysis are applied when creating a communications campaign to launch the network. You will need to assess the strengths (S) and weaknesses (W) of the organisation in relation to the campaign as well as the campaign objectives and to identify external opportunities (O) and threats (T).

Refer to the Example of a SWOT Analysis for a Launch of a Network on page 68.





Example...

Defining the Aims and Targets for the Berber Women's Co-Operative in Morocco

OVERALL AIM OF NETWORK

To support and co-ordinate traditional and new beadwork products into contemporary markets,

AIM OF THE LAUNCH

To create visibility of the network and recruit member organisations from women's co-operatives into the network.

OBJECTIVES

To use a communication plan to inform people about the benefits of this collective activity which will drive the recruitment of member organisations into the network.

ACTION PLAN

- Create a database of potential stakeholders.
- Host a launch event to which stakeholders and media are invited which will be used to recruit members and inform the media of the importance of the need to form the network to ensure income generation through co-ordinated marketing.
- Produce pamphlets and posters to be distributed within stakeholder institutions.
- Set up a website for online registration and ongoing news.

THE TARGETS

- To recruit 100 individual crafters, 10 community organisations and 3 NGO's working in related areas such as micro-finance, reproductive health and adult education.
- A launch event which brings in at least 50 stakeholders and 5 media.
- 100 posters in community centres, clinics and libraries.
- 2000 pamphlets distributed in existing craft markets and suppliers of beading materials.
- 1 television news broadcast, 20 news articles, 6 feature articles, 4 opinion pieces, 8 radio interviews.
- A functional website by June 2010.



Example...

SWOT Analysis of the Launch of a Musicians and Musician Management Regional Network in Senegal, Côte d'Ivoire and Burkina Faso

STRENGTHS

There are over 10 000 musicians and management stakeholders in this region. No other network of its kind exists in the region.

The network can link into other networks on the continent and internationally.

Leading musicians from each of the four member countries have agreed to be patrons of the network.

We have funding contracts already in place to ensure the financial sustainability of the network over the next 2 years.

WEAKNESSES

General inaccessibility to reliable internet in these countries..

There is a lack of research data and information about possible stakeholders.

Most producers and distributors are situated in France.

The lack of co-ordination between musicians has led to exploitation by middle men.

OPPORTUNITIES

A number of music festivals are already established in Africa , and these can be used to further develop the network.

There is a need amongst stakeholders to formalise contracts for performances and as this is a benefit of belonging to the network, this should an attractive reason to join.

There is a major festival of the arts (Festivale Mondial des Negres) taking place in Dakar and we could use this opportunity to profile the network and recruit members.

THREATS

A major international sporting event takes place in 4 months time in South Africa. Many of the major artists from the region have been contracted to perform in various concerts. This will impact on the timing of the launch.

Reduction in trade tariffs on imports from China could lead to increased competition in the local markets.

The countries lack supportive legislation and cultural policies to protect intellectual property.

3.3 Define the “What, Why, Who, How, When and Where” of the plan:

The same principles as discussed in Section 2 “devising a campaign plan”, apply to devising this communication plan. But briefly these are the ideas that need to be considered when devising your plan:

Here is an example:

3.3.1 What are you Communicating?

Why are you communicating this?

This is your core message.

This message will include:

- the reasons for launching your campaign that will inspire your stakeholders
- what your aims and objectives are
- how individuals or organisations can join to network
- and contact information for any action that may be required.

3.3.2 To Whom are you Communicating?

You identified stakeholders through various means in 3.1.at the beginning of this chapter.

3.3.3 How will you Communicate this?

These are your methods of communication:
(refer to page 42, point 7.1)

Advertising

This could be paid for space on radio, television or in print. The costs of advertising are usually prohibitive for arts organisations.

Publicity

Given the costs of advertising, arts organisations are probably best served through using publicity which includes:

Press releases:

Press launch /Press conference

Interviews

Letters to the editor

Opinion pieces in the media

Refer to Chapter 2 for information on writing presses, planning press conferences and handling the media.

Newsletters

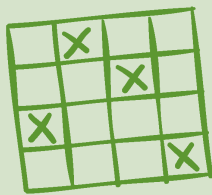
This is an ideal way to connect up with potential stakeholders. The newsletter should deliver a core message, with the benefits clearly spelled out and a call to action so that the recipient knows how to sign up or join the network. This should ideally be done following the official launch.

New media

These include email, social networks (for example Twitter, Facebook, LinkedIn) blogs, podcasts, RSS (Real Simple Syndication) feeds, wikis, amongst others.

Posters and Pamphlets

Poster and pamphlets distributed to relevant organisations and individuals can be very effective. Pamphlets should include a membership registration form for either posting or faxing.



Tips...

For Planning a Stakeholders Launch Event

A launch event to stakeholders could be combined with a media or press launch. This event could be held as part of another event which attracts likeminded stakeholders such as an arts festival, conference or rally. It could also be a function that is planned specifically to launch the network. It could take the form of a conference, cocktail party, mini-festival or simple gathering. Whatever the choice, you will need to plan the process. Here is a simple checklist that can help with the planning:

DATE AND TIME: Choose a date and time that is suitable. For example, don't arrange a launch event for a musicians' network at 8am in the morning as most musicians will be asleep as they work evenings. Don't make it at 5pm on a Friday evening – as most people will be heading home for the weekend.

VENUE: Choose a venue that is accessible and possibly familiar to the stakeholders.

FORMAT/ PROGRAMME OF EVENTS: How will the programme run? Will there be speeches, performances, presentations? Draw up a draft programme so you have an idea of the flow of the event.

For example:

FORMAT FOR LAUNCH OF MUSICIANS NETWORK

- 11:00 Guests arrive and are given a welcome drink
- 11:15 Programme Director welcome guests and introduces the performers.
- 11:20 Band plays
- 11:40 CEO of Musicians Network gives a speech explaining how the Network will serve its constituents
- 12:10 Programme Director facilitates Question and Answer session.
- 12:30 Programme Director invites guests to sign up to Network. Programme Director invites media to take photos of relevant people at the launch.
- 12:45 A light lunch is served
- 14:00 Guests leave

GUEST LIST: Draw up guest lists and ensure there is sufficient representation of all stakeholders.

SEND OUT INVITATIONS AND FOLLOW UP: This can be done using email or post. Remember to do follow up emails and telephone calls to ensure you have a good turnout at the event.

CATERING AND REFRESHMENTS: If you are providing food and refreshments, ensure that you have catered appropriately. For example, don't offer meat if the majority of your stakeholders are vegetarians.

DECOR AND SET UP: When choosing the venue, check to see if you will need to add anything to the set up. For example, there may be chairs and tables, but you may need to supply tablecloths. What is the lighting like and will you need sound equipment and microphones?

BUDGETS: Once you have looked at all these items, draw up a budget. (see page 85 – for helpful tips on drawing up a budget)

3.3.4 When will you Communicate this?

This is your timeline. Give your network realistic timelines to achieve your goals.

3.3.5 Where will you Communicate this?

For example: Will you communicate this in newspapers and magazines, on radio, television and new media? Or at gatherings, festivals and meetings?

3.4 Create an Action or Implementation Plan for the Communication Campaign

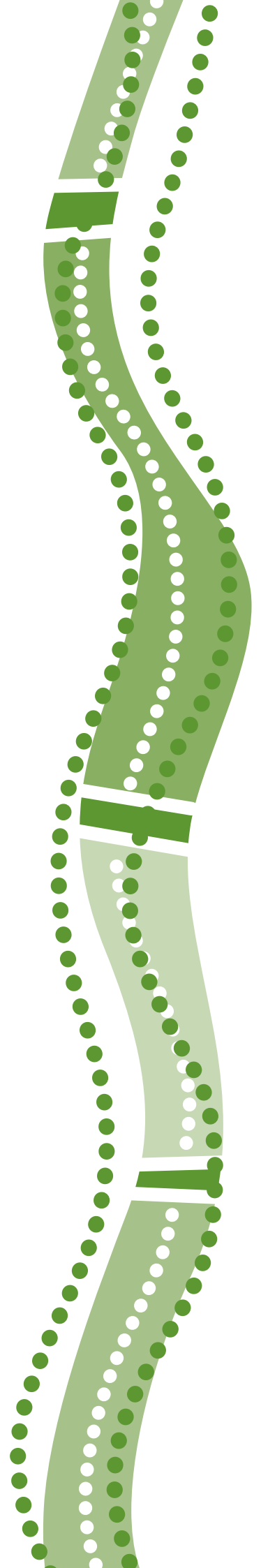
Summarise the elements of the communication campaign in one document. This can be done in a table or spreadsheet. Ensure that all the activities have timelines and that each activity is assigned to a person within the organisation -making it their responsibility.

Refer to the Tool: Template and Example of Creating a Communication Plan on page 72/73

4. Launching a Network Implementation Plan

Now you have identified stakeholders and planned a communication campaign. Use the principles discussed on page 38, to develop the core message for the launch campaign and summarise everything (not only the communication plan) in a spreadsheet or table.

Refer to the Tool: Template of a Network Launch Implementation Plan on page 74.





Tool...

Template and Example of a Communication Plan

Example: Arts Now Alliance (ANA): A Network of Arts Organisations in Cameroon wants to create a communication plan for their advocacy campaign to lobby national government to update cultural policy. (Refer to Page 58 using this example of a network)

TO WHOM ARE YOU COMMUNICATING? LIST YOUR TARGETS	DESCRIBE THEM	WHAT ARE YOU COMMUNICATING? THE CORE MESSAGE	WHY ARE YOU COMMUNICATING THIS? YOUR AIMS AND OBJECTIVES
Government officials	Minister of Arts and Culture	The need for change in an outdated policy	There is need for change as outdated policies have resulted in significant problems in the sector
The stakeholders	The database of Alliance members	The fact that the organisation is embarking on a lobbying campaign agreed at the AGM of August 2010 and their support is required	The outdated policies affect them directly in terms of contracts.
Artists/Artist organisations/ networks/like-minded NGO's	Theatre Alliance network, Artists for Social Justice	Invite them to sign up as members to the Alliance to increase the support for the campaign	The outdated policies affect them directly.
Media	National and local print , broadcast and electronic media	The process being undertaken and reasons for the campaign	The public have a right to know about the outdated policies. The media can act as watchdogs to follow the process
Funders/sponsors/ donors	List possible funders	The need for funds to support this campaign	Policy changes have to be made and we require funds to conduct the campaign

HOW WILL YOU DO THIS? THE METHODS OF COMMUNICATION.	WHERE WILL YOU DO THIS? THE PLACE / LOCATION WHERE THE MESSAGE WILL BE DELIVERED	WHEN WILL YOU DO THIS? THE TIME FRAME
Write a letter requesting a meeting. Do a presentation and provide information on the negative impact of the outdated policies and provide possible solutions and resolutions	Letter using email. Presentation at Minister's office	Letter by May 21011 Presentation by June 2011
Newsletter and email explaining the process and plans	Electronic using the internet.	By January 2011
Letters of invitation and statements of intent to heads/ committees and relevant personnel within these organisations	Posted letters and statements, email or on the telephone	By February 2011
Press conference Press releases Interviews/ Opinion articles in print media	At the ANA boardroom Emailed to media contacts In the boardroom	June 2011 after the meeting with the Minister
Letters of request together with well-researched funding proposals	Post or email	By November 2010



Tool...

Template of a Network Launch Implementation Plan

Action/ Activity	Resources needed For example: design, printing, computer, websites, telephones, staff etc	Responsibility Assign each action to a specific person within the organisation
Develop core message (WHAT)		
Define aims and objectives (WHY)		
Identify stakeholders (WHO)		
Activities needed (HOW)		
<p>FOR EXAMPLE:</p> <p>For the launch of a Musicians and Musician Management Regional Network in Senegal, Côte d'Ivoire, Mali and Burkina Faso (refer to the SWOT Analysis on page 68) the following activities could be considered:</p>		
Place an advert in the Festival Mondial des Arts Negres programme.		
Host a launch during the festival in central venue to which stakeholders and media will be invited. Ensure presence of patrons as drawcards to the launch.		
Set up interviews for CEO and patrons with different TV and radio stations and newspapers.		
Write letters to the major newspapers of representative countries inviting stakeholders to join as members.		
CEO to write an opinion piece for international musicians magazine on the importance of the network for this region.		
Write a newsletter to all potential stakeholders on the database inviting them to join.		
Set up a Facebook site and set up and RSS feed from our website.		
Send posters to music schools, universities and training institutions as well as like-minded NGOs, and relevant government departments.		
Hand out pamphlets with application forms to festival visitors.		

5. Monitor and Evaluate the Plan

We have already dealt with monitoring and evaluating in this section (on page 60) so as a reminder remember that as you plan the launch include opportunities to report back on the work done, and to evaluate efficacy.

Simple methods of ensuring that actions are achieved within certain timelines will go a long way to help you ensure that plans are on track and goals are being reached.

Use the methods referred to in the "Planning an advocacy campaign" to monitor and evaluate the plan.

Some additional questions that can help in evaluating the launch campaign:

- Who knew about you before the launch?
- Who knows about you now?
- How many members have you recruited?
- How many stories, articles, news reports, interviews took place.
- How many hits did the website get as a result?
- How many forms did you receive back from your pamphlets?

6. References and Additional Reading

Cutlip, SM; Center, AH; Bloom, GM; du Plessis, DF. 2007. The Essentials of Effective Public Relations for Sub-Saharan Africa.

www.africaunsigned.com/page/about_us

www.artsinafrica.com

www.arts.state.tx.us/toolkit/marketing/

www.blueprintforchangeonline.net/pages/stakeholders/identifying.php

Barker, A & Whittaker-Brown, A. 2005. Target Setting - A Practical Guide. IDeA & Audit Commission. (Online) Available: www.idea.gov.uk/idk/aio/985665

www.mindtools.com/pages/article/newP/PM_07.htm

www.ncarts.org/marketingguide/

Useful websites

The South African Government Communication and Information System maintains a database of contact information for government bodies, media organisations and a selection of other institutions such as political parties, foreign representatives in South Africa, tertiary and other institutions. :

www.gcis.gov.za/resource_centre/contact_directory/index.html

Similar useful websites may exist on other African government websites. Here is a useful link to African government websites: www.gksoft.com/govt/en/africa.html

There are numerous media lists that can be obtained from the internet such as: www.mediatogo.info/

The African Press Organisation owns a media database of 25,000 contacts and the main Africa related news online community. It offers a complete range of media relations tools such as press releases distribution, press videoconference, webcast, events promotion, and media monitoring.

www.apo-opa.org/

This website provides an interesting entry point into researching your own database of African newspapers and radio and other media: www-sul.stanford.edu/depts/ssrg/africa/media.html

For a comprehensive arts marketing resource guide go to this North Carolina Arts Council website: <http://www.ncarts.org/marketingguide/>

4. SUSTAINING THE NETWORK

1. Definitions and Discussion about Sustainability

Sustaining a network (or in fact any organisation) is not only about the finances, or how a project will continue after a donor's support is withdrawn. Having access to money is not enough - without a vital and relevant mission and an achievable programme of action that will be successfully implemented through strong organisational support - no network will survive, no matter how well intentioned their aims. At the same time, unless an organisation is well run and able to demonstrate their impact and success, they will not attract finances.

Non-profit organisations and networks frequently operate in unstable situations, and are not always able to control the bigger factors that affect their existence, such as the economy, funders' policies, and certain legislative frameworks. Networks can exert some influence (through lobbying) and attempt to control their immediate surroundings, but mainly they have to be aware that they are (generally speaking) in a responsive or reactive position.

With this awareness, are the opportunities for survival. If you know that there are external factors that will always be changing and that you cannot control, the best way to survive, is to increase the organisation's capacity to adapt and to change. The mission and vision statements should keep the organisation's focus, but strategies and actions will have to continually be assessed and adjusted.

Alan Fowler (2000: xii) refers to this as "insightful agility" - where organisations continually engage in questioning their activities against their environment to assess relevance and ensure that they are maintaining positive impact. Lessons are learned from reflection that guide new strategies and contribute to the insight/awareness of the organisation. In

addition, public trust in the work of the organisation is deepened, and having a good reputation increases opportunities for partnerships and continued support of various kinds. This should lead to enhanced performance and quality of activities, which in turn feeds a continuous loop of leadership and adaptive strategy Fowler calls "the virtuous spiral" (2000: 184).

Sustainability is therefore best thought of as a multi-faceted concept, which includes (broadly) financial, organisational and social aspects. By managing these, and understanding how each aspect supports the others, organisations can develop their agility to respond skillfully to changes, and increase their chances of surviving.

1.1 Financial Sustainability

Financial sustainability is found where there are sufficient finances to ensure successful delivery of projects, while maintaining an on-going supportive organisational framework of human and other resources.

It includes being able to plan future activities up to a reasonable time frame ahead, knowing that funds are in place. Financial sustainability means that there is a positive relationship between the outputs of an organisation (products, activities or any other clearly identified intended results) and the income (generated or donated).

In other words, not only does expenditure not exceed income, but there is reliable and credible evidence to show that quality benefits are the result of the organisation's expenditure.

Making considered decisions that reduce financial risks, planning ahead to ensure cost-effective options can be taken and generally using accurate financial data to make skillful decisions about how to use resources, all increase the potential for financial sustainability. (More information about financial management and fund-raising is found in the following section.)

1.2 Organisational Sustainability

Organisational sustainability is possible where sufficient, practical and useful administrative structures are in place, with appropriately skilled human resources to drive these mechanisms. Ensuring adequate, systematised documentation; articulation of plans and strategies, standardised systems for monitoring, reflection and evaluation, accepted accounting practices for budgetary and audit purposes - are all part of organisational sustainability. Organisational development is unavoidable as growing organisations need to formalise their systems in order to continue to be efficient and effective. Formalising systems allows for streamlining work and ensuring that operational issues do not become personality-dependent. Obviously however, it is important not to develop systems for systems-sake! The systems should be sustaining the organisation, not the other way around.

1.3 Social Sustainability

Social sustainability refers to how the organisation relates to their broader social community and includes (but is not limited to) target groups and stakeholders. Advocacy projects particularly must have a clear sense of the social environment in which they work, and how their activities can contribute to positive change in opinions and behaviours. Part of the task of any advocacy project is in strengthening the role of civil society to hold public bodies accountable.

Responsible and responsive organisations that are well in touch with central issues should be able to provide mandated voices towards these ends. When the organisation is successful in doing this legitimately and convincingly, it gains a place in society that is appreciated and necessary. Society therefore becomes invested in the existence of the organisation because of these

contributions. The organisation develops social sustainability through its reputation for generating social value in terms of relevance and quality. Stakeholders ultimately make this assessment, and so it becomes important to ensure that there is sufficient and appropriate communication about the organisation and its activities, in order to extend and entrench their profile and reputation.

1.4 Integrated Sustainability

Integrated sustainability is where financial, social and organisational sustainability issues are considered inter-connected. Each is supported by the others and depends on the others. So working towards "sustainability" requires understanding how each of these aspects must be cultivated, with the aim of keep the organisation as flexible and adaptable as possible. The organisation has to be alert, pay attention to shifts and changes, be constantly learning, reflecting on the lessons learned, and changing plans and actions accordingly.

2. Factors Contributing to Organisational Sustainability

2.1 A Strong Organisational Structure

The structure of the network doesn't have to be complicated as long as it is functional, with clarity around different roles and responsibilities. People function best when they know what is expected of them and how they are contributing to the overall aim of the network.

The structure of an organisation always follows the strategy, and not the other way around. This means that the mission and vision of the organisation determines how the organisation is formed and what is needed. Logical reporting structures with clearly stated processes must be in place, so that people know who to go to and how to proceed when they encounter difficulties.

Put in place simple but effective administrative systems and ensure everyone understands how to use them and why they are being used. This includes systems to do with recording data, sending out information, managing money and other resources, working arrangements, time management and so on. Everyone should be able to honour and uphold these systems so people can be confident that there is internal reliability.

There are many sources of additional information about organisational development available that incorporate participative management systems and practices relevant to advocacy networks.

For example, The Barefoot Guide, developed by the Barefoot Collective. This is a practical, do-it-yourself guide for leaders and facilitators wanting to help organisations to function and to develop in more healthy, human and effective ways as they strive to make their contributions to a more humane society. The Barefoot Guide is offered free to the world and can be downloaded from www.barefootguide.org

The guide includes tried and tested concepts, approaches, stories and activities. Its purpose is to help stimulate and enrich the practice of anyone supporting organisations and social movements in their challenges of working, learning, growing and changing to meet the needs of our complex world. The website also contains a growing library of additional downloadable exercises, readings, case studies and diagrams to accompany the Barefoot Guide.

There is also the Free Management Library. The Library provides easy-to-access, clutter-free, comprehensive resources regarding the leadership and management of yourself, other individuals, groups and organisations. Content is relevant to the vast majority of people, whether they are

in large or small for-profit or nonprofit organisations.

www.managementhelp.org/aboutfml/wh-at-it-is.htm

2.2 Use Information Technology Effectively and Efficiently

Don't invest in what will not be used. Identify what is most appropriate for your network, and make sure people are well able to engage with these tools for the good of the organisation. A website is not useful if it is not continually updated and kept fresh. Social media for keeping in touch have advantages, but ensure that you can maintain and use them in such a way that it is not draining resources, but building the kind of profile and reputation that you want.

Seek out resources that can support your work, for example, SANGONeT is a network of NGOs in Africa involved in the field of information communication technologies (ICTs), serving civil society with a wide range of ICT products and services.

www.ngopulse.org

SANGONeT's ICT services and interventions are shaped by the challenge of strengthening the capacity of NGOs in finding long-term and sustainable solutions in response to Southern Africa's development problems, in particular. However, much of their resource material applies to other regions in Africa as well. Although many African NGOs are already active users of ICTs, much more needs to be done to build the capacity of the sector in this regard and SANGONeT's activities centre around three interrelated programme areas:

- Civil Society Information Services
- ICT Services
- ICT Advocacy

Subscribe to a monthly newsletter that offers continual information about ITC and other issues affecting the sustainability of NGO's and networks.

2.3 Invest in Peer Support and Capacity Building within your Organisation

This ensures that people (even if they are volunteers) feel supported and more able to keep contributing to the network. This could include sharing skills within the organisation, where someone with particular expertise can teach others who want to learn. This also has the advantage of reducing dependence on one person, which makes administration vulnerable.

Capacity-building opportunities can also be found outside the organisation, very often where skills-improvement workshops are offered for little or no charge by public, development or foreign agencies. These interventions are often hugely affirming and build confidence within people that is then brought into the organisation. Positive and buoyant people build a positive network and an environment that is more likely to achieve its goals.

2.4 Mentoring and Succession Planning is Important

This continually builds human resources that can keep the organisation going, even if some people leave or drop out. Volunteer organisations are particularly susceptible to this, and it is natural when people are also trying to keep the other aspects of their lives going. Anticipate this and identify younger people who could be nurtured and encouraged to take on responsibilities under the guidance of someone who has the capacity to train and teach. Succession planning operates on the same principle, and offers the opportunity for new leadership to be grown in a guided and controlled way.

3. Factors Contributing to Social Sustainability

3.1 Engage Constantly in an Environmental Analysis to Ensure Relevance

The organisation must be up-to-date with current affairs affecting their constituency and stakeholders. It requires the interest and commitment of all members, and not only the leadership. The strategies of the organisation should always be made with reference to an environmental analysis - whether they are lobbying strategies, fund-raising strategies or marketing strategies.

Essentially the process is the same: collecting appropriate data, analysing the data in the context of the organisation's mission and making informed decisions that can result in the most effective actions. How the organisation obtains the necessary data and from where, is obviously important; as well as the means by which data is shared and analysed.

3.2 Develop Allies and Partnerships

Having a good understanding of the environment in which the organisation is working enables useful allies and potential partners to be identified. Building relationships with other organisations and networks is how social sustainability is developed.

However, be aware that every relationship is not necessarily a partnership - and that there might be varying depths and levels of engagement with varying partnerships. Be clear about what these parameters might be as these impact on roles and responsibilities within a partnership.

It may be useful to consider the scope of partnerships as a continuum, which demonstrates the degree to which the partners are more or less close with respect to shared activities and mutual reliance. This continuum is demonstrated by this diagram below, which shows PARTNERS on the extreme left, and on the other extreme, ALLIES.



In between these two, are various degrees of closeness that maybe be found - and the extent to which the two bodies might interact, particularly when it comes to making joint decisions and taking joint responsibility for actions.

So for example, an ally to an artists' network lobbying for better employment conditions for artists, might be a labour organisation concerned with lobbying for better conditions for workers generally. The two bodies might have some overlap in terms of their lobbying demands and might seek to support each other when it comes to certain events or petitions, but that might be the extent of the co-operation. They would not necessarily create programmes of action together, or share decision-making at a leadership level.

Project funders might be those bodies who only fund a particular project or activity. Programme supporters would be supporting and to some degree, involved with sets of activities or projects, making up a whole programme. Obviously the more activities in which they were involved, the closer to a partnership this relationship would be.

An institutional supporter could be a body that provides structured infrastructural support to the network or organisation, perhaps by providing access to systems, physical space, and/or human resources. This is often a larger body that might "house" a network/organisation, provided there is some benefit to the association for that larger body.

For example, the ARterial Network was housed by the Africa Centre for two years before moving to the African Arts Institute. The Africa Centre provided office space and other infrastructural support to the network, which added to the profile of the

Africa Centre as an organisation supportive towards civil society organisations concerned with improving conditions for artists in Africa.

On this continuum, partnership would be that relationship characterised by one or more of the following criteria:

- Working together to achieve agreed results and taking joint responsibility for achieving them
- Long-term involvement
- Defined roles and responsibilities as covenants not only contracts
- Trust, respect, integrity, accountability and equality
- Links between an organisation's leadership and constituency should not be weakened by the partnership
- The spirit of the partnership is respected when undertaking any other negotiations
- Core values and identities of partners are not altered by the partnership
- Increased competency in achieving goals will be a legacy of the partnership

Benefits from partnerships with other arts organisations might include:

- Sharing physical resources, such as working or performance spaces to realise economies of scale and be more productive
- Sharing some administration tasks
- Increasing efficiency by avoiding duplication
- Increasing innovation by avoiding unnecessary repetition
- or, in the case of sustaining an advocacy campaign, ensuring repetition of demands to keep the issues alive in the public eye
- Overcoming damaging perceptions of disorganisation in the arts
- Information exchange
- Skills exchange or service provision of

skills as required

- Technical training and capacity building
- Access to funding and/or resources in kind
- Increasing/diversifying benefits to constituencies or stakeholders
- Collaborative branding
- Reducing activist isolation
- Creating opportunities for peer review, monitoring and self-reflection

Benefits of partnerships with non-arts organisations might include:

- Connections to new communities as participants
- Data collection and research into different areas that feeds the campaign in different ways
- Accessing and developing volunteers
- Access to different kinds of expertise and information
- Profiling the campaign in different contexts
- Marketing and branding through different media
- Access to specialist resources in kind
- Access to funds
- Access to different spheres of influence
- Developing “critical friends” who could assist with evaluation and review
- Bridging divides and dispelling preconceptions about the arts

Creating partnerships is also part of learning about other ways of doing things, and possibly developing the organisation internally. By developing allies and partners, the reputation and profile of an organisation is extended and deepened. This serves to entrench the organisation within the social environment and hopefully increase its influence.

However, it is important to accept that establishing partnerships is demanding and does carry some risks, which need to be carefully considered before entering into relationships with any other bodies. The leadership of the network

needs to be clear that the benefits of the potential partnership will outweigh the difficulties. There are three broad categories of risks that should be investigated:

Capacity - the inability of partners to carry out the tasks in a partnership due to lack of capacity is usually about the human resources needed. This might be special skills needed in different environments and the administration and management required - particularly with regard to reporting, communicating, monitoring and accounting. It could also be the realistic appreciation of the time required to fulfil the organisational mandate while properly servicing the partnership. For example, if a partnership consumes all the resources of a network to the extent that the day-to-day running of the network or taking care of members' needs is being neglected, then the overall benefits must be questioned. Partnerships should not distract a network from its mandate and mission - and the original reason for the network's existence should always be visible within any partnership.

Commitment - insufficient motivation from one or more of the partners to carry out the obligations of the partnership can result from the insufficient belief in partnership benefits or not enough trust in the partner. It requires loyalty to the partnership in the face of other demands and possible distractions as well as being able to maintain organisational priorities in order to work through difficulties. Partners need to be really committed to each other and the joint outcomes proposed, and this also means being committed to finding solutions to problems as they arise, and not giving up too quickly or easily.

Corporate Culture - differences in working culture and professional orientation could

arise from misunderstandings about different ways of doing things that might be specific to either partner or inadequate knowledge about the partner and their professional work styles and environments. There are cultural diversities of all kinds that could mean that partnerships are difficult to maintain, although artists' networks might have an advantage in that diversity is usually central to most artistic expressions. However, this is not necessarily only about culture, but also about ways in which relationships are managed - and it needs sufficient discussion and skillful communication to establish common understandings and protocols for engagement.

3.3 Maintain Visibility and Presence

The reputation and social profile of a network or organisation is maintained through the on-going visibility of their actions. This requires constant work with media and marketing and is often referred to as "institutional" marketing, where it is not necessarily the products or services of the organisation that are being marketed but the organisation itself.

If your network is going to be taken seriously as a credible stakeholder, then it must be seen to be participating in all relevant opportunities. This means ensuring that members are at forums, meetings, conferences, seminars and any other occasions where the issues concerning the network, are discussed.

Furthermore, just being present is not enough - mandated opinions and voices of the network should be heard, contributing to debate and offering viable alternatives for positive change. This means that the leadership of the network must be alive to current issues and have a clear sense of the position their organisation will take, with respect to their mission. Creating a professional public presence that is reliable, well prepared, responsible

and dignified is how social sustainability is developed. It is how people come to know your network and what you stand for. That is how they can come to rely on your contributions as being useful and necessary, and the positive reputation of the network is enhanced.

3.4 Keep Information flowing Internally and Externally

Building links to stakeholders requires that the network establish appropriate and regular means of communicating about their activities. This can be done in a variety of ways, including print and social media. Press releases or carefully planned statements on issues keep the network in the public eye, and contribute to building the kind of reputation that the network is aiming for.

Communication procedures about what should be communicated, when, how and to whom should be developed, so there is no doubt about responsibility and roles.

Similarly, internal communication is important for a network to co-ordinate activities and resources, ensuring that members are up to date with activities and strategies, and are able to stand by their leadership and colleagues. Internal communication requires resources and procedures as well. Build a reputation for reliability and consistency - make sure newsletters go out on time and be aware of the negative impression that is given when communication is confusing.

3.5 Service Members and Maintain Benefits to Members

The members of a network are the strength of any advocacy or lobbying campaign. The network should only really exist because of the needs of the members, and then because their needs are being

somehow addressed by the activities of the network.

A network and an advocacy campaign cannot really be legitimate if there is not membership support. It is therefore vital to make sure that the strategies of the organisation are directly relevant to members, and that the network can demonstrate concrete benefits to their membership.

3.6 Plan Follow-up for Support and Problem Identification

Networks are usually supported by a mixture of donors and stakeholders who tend to be mostly concerned about project activities and results. Very often the finances available don't always provide for the building of institutional capacity. Advocacy and lobbying campaigns frequently need urgent responses and it is easy to understand how networks pay attention to the issues, but not to the well-being of the organisation. This can also be due to a limited understanding of the structures, systems and resources that are important if networks are to meet their objectives in a sustainable manner.

Planning time and some resources to monitor and review the organisation is vital for the sustainability of the network. Taking time to investigate what makes for a well-functioning network and developing ways to analyse current status, is important. Set aside time in the planning of the year's activities to do this, either with the help of an outside facilitator that is trusted and knowledgeable, or with a written tool that can help guide the process.

An excellent guide to network analysis with respect to capacity can be downloaded from www.aidsalliance.org, called

“Network Capacity Analysis. A toolkit for assessing and building capacity for high quality responses to HIV”.

Although the context for this publication is HIV/Aids advocacy, it is a very concise and well-produced tool for any kind of network to identify basic capacity-building needs and generate both quantitative and qualitative information about the situation of the organisation. It focuses on six key areas that combine to enhance sustainability and quality:

- Involvement and Accountability
- Leadership
- Knowledge and Skills
- Internal Communication
- Advocacy, Policy and External Communication
- Management and Finance

4. References and Additional Reading

Fowler, Alan. 2000. *The Virtuous Spiral. A Guide to Sustainability for NGOs in International Development*. London: Earthscan.

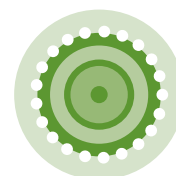
Useful Websites

www.barefootguide.org

www.managementhelp.org/aboutfm/wht-it-is.htm

www.ngopulse.org

www.aidsalliance.org



5. FINANCIAL MANAGEMENT

1. Definitions and Explanations

Financial Management involves:

- Financial planning - understanding what finances are needed and planning to ensure that money will be available when required over a period of time
- Financial accounting - keeping systematic records of financial transactions and results, and summarizing these records in different formats or statements, so that they are useful for financial management
- Financial analysis - using the financial records and plans to understand how, why and when finances are needed and so generate an overall picture of the financial position of the organisation
- Financial decision-making and
- Taking action with finances - having accurate information about the financial health of an organisation means that correct decisions can be made in how these finances are used in order to keep the organisation going

Financial Responsibility means:

- Not taking on obligations the organisation cannot meet
- Paying staff and accounts on time
- Keeping proper records of the money coming in and going out of the organisation

Financial Accountability means being able to account for the way money is used to all the stakeholders. This will include members of the network, particularly when it is the membership fees that are supporting the activities of the network, and any other beneficiaries of the work that the network is doing; partners of all kinds; the various boards or committees serving to assist the network and of course, the donors and funders.

2. Basic Financial Management Tools

It is very often the tools of financial accounting that are used to demonstrate financial accountability.

2.1 Book-keeping

Book-keeping is one of these tools. It is a system of recording the income and expenditure of an organisation, so as to keep track of finances. Before digital recording systems such as Microsoft Excel and specific accounting packages, these records would be kept in a big ledger or book, which is what the name refers to.

A book-keeping system must provide information which is:

- Relevant (tells you what you need to know)
- Understandable (tells it to you in a way that you can understand)
- Reliable (gives you information that is always correct)
- Complete (gives you all the information you need to know)
- Up-to-date (tells you what your financial position is now, not last year)
- Consistent (provides information that can be compared with information from previous years)
- Acceptable to the outside world (particularly to auditors, government departments, donors, members etc)

Expenditure and income is organised into categories in order to understand how money is being used, for example, "staff salaries", "transport", "project materials", "income from sale of merchandise".

A Statements of Income and Expenditure can then be drawn up from the information captured by the book-keeping system. This statement is a summary of all income and expenditure over a defined period of time

(usually a year). By using the same categories to describe the movement of finances, trends and changes over time can be tracked. This helps with the financial analysis of an organisation.

A Balance Sheet shows how the assets and the liabilities of an organisation are balanced against each other. It is a way of showing what the organisation owns, in cash or in hard assets such as buildings; as well as what they might owe to other bodies. To prepare a balance sheet, the financial information shown in the statements of income and expenditure are used. Both are tools of financial accounting and can show the financial position of the organisation in different ways.

2.2 Audit of Financial Statements

A **financial audit**, or more accurately, **an audit of financial statements**, is the review of the financial statements of a company or any other legal entity (such as a registered organisation or network), with the aim of checking whether those financial statements are relevant, accurate, complete, and fairly presented. The audit is usually done by someone from outside so that an independent assessment is being done, and the opinion given is free from bias.

Many donors and funders require an audit of an organisation's financial statements in order to verify that finances are being recorded in a reliable and honest way. Usually, annual reports contain the financial statements of an organisation's activities during that year, and this is a public way of demonstrating accountability.

2.3 Budgets

A budget is a financial picture of your project. It should show income and expenditure, and is a tool to plan and manage finances. The budget shows the decisions you have made in the planning of your project, and cannot be drawn up until you have a project description and a clear idea of the actions the project needs.

Every budget has a time-frame. Some expenses might be needed at the beginning of a project while others might be needed later. Sometimes a project has money to start with, but sometimes fund-raising or income-generation has to happen first.

The budget is a way of monitoring your project. Check the original budget with how the money is being used as the project happens. At the end of the project, compare the original budget with what was actually spent and gained. This information (variance) should help with future planning.

Building a Budget - Some Central Steps

Expenditure:

- Imagine implementing your action plan step by step. Write down the cost of every action or item needed.
- Find out the real costs. Investigate! Get quotations!
- Show how costs are calculated in a broken-down or detailed budget
- Check if your items are absolutely necessary ("nice-to-have or have-to-have?")
- Remember costs of accounting and auditing if necessary
- Group items into categories that make sense and help to make reading the budget easier
- Add the figures more than once. Get someone to check your sums.

Income:

- There might be different kinds of income from different sources.
- There might be some costs to raising money, and these should be recorded under expenditure.
- Be realistic and show how you have calculated figures in a broken-down budget.
- Add the figures more than once. Get someone to check your sums.

Refer to the Example of a Budget on Page 88.

3. Secure Funding

What is provided here is a very brief overview of the content required in a typical proposal to almost any source, for financial support. However, there is much more to raising funds than writing letters of request. Please refer to the ARTerial Network Toolkit on Fundraising for much more detail and full information about fundraising for the arts in Africa.

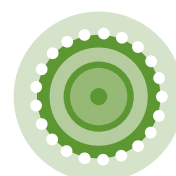
Some basic ideas:

- Writing a well-research proposal is as much part of marketing your project as it is about asking for help. It is essentially about image-building with potential partners and communicating about your intentions.
- Make sure you know the criteria of the funding body you are applying to. Decide if these are appropriate for your project. NEVER EVER do one-size fits all proposals! Select your potential support organisations/sources with care and cultivate sincere and honest collaborations.
- The tender document, funding application form or proposal is the vital vehicle of communication between you and your possible partner. If there is an official form, read the whole document carefully before starting to fill it in. If you

are not sure about information required, ask or find out first. Only give information that is directly relevant and useful. Don't confuse or irritate people by sending lots of unnecessary documentation.

- Find out when the closing dates are for applications. Plans or proposals that are late reflect badly on your organisation and will often simply be rejected.
- Enquire as to when a response could be expected. Follow up to make sure the proposal has been received but try not to pester the funder. If there has been no response by the agreed upon date, then enquire as to progress politely.
- Layout and presentation is very important. Check for spelling and grammar. Always get another pair of eyes to look over the budget and figures.
- Always keep a full copy of every proposal or application you submit. This is useful for similar proposals and to keep a good record.
- If there is no application form, create your own documents which can be used for all kinds of funding and applications. (However, official forms can give you good ideas.)

Refer to the Tool: Suggested Outline Structure for Funding Proposals on page 90.





Example...

Budget for the Launch Event to Stakeholders at the Festival Mondial des Arts Negres in Dakar of the Musicians and Musician Management Regional Network in Senegal, Côte d'Ivoire, Mali and Burkina Faso as given in the the SWOT analysis on page 68

ITEM	QUANTITY	COST PER ITEM	TOTAL *
Invitations - design & print	1000	1	1000
Invitations - distribution/postage	1000	1	1000
Hire of venue	1	2000	2000
Entertainment - bands	4	1000	4000
Light lunch and drinks	500	25	12500
Sound equipment and technician	1	2000	2000
Press folders	30	5	150
Press releases and fact sheet printing	30	2	60
CD with photographs and logos for media	30	2	60
Brochures with membership forms	1000	1	1000
Appearance fee: Programme Director fee	1	1000	1000
Appearance fee: Patrons **	4	0	0
Bands travel and accommodation**	10	1000	10000
TOTAL			34770

NOTES/REMARKS

Database has 1000 names

One band from each country will perform

We expect only half of the database to respond

Printed in our office

We will use a Senegalese radio personality based in Dakar to save on costs

2 bands will already be at the festival where we are launching therefore only need to pay for 2 bands to travel to Dakar

* Costings are given in US dollars

** Patrons appearance fees and expenses are not included as this is considered part of their donation to the establishment of the network

NOTE: This is a generalised budget. There may be additional and different line-items of expenditure particular to your country.



Tool...

Suggested Outline Structure for Funding Proposals

SECTION A: THE COVERING OR BUSINESS LETTER

This should be a formal letter that goes with the full proposal documents. It should contain summary information on the following:

- Who you are and the project background
- The impact of your work
- Why you need the funds
- What you can offer back to the funder
- What you have enclosed in the proposal e.g. budget, photographs, news clippings etc

It should also have contact details and be clear about what you are asking for. Use a letterhead if you have it. Make sure the signature is original.

This is your first impression and you must use it to your best advantage!

SECTION B: THE FUNDING PROPOSAL IN FULL

1. FRONT PAGE OR TITLE PAGE

Have the logo here if possible.

State the name of the project, the date, contact person and contact details.

Include a picture that sums up your intentions, perhaps, or a quote about your work.

A table of contents could be useful if you have many documents or sections.

2. HISTORY OR BACKGROUND TO THE PROJECT - NO LONGER THAN ONE PAGE.

State who you are and how your organisation was constituted, and why. Explain your management and financial structures and what your legal/registered status is. Write about any special features of your organisation - major achievements or recognitions. Describe the impact you have had on your community and if you can, quote figures that are useful or interesting. (It goes without saying that every bit of information should be true!)

Write in a clear way with short and unambiguous sentences. Get colleagues to read the background to make sure it is what you want to communicate.

This part of the proposal helps to create the identity of your project, so writing this section is a kind of marketing as well. It is good practice to be able to structure this information well so that there is a through-flow to the meaning.

3. MOTIVATION OR NEED FOR YOUR PROJECT

Identify your most important stakeholders/beneficiaries and describe why your project is important to them. Relate this to the analysis and planning you must have done in designing your project, and the understanding you have of your external stakeholders. Be sure that the need for your project is sound and that you have something specific and clear to offer.

4. PROJECT DESCRIPTION

Here you should give a very focused description of what project activities you wish to undertake, in order to achieve which specific goals or outputs. This would include describing what you are going to do and how this is related to your selected outputs for a specific period; who will be involved (name both the people in the project and those who the project is trying to reach if it helps to more fully describe your project); where activities will take place; how long the project will take and when it will start and end.

Read your description to colleagues and get them to comment. Leave it for a few days and then come back to it to be sure that you have said everything you wanted to say in the best possible way. Think about the tone of your communication and what kind of "personality" your project is projecting.

Some funding applications only give you a short space for your project description. Condense your information by identifying key facts and re-writing until you are sure you have the best version.

Say briefly how or why your organisation can do this project well and demonstrate that you have sufficient internal capacity, or at least are aware of increasing capacity if necessary.

5. BUDGET AND FINANCIAL MANAGEMENT

Give a full and well-laid out budget with a clear indication of what you are asking for.

Double-check all figures and get someone to look at these for you to make sure. It is extremely embarrassing to be asking for money when you have not submitted accurate figures.

6. MONITORING AND REPORTING

Having been very clear about what you hope to achieve, you should be able to offer reliable and credible ways of monitoring progress and assessing achievements. This is important. It shows you take the responsibility of delivery seriously. Discuss how you will keep the funder informed. Be aware of their needs for information as much as possible. Give projected deadlines for reports.

7. APPENDICES

An appendix is something that is added on, as supporting documentation or supplementary information. Appendices is the plural form of this word. These are always the last sections of your proposal. They could be press clippings, brochures, letters of support, registration certificates, quotes, or anything that adds credibility to your application and request. The information should be directly relevant and not repeated.

Double check if you have cross-referenced anything in your proposal to the appendices and get the numbering correct.

Do NOT be tempted to include everything you have in your project file!

Do NOT send originals so rather have certified copies made.

6. ANNEXURES

1. ARTerial Network: Establishing a National Chapter

Introduction

The purpose of this Toolkit is to help country representatives to

- a. establish a National Chapter of ARTerial Network and
- b. sustain that National Chapter

It draws on a variety of source documents such as ARTerial Network's Constitution, all of which should be read to obtain a fuller understanding of the organisation, but this Toolkit provides the basic information and tools required.

What is ARTerial Network?

ARTerial Network is an African civil society network active in the continent's creative sector to develop and promote the arts and culture (music, dance, theatre, literature, heritage, film, visual arts, craft, etc) in their own right, as well as in a manner that contributes to democracy, human rights and development.

The network was launched as an informal network at a conference "Revitalising Africa's Cultural Assets" on Goree Island, Senegal in March 2007. With the adoption of a Constitutional Framework and the election of a Steering Committee at its second biannual conference in September 2009, ARTerial Network has become a more formalised structure.

What is a National Chapter?

Since the adoption of the Constitutional Framework, National Chapters are at the core of ARTerial Network's structure. Rather than an informal network of individuals on a growing database, ARTerial Network is

now structured as continental (African) network of national networks.

A National Chapter is

- a. a national, civil society network of artists, creative enterprises, cultural NGOs, and others eligible to be members of ARTerial Network, that is formally constituted within a country OR an existing, credible, national, multidisciplinary civil society arts and culture network that also then serves as the official ARTerial Network representative in that country
- b. established with a minimum number of members e.g. 50, with at least 50% of them organisational members, who sign up either on-line or on hard copy membership forms
- c. governed by the Constitutional Framework adopted by the bi-annual conference in September 2009, and will eventually be governed by the Constitution to be adopted by the General Council in November 2010
- d. democratically constructed and led, with members electing a chairperson - who then also serves as the country representative - and a deputy chairperson, as well as other members of the National Steering Committee
- e. administered initially by the National Steering Committee members, but the aim would be to have a full-time national secretariat coordinating the affairs of the National Chapter

What does a National Chapter do?

A National Chapter is guided by the aims and programme of ARTerial Network as a whole, and seeks to implement at a national level what ARTerial Network has agreed to at a continental level.

However, a National Chapter is also the representative voice of the arts and culture

sector within the country so that it takes up issues on behalf of the local arts and culture sector, as the need arises, and at the discretion of the National Steering Committee.

At the end of this Toolkit, is a list of the kinds of activities in which ARterial Network is, and may be engaged. National Chapters may select any number of these depending on their country's needs and the capacity available.

In essence though, National Chapters

1. lobby their governments on policy-related matters i.e. to create better macro-conditions with regard to policy and funding for the arts
2. undertake research, and collect and distribute information to the local arts/creative sector (website, newsletters, etc) about international, continental, national and local arts opportunities and developments
3. educate the arts sector through reading groups, seminars, conferences on arts and policy issues and about their rights
4. provide training in the business skills related to the arts: finance, funding, marketing, etc
5. plan and implement campaigns to lobby for public support for the arts e.g. "everyone has the right to the arts"
6. plan and implement a campaign for one key right of artists e.g. medical care for artists
7. provide informal networking opportunities, opportunities for artists to interface with international artists, to learn from icons, etc
8. provide a help desk: for artists to have access to basic infrastructure, to access information, help with funding, etc.
9. pursue regional/continental/international opportunities for artists
10. support creative African nationals from other countries living in one's own country

National Chapters are the key civil society structure to help create better macro conditions for the arts and culture. To this end, they are to pursue a national lobbying and advocacy agenda, guided by ARterial Network's 11-point vision for the minimum legislative and institutional framework to underpin the creative sector at a national level as follows:

1. An arts and culture policy premised on numerous existing documents including the Universal Declaration of Human Rights, various UNESCO conventions, the Nairobi Plan of Action on the Cultural Industries, etc; that these policies cover the range of artistic practice: art for developmental purposes, art for its own sake and market-driven creative industries, and that these policies are regularly updated to respond to the specific and changing conditions within that country
2. The establishment of at least one institution that provides training to produce excellent artists in a range of disciplines, and builds capacity in arts management, leadership and cultural entrepreneurship, and that produces at least 50-100 graduates per year
3. The introduction and/or strengthening of arts educational programmes at primary and secondary school levels, as well as in non-formal and adult education programmes.
4. The creation of a research entity that publishes a print and on-line directory with information on the arts, statistical data about the creative industries, and profiles of the country's artists
5. The development and maintenance of physical infrastructure in each discipline (music, theatre, craft, film, dance, visual arts, literature, etc) to support the creation and distribution of arts and creative products

6. The establishment and maintenance of at least one multidisciplinary national festival that showcases the best art practices of the country annually and builds local and international markets
 7. The creation of a politically-independent, sustainable fund with public and/or private sector and/or international resources to support artistic production and distribution
 8. The creation and sustaining of conditions to promote and protect the rights of artists in accordance with the Recommendation on the Status of the Artist
 9. The establishment of formal channels for accessing regional arts markets and to address related issues such as artists' mobility like visas and travel costs
 10. The creation and sustaining of journals and other mechanisms that facilitate debate and critical discourse about the arts and the ongoing training of new cultural leaders and experts
 11. The establishment and support of a sustainable national network to represent the interests of the creative civil society, to lobby for and monitor cultural policy and to serve as national and international partners
- c. list the international and African conventions relevant to the creative sector that their country has signed up to, and to monitor the implementation of these conventions

What are the Aims of ARterial Network?

1. To build and/or further develop effective, sustainable national, regional and continental networks within and across arts disciplines to play advocacy and lobbying roles within countries, regions, on the continent and internationally as appropriate, and in support of the African creative sector
2. To collect and distribute relevant information, data and documents to empower civil society arts and culture organisations in African countries and regions to plan and take informed action in their interests.
3. To provoke debate, discussions and theorising around arts, culture, creative industries and contemporary arts and culture discourses and to develop African positions and leadership on such issues.
4. To help to build national, regional, continental and international circuits (festivals, outlets, etc) to distribute African cultural goods and services and enable African artists to tour their works and to generate income through their creative output
5. To facilitate the training and development of human resources required to practice, distribute and market the arts and creative goods and services of the African continent.
6. To mobilise local, regional, continental and international resources in support of the development, promotion and distribution of African creative goods and services.
7. To improve the working and living conditions, and defend the rights of artists

In addition, National Chapters are Strongly Encouraged to:

- a. lobby for the politicians and government officials responsible for arts and culture management and implementation to be educated about the arts, culture and relevant international and continental conventions and policies.
- b. lobby governments that provide aid as well as international aid organisations to stipulate that 1%-5% of aid provided to their country is allocated to the cultural dimension of development and/or the implementation of the Plan of Action on Cultural Industries in their country

and creative practitioners on the African continent.

National Chapters are thus encouraged to undertake activities that help to realise these aims at a national level.

Who may be Members of ARTerial Network?

1. Full membership is open to all African organisations, creative industry companies, educational institutions, festivals, research agencies, city, provincial, national, regional and continental membership-based organisations - within or across disciplines, venues such as theatres, galleries and museums (publicly and privately funded), individuals and other entities actively engaged in the arts, and in the design and creative industries on the African continent as practitioners, producers, distributors, consultants, teachers, administrators, managers, and resident (at least for seven months of a year) on the African continent.
2. Associate membership is open to
 - 2.1 organisations, companies, festivals, educational institutions, research agencies, individuals and other entities working actively in the arts, and in the design and creative industries in the African Diaspora
 - 2.2 funding partners o
 - 2.3 international partners - based in Africa or abroad - working in whichever way to support the vision and work of ARTerial Network
 - 2.4 public funding agencies that operate at arm's length to government such as National Arts Councils

3. Honorary membership is available to high profile individuals and other entities in Africa, in the African Diaspora or internationally, who support ARTerial Network and/or who ARTerial Network seeks to be associated with

As it is a civil society network, governments and government departments may not be full, associate or honorary members of ARTerial Network, but may attend our events and benefit from training and other events provided by us.

What are the Benefits of Membership?

Only full members are able to vote and stand for election.

Full members also:

1. are eligible to participate in events sponsored or part-sponsored by ARTerial Network
2. may advertise in our monthly newsletter
3. may use our logo on their projects or letterheads
4. get first preference for paid project work/tenders offered by ARTerial Network
5. have first access to opportunities that emerge through ARTerial Network e.g. residencies
6. may be appointed to leadership positions and represent ARTerial Network at international events

How can Members Sign Up?

A membership application form is available on our website; this may be downloaded and printed for members to sign up on hard copies (see www.arterialnetwork.org). It is also possible to sign up on line at the website itself. The Secretariat will provide country representatives with a list of members in your country on request and will update this on a monthly basis at your request.

What is an interim Country Representative?

An interim country representative is elected or is appointed by the Secretariat to establish a National Chapter in her/his country. S/he is an interim representative with the primary task of recruiting members and launching a National Chapter, at which point, a National Steering Committee is elected, with a Chairperson who then becomes the country representative (and who may, or may not be the person who played the role of interim country representative - this is up to members to decide).

Twenty-eight interim country representatives were elected - or appointed if they were the only ones from their respective countries - at the September 2009 conference to drive the establishment of National Chapters in 2010 and beyond.

Individuals from countries without interim country representatives may apply to play this role and/or the Secretariat will research and appoint individuals to play such roles in countries where there are no country representatives.

What are the Roles of interim Country Representatives?

The four primary roles of interim country representatives (since 2009, or invited to play this role by the Secretariat for countries not represented at the conference) are:

1. to establish an in-country, representative Arterial Network National Chapter within 3-10 months of being appointed
2. to recruit and formally sign up members in their respective countries, aiming for a minimum of 50, including some of the more influential and/or representative civil society organisations
3. to organise monthly public seminars

around a cultural policy theme and so raise awareness of Arterial Network and

4. to check the website www.artsinafrica.com, and provide corrections, amendments and additions particularly pertaining to information about their country's profile and arts, culture and heritage sector

What are the Steps to Follow in Establishing a National Chapter?

1. establish an interim committee of 3-5 people to work with you as interim country representative towards the launch and initial work of the Arterial Network within the country
2. research and establish a database of key cultural civil society organisations, institutions, festivals, membership-based groups, etc (10-25) and individual artists (25-50) to invite as founding members of Arterial Network in your country
3. develop a basic budget to cover any costs related to the launch and liaise with the Secretariat about the funds available to cover the launch costs and some initial activities
4. organise 1-3 public seminars on topics of interest to the local arts community e.g. the Rights and Status of Artists, the AU Plan of Action on Cultural Industries, etc (introductory papers on these are available from the Secretariat), to raise the profile of Arterial Network
5. confirm a venue, set a date and devise the programme for the launch, inviting a Steering Committee member or Secretariat representative to be present
6. distribute invitations to the launch
7. prepare a media release about Arterial Network and the launch and distribute it to strategic media, arranging interviews and as wide media coverage as possible
8. ensure that all the logistics related to the launch (venue hire, catering, sound

- system, etc) are in hand
9. ensure that membership forms are available to sign up new members at the launch
 10. distribute pamphlets and brochures about Arterial Network to key arts and culture stakeholders as part of recruiting them as members
 11. submit the contact details of members to the Secretariat so that they may receive the monthly newsletters
 12. ensure that everyone has a copy of the rules regarding election of the Steering Committee and arrange for an impartial person to oversee the election
 13. ensure that voting ballots are available

What is a possible Programme for the Launch of a National Chapter?

The following is a generic programme to be adapted as required.

- 09:00 Registration and signing up of membership
- 09:30 Keynote address: Arts and culture practice in an African and global context
- 10:00 Introduction to Arterial Network:
 1. History
 2. Constitution and structure of Arterial Network in that country
 3. Projects to date
 4. Current, future projects
 5. Benefits of Arterial Network to the local arts community
- 10.30 Questions and discussion
- 11:00 Tea
- 11:30 Group discussions: Arterial Network priorities for the country
Report Back

Election of Chairperson, Deputy Chairperson and other Steering Committee members

13:30 Closure and lunch

How are National Steering Committees Established?

According to the Constitution,

1. National Steering Committees shall be elected within countries at the launch of the National Chapter, and subsequently, annually at AGMs to be held within 15 months of the last AGM.
2. Given their size, some countries may host provincial launches at which Provincial Steering Committees are elected, with these - or representatives of these - meeting to elect the national chairperson/country representative and other national office-bearers

The number of members comprising a National Steering Committee is entirely up to the country to decide, but the National Steering Committee should include a Chairperson (who will also be the country representative), a Deputy Chairperson, a Treasurer, a Minutes Secretary and then 3-6 further members.

The National Steering Committee may elect or create a smaller Executive Committee to undertake some of the work between larger meetings.

National Steering Committees, and/or their provincial equivalents shall meet at least bi-monthly.

How does Voting take Place?

- Elections of members of the National Steering Committees:
1. such elections will be conducted through

- a system of verbal nominations, with each nomination having to be approved by the nominee beforehand and seconded, followed by verbal motivations and a closed ballot voting system presided over by an electoral officer appointed by the relevant steering committee or by the members present
2. where more than one nomination is received for a position, unless one nominee receives more than 50% of the votes cast in the first round, the two nominees who receive the highest number of votes in an initial round of voting will stand in a second round, with the nominee who receives the highest number of votes being elected to the position
 3. voting takes place for the two top positions: Chairperson and Deputy Chairperson, after which an additional 3-8 members are elected. The National Steering Committee will then decide among themselves on positions to be allocated.

Arterial Network's Categories of Activity

1. Information collection and distribution
 - 1.1 Newsletters:
 - 1.1.1 collect and distribute information about African, international arts issues and opportunities monthly to an African and international database
 - 1.1.2 collect information about each discipline and distribute this to discipline-based networks across the continent on a monthly basis
 - 1.1.3 collect information relevant to each country and distribute this to country members on a monthly basis
 - 1.2 Research
 - 1.2.1 research cultural policy issues e.g. cultural diversity, culture and development, climate change and the arts, creative industries, etc
 - 1.2.2 research the economic impact of the arts and creative industries in particular countries and regions
 - 1.2.3 information directory research
 - 1.2.4 research about African artists, events and products to market nationally, regionally and internationally
 - 1.3 Websites
 - 1.3.1 Arterial Network organisational news website
 - 1.3.2 Arts in Africa: information about funding, events, galleries, theatres, etc
 - 1.3.3 Artists of Africa: directory of information about artists in all disciplines in each country
 - 1.4 Documentation and archiving
 - 1.4.1 Photography to record events/artists
 - 1.4.2 DVDs/CDs/filming/audio-taping/iPods to record events, artists, key speeches
 - 1.4.3 Collection of printed material, posters, research documents, etc
 - 1.4.4 Maintaining a physical and on-line library or libraries of visual, audio and printed material relevant to the themes being dealt with by Arterial Network
 - 1.5 Directories of information (printed)
 - 1.5.1 Continental/regional/national directories of festivals, theatres, galleries, UNESCO commissions, Ministries of Culture, Arts Councils, (printed versions of Arts in Africa website)
 - 1.5.2 Continental/regional/national directories of artists in each discipline
 - 1.5.3 Continental/regional/national directories of arts and culture policy experts, consultants, arts

administrators, mentors, service providers, researchers, etc

2. Building human capacity

2.1 Continental/regional/national/local training courses:

2.1.1 Cultural entrepreneurs: translating talent/creativity into sustainable income

2.1.2 Arts managers: effectively managing civil society arts organisations

2.1.3 Arts marketers: effectively building markets for creative goods/services

2.1.4 Arts journalists: in-service training for arts journalists to improve their writing and critical faculties

2.1.5 Information technology and the arts: effective use of IT and social media to create, distribute and market the arts and creative services

2.1.6 Arts advocacy and networking: effective lobbying, organising, planning, creative, non-violent resistance training

2.1.7 Promoters/producers: managing national, regional, international tours and exhibitions, exports of African creative goods and services

2.1.8 Fundraising: strategies in raising sponsorship, international donations, box office income, completing application forms, submitting narrative and financial reports, etc

2.1.9 Cultural policy: developing African cultural experts and consultants

2.1.10 Train-the-trainer courses in all of the above to catalyse further training and the building of capacity

2.2 Residencies/mentorships: providing opportunities for hands-on learning

through 2 week-6 month residences with relevant national, regional and international agencies and under the guidance of experienced professionals in:

2.2.1 arts project management

2.2.2 cultural entrepreneurship

2.2.3 the arts in all disciplines

2.2.4 language e.g. French-speakers to learn English and vice versa

2.2.5 design (websites, newsletters, media communiqués, etc)

2.2.6 information technology and social media

2.2.7 arts journalism

2.2.8 arts advocacy and networking

2.2.9 fundraising, preparing budgets, financial management

2.2.10 cultural policy

2.2.11 research

2.3 Toolkits and manuals: creating toolkits/manuals to assist in training and provide practical guidance in:

2.3.1 arts advocacy and lobbying

2.3.2 information technology and social media

2.3.3 arts marketing

2.3.4 the business of the arts/cultural entrepreneurship

2.3.5 fundraising and financial management

2.4 Leadership development and mentorships

2.4.1 continental/regional/national leadership training programmes, 2-10 days e.g. for leaders of Arterial Network at national, regional and continental levels

2.4.2 participation in continental/international events to acquire experience

2.4.3 key leaders in various areas working with mentors over a period of time

2.4.4 seminars/workshops to provide in-service training for arts leadership

2.4.5 networking sessions for leadership

at national, regional, continental levels

3. Distribution of the arts

- 3.1 Building national, regional, continental and international markets e.g. tour circuits, establishing international distribution partners, aligning with international events to include African artists and creative goods, organising tour packages around key African festivals and events
- 3.2 Festivals: consolidating African festivals financially and organisationally, partnering them with similar international festivals, building markets for these festivals, creating a festival network to support each other.
- 3.3 International artistic collaboration: identify and support Africa-south/north and south/north-Africa artist residencies, artistic collaborations, master classes, etc
- 3.4 International joint ventures in cultural entrepreneurship: establishing joint ventures between African entrepreneurs and enterprises and ones from abroad in touring, marketing, event management, distribution, training, etc.
- 3.5 International co-operation at NGO level: link African artists' networks, cultural institutions and NGOs with similar networks, institutions and NGOs in the north/south to build capacity, encourage exchange, facilitate access to each other's markets, etc.
- 3.6 Facilitating partnerships/hosting projects to showcase African creative goods: exhibitions, book launches, film screenings, play readings, CD launches, DVD screenings of new choreography, etc

4. Developing theory and critical perspectives

- 4.1 Seminars, workshops, reading groups

and conferences: to encourage theorising, debate and development of critical voices within African civil society with regard to national, regional and international cultural discourses as well as issues and themes impacting on the arts and culture

- 4.2. Blogs, website articles, publications: to record/publish critical African creative sector opinion and insights
- 4.3 Lecture tours, panel discussions, iPods: leading creative thinkers introduced to national, regional, continental and international audiences

5. Lobbying and advocacy

- 5.1 Developing and monitoring cultural policy: assisting countries to develop cultural policies, collect cultural policies of African countries, monitor and evaluate the implementation and management of cultural policy by major cities, each African country and multilateral, regional and continental bodies e.g. ECOWAS, African Union
- 5.2 Catalysing/building networks (most of whom will then operate independently of, but in collaboration with Arterial Network on strategic matters)
 - 5.2.1 National Arterial Networks: national networks of artists, activists, NGOs, cultural enterprises, etc to promote and defend the arts in each country
 - 5.2.2 Arts Journalists' Network: to support the development of arts journalism across the continent
 - 5.2.3 Business sponsors of the Arts: a network of African companies engaged in sponsoring the arts to solicit more funding from the continent itself
 - 5.2.4 Creative Cities' Network: a network of at least two cities per African region to promote tours between and distribution of the arts to such cities

- 5.2.5 African Festivals Network: a network of festivals and major events in all disciplines to build capacity, share resources and experience and collaborate in initiating and distributing work
- 5.2.6 Network of Best Practice NGOs: a network of cultural institutions on the continent that represent the best practice in financial and organisational management, sustainability and programming to continue to share expertise and experience and help to build other institutions
- 5.2.7 Network of information portals: a regional, continental and international network of service providers who research and make available information about African arts, artists, events and institutions
- 5.2.8 Network of public funding agencies: support the growth of an African chapter of the International Federation of Arts Councils and Culture Agencies
- 5.2.9 Building a south-south Network comprising artists and cultural activists from Africa, Asia, Latin America, Pacific, Caribbean and the Arab world to identify and lobby for issues and themes from their perspectives
- 5.2.10 Pan-African, discipline-based networks in visual art, craft, music, theatre, dance, film, arts education, heritage, literature, arts administration, cultural entrepreneurship, etc.
- 5.3 Campaigns and advocacy actions
 - 5.3.1 Campaign to promote and defend freedom of expression as per the Universal Declaration of Human Rights in all African countries
 - 5.3.2 Campaign to promote and defend the rights and status of artists as per UNESCO's Belgrade Recommendation on the Status of the Artist
 - 5.3.3 Campaign to promote the implementation of the Nairobi Plan of Action on Cultural Industries
 - 5.3.4 Campaign to promote and implement UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions
- 6. Encouraging artistic innovation/creation
 - 6.1 Facilitating artistic collaborations nationally, continentally, internationally as above
 - 6.2 Annual/biannual competitions in each discipline on a continental level
 - 6.2.1 Literature: annual short story/poetry competition, with best works published
 - 6.2.2 Film: short films made with mobile phones, the best shown at festivals
 - 6.2.3 Theatre: competition followed by readings of best plays in key regional and international theatre markets
 - 6.2.4 Music: best submissions by new artists recorded and distributed on a compilation CD.
 - 6.2.5 Dance: Screenings of DVDs of best new choreography at continental and international dance festivals
- 7. Funding: to support education, creation, distribution of the arts and creative goods and services
 - 7.1 African Fund for Arts and Culture: a transnational Fund to allocate funds across the continent
 - 7.2 Micro-finance/Venture Capital Fund: a transnational Fund to allocate funds particularly for cultural enterprises
 - 7.3 Scholarships/bursaries: Fund to support capacity-building, training of key leadership and arts practitioners

7.4 Mobility: Funds to support a partner, Art Moves Africa, funding the mobility of artists on the continent, and between the African continent and elsewhere

8. Organisational Development: primarily to build Arterial Network as a sustainable organisation, and secondarily to build organisational capacity of Arterial Network's members at national level

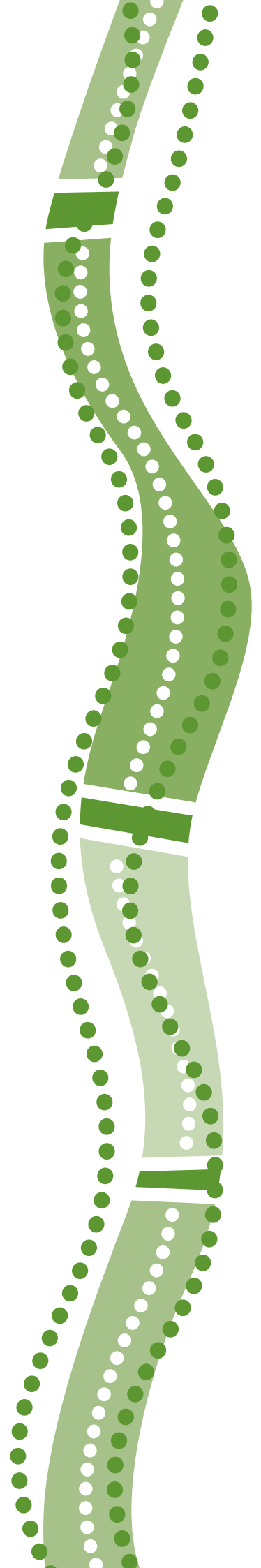
8.1 35-40 (out of 53 countries) national Arterial Networks, each with its own secretariat of at least one full-time person to coordinate its affairs

8.2 Five regional secretariats (east, north, south, central and west Africa) to support the development and coordination of national networks within each region

8.3 One continental secretariat providing overall strategic vision and coordination

8.4 One continental secretariat for each of the networks outlined in 4.2, with at least one such secretariat located in each regional Arterial Network secretariat

8.5 Administrative hubs: at least one such hub per capital city in each country with an Arterial Network presence to provide administrative support e.g. desk, computer, access to internet, etc for Arterial Network members



2. ARterial Network: Constitutional Framework Adopted at the ARterial Network Conference, September 2009

Name

The name of the Association shall be ARTERIAL NETWORK.

Vision

The vision of ARTERIAL NETWORK is of a vibrant, dynamic and sustainable African creative civil society sector engaged in qualitative practice in the arts in their own right, as well as in a manner that contributes to development, to the eradication of poverty, to human rights and to democracy on the African continent.

Aims

1. to build and/or further develop effective, sustainable national, regional and continental networks within and across arts disciplines to play advocacy and lobbying roles within countries, regions, on the continent and internationally as appropriate, and in support of the African creative sector;
2. to collect and distribute relevant information, data and documents to empower civil society arts and culture organisations in African countries and regions to plan and take informed action in their interests;
3. to provoke debate, discussions and theorising around arts, culture, creative industries and contemporary arts and culture discourses and to develop African positions and leadership on such issues;
4. to help to build national, regional, continental and international circuits (festivals, outlets, etc) to distribute African cultural goods and services and enable African artists to tour their works and to generate income through their creative output;
5. to facilitate the training and development of human resources required to practice, distribute and market the arts and creative goods and services of the African continent;
6. to mobilise local, regional, continental and international resources in support of the development, promotion and distribution of African creative goods and services;
7. to improve the working and living conditions, and defend the rights of artists and creative practitioners on the African continent.

Statement of Principles

ARTERIAL NETWORK is committed to the following fundamental principles which members are required to abide by and practice:

1. a commitment to participatory democracy including free and fair elections of leadership and accountability to membership;
2. a commitment to human rights as stated in the Universal Declaration of Human Rights, and the right to freedom of creative expression;
3. a commitment to transparency in decision-making, the allocation of tenders and paid work, the communication of decisions and in all financial matters with the concomitant need to declare conflicts of interest, real and potential;
4. a commitment to partnerships, to working collaboratively with existing organisations and institutions and to sharing resources and knowledge, rather than working in competition and consuming resources through duplication;
5. anti-discrimination on the basis of gender, language, culture, ethnicity, nationality, sexual orientation, religious belief, health, age and disability;

6. respect for cultural diversity and cultural co-existence but recognising the need to challenge cultural practices that conflict with fundamental human rights;
7. recognising and affirming different forms of knowledge, including traditional and indigenous knowledge;
8. respect for the varying conditions in which artists and markets operate on the continent and the need to respond to this range of conditions;
9. continuous pursuit of international best practice and improvement of the quality of products, goods, services and organisational practices while rooted in African experience;
10. a commitment to addressing the challenge of HIV/AIDS within Africa's creative sector;
11. a commitment to working in the best interests of ARTERIAL NETWORK as a whole and the pursuit of its vision and strategic objectives rather than individual or factionary interests.

Legal and Non-profit Nature

1. ARTERIAL NETWORK is a voluntary association where members join at their own free will.
2. ARTERIAL NETWORK is a non-profit organisation and while some of its members may engage in profit-making activities, ARTERIAL NETWORK itself is an association not-for-gain.

Membership

1. Eligibility for membership
 - 1.1 Full membership of ARTERIAL NETWORK is open to all organisations, creative industry companies, educational institutions, festivals, research agencies, city, provincial, national, regional and continental membership-based organisations – within or across disciplines, venues such as theatres,

galleries and museums, individuals and other entities actively engaged in the arts, and in the design and creative industries on the African continent as practitioners, producers, distributors, consultants, teachers, administrators, managers, students, etc.

- 1.2 Associate membership of the ARTERIAL NETWORK is open to:
 - 1.2.1 organisations, companies, festivals, educational institutions, research agencies, individuals and other entities working actively in the arts, and in the design and creative industries in the African Diaspora
 - 1.2.2 funding partners of ARTERIAL NETWORK
 - 1.2.3 international partners – based in Africa or abroad - working in whichever way to support the vision and work of ARTERIAL NETWORK
 - 1.2.4 public funding agencies that operate at arm's length to government such as National Arts Councils
- 1.3 Honorary membership is available to high profile individuals and other entities in Africa, in the African Diaspora or internationally, who support ARTERIAL NETWORK and/or who ARTERIAL NETWORK seeks to be, or is mandated to be associated with.
2. Non-eligibility
 - 2.1 As a civil society network, governments and government departments may not be full, associate or honorary members of ARTERIAL NETWORK but may attend ARTERIAL NETWORK events and benefit from training and other events provided by ARTERIAL NETWORK.

3. Rights, privileges and benefits of membership
 - 3.1 Full members are entitled to:
 - 3.1.1 attend all meetings of ARTERIAL NETWORK provincially, nationally, regionally and continentally, but standing for election and participation in decision-making shall be limited as per the category of membership;
 - 3.1.2 receive regular newsletters and updates from ARTERIAL NETWORK;
 - 3.1.3 receive preferential information about benefits, project tenders, partnerships;
 - 3.1.4 participate in selected ARTERIAL NETWORK events and training courses at no expense or at reduced costs;
 - 3.1.5 receive priority when allocating project tenders and other income-generating opportunities related to the ARTERIAL NETWORK;
 - 3.1.6 act as representatives for ARTERIAL NETWORK based on their expertise, in international forums;
 - 3.1.7 be selected for training and/or participation on national, regional, continental and international events on behalf of ARTERIAL NETWORK;
 - 3.1.8 benefit from touring, funding and other opportunities created by ARTERIAL NETWORK for its members;
 - 3.1.9 letters of recommendation, support for the activities of the member and advice from ARTERIAL NETWORK;
 - 3.1.10 access to ARTERIAL NETWORK's database, website and newsletter to distribute information and marketing material.
4. Associate and honorary members may
 - 4.1 attend meetings of ARTERIAL NETWORK and be accorded speaking rights at the discretion of

the relevant structure i.e. national, regional or continental steering committee;

- 4.2 participate in ARTERIAL NETWORK training courses, workshops and other opportunities provided that space is available and that full members are not prevented by such participation
5. Joining ARTERIAL NETWORK
 - 5.1 Entities may join ARTERIAL NETWORK by completing an application form, indicating which category of membership is being applied for, and submitting it and the relevant supporting documentation where appropriate, to the relevant address provided on ARTERIAL NETWORK's website
www.arterialnetwork.org

Organisational Structure

Current conditions on the continent are such that this ideal structure will need to be worked towards over a period of time, requiring interim structures, strategies and mechanisms which may include the following:

1. inviting individuals and organisations on ARTERIAL NETWORK's database to become members;
2. members joining ARTERIAL NETWORK centrally through the Secretariat rather than through country affiliates or regional steering committees;
3. the Steering Committee of ARTERIAL NETWORK identifying key organisations and/or individuals from each country, recruiting them as members of ARTERIAL NETWORK if they are not already members;
4. the Steering Committee, through its Secretariat, may establish an Interim National Steering Committee in a country to work towards launching an in-country;

5. Where in-country, nationally representative structures already exist, these may be invited to serve as the ARTERIAL NETWORK representative in that country, while maintaining their own name and branding, in which case they shall be labeled as follows: OWN NAME, official ARTERIAL NETWORK REPRESENTATIVE (COUNTRY NAME);
6. The Steering Committee may similarly establish interim Sector and Discipline Steering Committees in order to work towards Pan-African networks in these sectors and disciplines where these do not exist.

Decision-making Structures

1. Steering Committee
 - 1.1 ARTERIAL NETWORK shall be governed by a Steering Committee elected at its biannual conference and whose members shall serve for a two-year period, renewable for one further term of two years;
 - 1.2 The Steering Committee shall meet at least once per year
2. General Council
 - 2.1 The General Council shall comprise one representative from each country, elected by members in that country or appointed by the Steering Committee for an interim period;
 - 2.2 The General Council – after the Conference of members that takes place every two or three years – is the highest decision-making body in ARTERIAL Network and may elect a new Steering Committee from

among its members should the existing Steering Committee fail to function for whatever reason, or should the General Council decide to recall the Steering Committee.

Decision-making and Voting

1. Decisions at all levels of ARTERIAL NETWORK shall generally be pursued through consensus, failing which, a simple majority (more than 50%) in a quorate meeting shall prevail.
2. Decisions of the Steering Committee and other decision-making structures may be made by email.
3. A quorum is 50% of members plus one.

Secretariat

1. The Steering Committee shall appoint a part-time or full-time Secretariat to manage the day-to-day affairs of ARTERIAL NETWORK.
2. The Secretariat may be appointed for any period of up to two years, renewable for further periods at the discretion of the Steering Committee.
3. The Steering Committee may decide on the physical location of the Secretariat according to its strategic priorities and financial resources, except that the Secretariat will always be based in an African country.
4. The head of the Secretariat shall be the Secretary General of ARTERIAL Network.

Steering Committee

1. The roles, responsibilities and functions of the Steering Committee shall be:
2. to devise, approve and amend policies to guide the affairs of ARTERIAL NETWORK;