

CLPA NEWS 2017 #01

CENTRES OF LEARNING
FOR PHOTOGRAPHY
IN AFRICA



CENTRES DE FORMATION
EN PHOTOGRAPHIE
EN AFRIQUE

*A network of independent
and self-sustainable training
initiatives across Africa.*

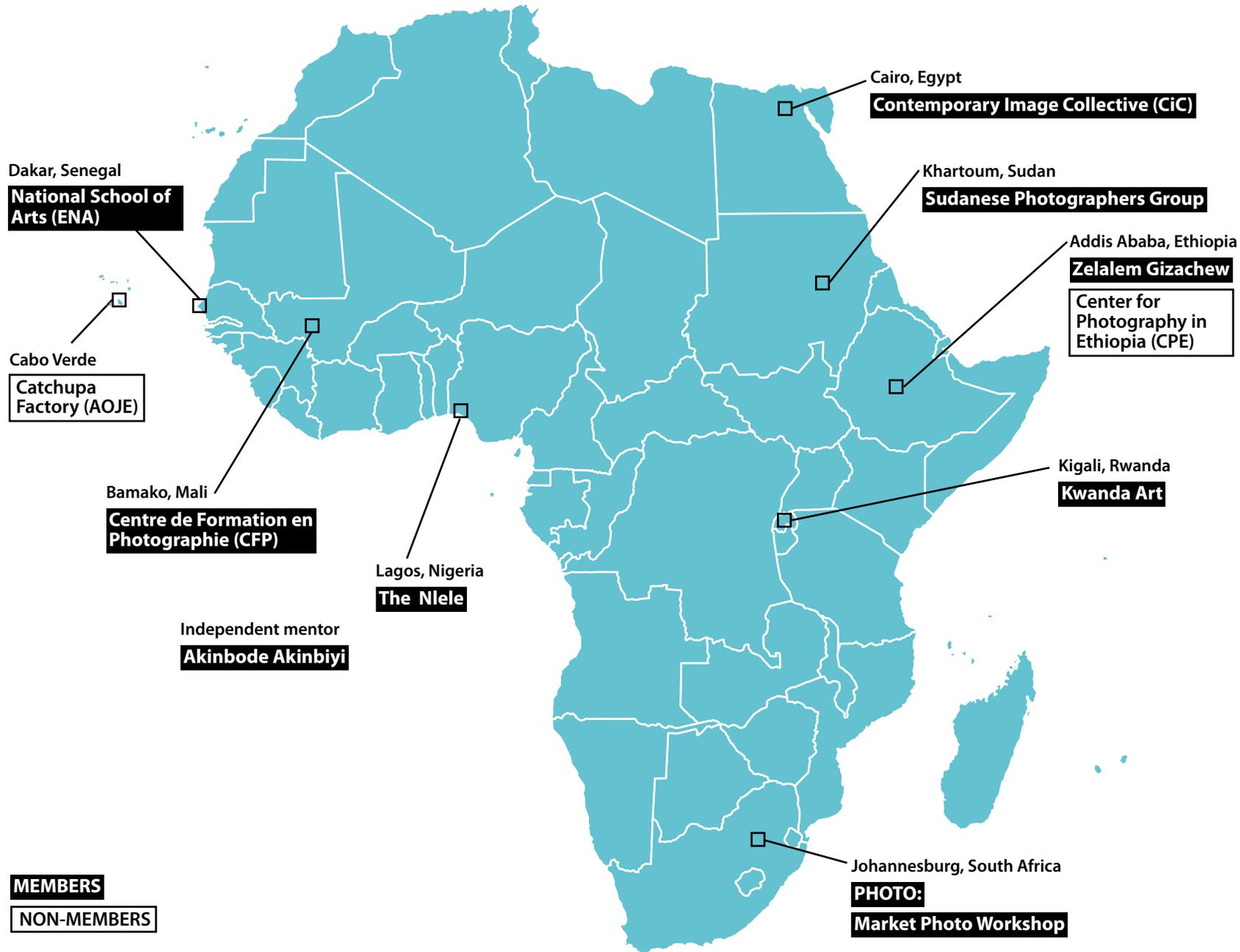
*Un réseau des initiatives de
formation indépendantes et
viabiles à travers l'Afrique*



IN THIS ISSUE NEW PHOTOGRAPHY INITIATIVES ON THE CONTINENT ... MEMBERS CONTRIBUTIONS
TEACHING REFLECTIONS ... FEATURED MEMBER: UCHE OKPA-IROHA

The new Market Photo Workshop building in Johannesburg

CLPA NEWS 2017#01 CONTRIBUTORS



Guest Editor Jacques Nkinzingabo, Kwanda Art

LEARNING AND TEACHING ACTIVITIES

Akinbode Akinbiyi

Planned activities

In April when documenta 14 opens in Athens, Greece, Akinbode Akinbiyi will take part in a three-day workshop with students of the Athens Art School.

Centre de Formation Professionnelle de Badala (CFP)

Most recent activities

Bamako Month of Photography, Nov 2016

The National Museum, together with the local photographers and art galleries launched the Bamako Month of Photography, in Nov 2016. The event has given CFP's young students an opportunity for an intergenerational dialogue. Students also participated in a workshop organized by the Swiss Cooperation, the National Museum and the Medina Gallery. At the start of the programme there were many participants, but in the end only 15 photographers were selected (including 6 participants from CFP). The training revolved around practice and the theory of photography, exploring Bamako from their own point of view. The training gave an opportunity of exchange between students coming from other regions and those who reside in Bamako.

Planned activities

In the next six months four training courses and one special training course for young photographers will take place in the Koulikoro region (60km from Bamako).

Sudanese Photography Group

Most recent activities

A photography lecture was held on the 21st February 2017 by Shihab Diab. His discussion focused on the development of understanding photography through watching the film – "American photography, Alfred Stieglitz".

Contemporary Image Collective

Planned Activities



↑ *If Not For That Wall* is a long-term contemporary art project on different forms of imprisonment. It addresses institutionalized forms of imprisonment such as prisons, detention centers for migrants and mental institutions and the larger conceptual frames that govern those institutions. Running over a longer period of time it intends to evolve into a dialogue and collaboration with people with experiences of imprisonment and people with backgrounds in contemporary art and culture, history, activism and critical thinking.

Learning & Teaching Activities continues >>

LEARNING AND TEACHING ACTIVITIES CONTINUED

Kwanda Art Foundation

Most recent activities



↑ Learning for Change

After 10 months working on Learning4change, an ongoing initiative which offers activities and workshops for homeless kids in Kigali, Kwanda Art is doing photography-workshops with some of the street-kids to involve them in continuous social engagement. The overall aim is to empower street kids and young people by giving them a task and a perspective. Through the support of Goethe-Institut Kigali, 6 students from the original 10 that started have completed their personal projects.

The Eco-Emploi program →

Through the support of GIZ, The Eco-Emploi programme is supporting the development of the Creative Industry sector in Rwanda. Kwanda Art Foundation conducted 3 workshops under the umbrella name "From photography to distribution of Pictures." The 3 workshops looked at different target groups: general photographers, community photographers working in a Nucleus Groups (a group of community photographers who take wedding pictures in local community studios) and photography trainers.

The workshops looked at improving photography skills and the understanding of distribution, especially the ability to market oneself in national and international competitions.



'Presence and Absence' Photography Master Class

Organised by Institut Francais du Rwanda and Kwanda Art Foundation, the session facilitated by Jacques Nkinzingabo and French photo-reporter Yann Castanier, kicked off from 12th to 16th December 2016. The one-week Photo Masterclass was aimed at photographers to continue their artistic development and professionalization. The 10 Rwandese workshop participants were invited to think about the theme 'presence and absence' in the practice of photography. The participants were asked to explore this theme and create a work in progress exhibition.

Learning & Teaching Activities continues >>

LEARNING AND TEACHING ACTIVITIES CONTINUED

Market Photo Workshop

Most recent activities

Photography Incubator Programme – Cycle 2

The Market Photo Workshop, with the support of the Department of Arts and Culture, is hosting the second cycle Photography Incubator programme with 9 emerging photographers. The Photography Incubator Programme will culminate in a comprehensive publication of the process and photography work produced for public presentation and exhibition on 29 March 2017.

The Free State Photography Training Project

The Market Photo Workshop in partnership with Free State Provincial Government established The Free State Photography Training Project, which focused on basic photography training and visual literacy for participants from the Free State province (about 400km from Johannesburg). Participants were taught introductory approaches to covering breaking and general news events, portraits, and studio images. Through the project, the 36 participants were also trained to conceptualise and develop projects around their communities' defining aspects. The project commenced on 5 October 2016 and was concluded on 10 November 2016.

Moussa John Kalapo, Tierney Bamako Award at the Market Photo Workshop

The Tierney Bamako Award at the Market Photo Workshop is a 15-month award to a photographer from the African continent selected by judges from the 2015 Bamako Biennale. It recognizes and rewards Africa's best photographers by providing the winner with the financial and infrastructural support necessary to produce a new body of work with the support of an established mentor and infrastructure at the Market Photo Workshop over a 15-month period.

The winner will get an opportunity to build on their existing photography expertise and gain exposure in working with a broader photography community.

After the withdrawal of the initial recipient the opportunity was subsequently awarded to Moussa John Kalapo from Bamako, Mali. Moussa will be mentored by independent journalist, Minga Sigui Siddick, while the second photography mentor is being sourced.



↑ General courses

In the past 6 months, the Market Photo Workshop completed two Foundation Courses consisting of 12 students each were completed. The third Intermediate course of the year ended in November 2016, with a graduate class of 6 students. Advanced Programme in Photography students completed the programme at the end of September. The Photojournalism and Documentary Programme ended in November 2016 with 13 graduates.

Planned activities

Hillbrow Pan African community photography workshop for High School learners as part of Africa Month in May 2017.

Learning & Teaching Activities continues >>

LEARNING AND TEACHING ACTIVITIES CONTINUED

The Nlele

Most recent activities



↑ Critical Text Writing workshop

As a continuation of the 2016 series of workshops, The Nlele offered a Critical Text Writing workshop from 20th – 24th March 2017.

Planned activities

The Studio As The Artists Creative Citadel

Date: 19th – 23rd June 2017

Navigating A Multiple Lane Tunnel

Workshop on how to conceive, start and complete a photography project with the aid of an effective research strategy.

Date: 26th – 30th June 2017.

National School of Arts, Dakar, Senegal (ENA)

Most recent activities



↑ Reading Session with students of 3rd year DAP (Plastic Arts Department)

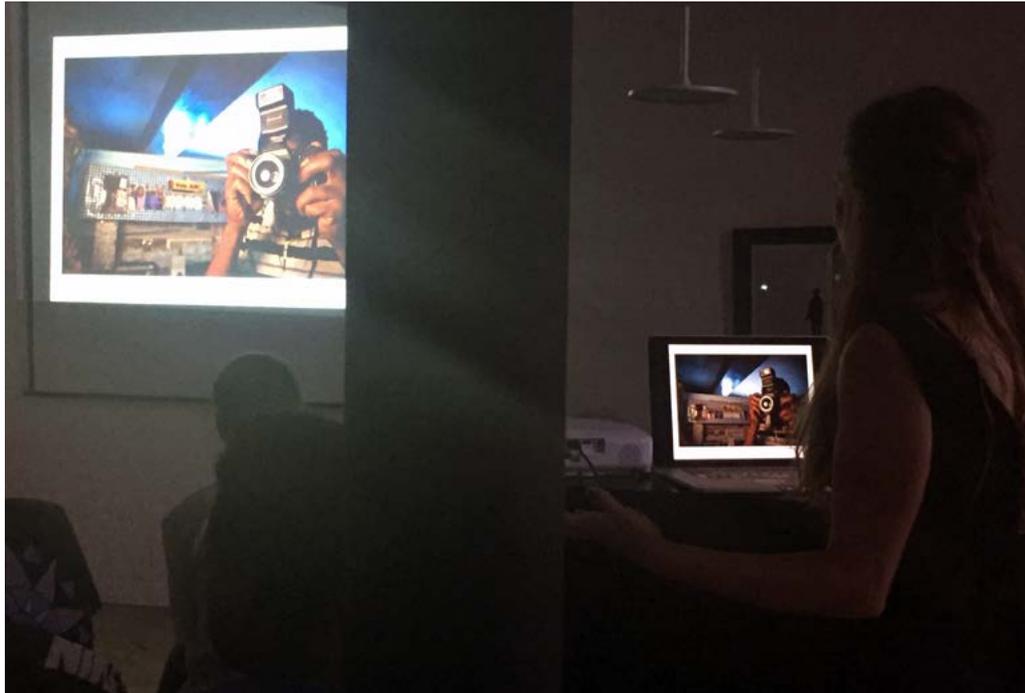
There are 14 students in the DFFAC course. On the 13 February the Reading session of photographs took place. This is part of the training in critical reading of images. The images used are first those made by the students themselves; It is a pedagogical trick that can allow them to realize the academic rules and to be able to improve according to the criticisms.

Learning & Teaching Activities continues >>

LEARNING AND TEACHING ACTIVITIES CONTINUED

Photo:

Most recent activities



↑ 10:10

Photo: hosted a second of its 10:10 platforms on 25 Jan 2017.

10:10 is a presentation format where 10 photographers have not more than 10 minutes each to present and talk about their work. Relying on peer review the 10:10 format aims to break the ice, as an informal gathering with selected observers.

Photographers from multiple experiences and backgrounds gather to exchange with selected guests. For this round we were happy to have Maheder Haileselassie Tadese (Ethiopia) as practitioner and Raymond Dakoua (Ivory Coast/Belgium) as one of the observers joining Mfundu Vundla (Photography Education Trust member) Marion Claudel and Laurie Chevrot (Institute Français South Africa) and Candice Jansen (PhD candidate at WISER).

Photography Professional Networking Programme

Ethiopian photographer, Maheder Haileselassie Tadese, completed a 10-day professional networking programme and mentorship in Johannesburg with Photo: to develop ideas for her forthcoming photography platform, the Center for Photography in Ethiopia, to assist and develop emerging photographers in Addis Ababa. From the 23 January to the 2 February, Maheder joined Photo: in Johannesburg to meet several photography institutions ranging from production and training to galleries including Market Photo Workshop, Wits University etc.

John Fleetwood mentors and works with Maheder in the International Professional Networking Programme which is part of "Creative Futures", a two year programme to support the creative industries in Ethiopia, jointly organized by British Council, Goethe-Institut and iceaddis, funded by the European Commission, aimed to support the creative industries in Ethiopia.

In the next 16 months Maheder will develop a series of projects/workshops to develop critical engagement with and amongst Ethiopian photographers.

Planned activities

AOJE Catchupa

John Fleetwood will lead an international Artist Residency in Mindelo, Cape Verde, for a two-week period in May 2017. This programme is part of the Catchupa Factory – New Photographers initiative and is dedicated to emerging photographers and artists from the PALOP (Portuguese-speaking African countries), interested in developing their artistic practice in photography. A number of photographers from the continent will be invited through a call to join local photographers for the workshop.



NEW PHOTOGRAPHY INITIATIVES

Cabo Verde

AOJE

AOJE is a non-profit organisation founded in 2013, dedicated to the dissemination of photography in Cabo Verde, as a means for cultural, artistic and social development.

The initial course of AOJE corresponds to the creation and organization of the Cabo Verde International Photography Festival [FIFCV], with a very ambitious programme, both regarding the invited international photographers and the number of presented exhibitions, as well as the expectations around training and visibility offered to the participant local photographers. Over the course of two editions, various international authors and photographers were present in Cabo Verde, having been instrumental to the exposure of Capeverdean photography.

The exhibitions presented on the occasion of FIFCV were often installed in public spaces or outside the formal institutional places, as a way to democratize and promote the contact with contemporary photography. By the end of 2014 we had involved over 20,000 visitors and participants.

In the last 3 years, AOJE has also developed a series of workshops, artist residencies and exhibitions, having involved more than 70 photographers and artists in educational activities, with particular reference to the Catchupa Factory – New Photographers initiative.

Last January, we launched an online artist residency at raum.pt online platform, showcasing the participant photographers and resulting works of Catchupa Factory 2016.

Ethiopia

Center for Photography in Ethiopia

CPE (Center for Photography in Ethiopia) is an organization established by Maheder Haileselassie, an emerging Ethiopian photographer based in Addis Ababa, as part of the “Creative Futures Program”, which is a two-year program funded by the European Commission through Goethe-Institut.

Established in March 2017, the organization aims to develop critical discussions and dialogues between Ethiopian photographers through different photography workshops & public community programs which will contribute to nurturing the photography industry in the country.

The vision is to become a leading photography institute in Ethiopia. CPE has now started taking small steps by launching the first workshop that will mainly focus on visual literacy and photography project development which will take place in April, in Addis Ababa.

Photography in Ethiopia has started to develop only in recent years and there are not many opportunities for local photographers to grow. Accordingly, CPE is dedicated to giving a continuous support to photographers in advancing their skills as well as help them gain international exposure.

NEWS IN BRIEF

Update from CIC

Shadows of the Imperceptible, the sixth edition of PhotoCairo

Shadows of the Imperceptible, the sixth edition of PhotoCairo, opened on the 15th of February 2017 and continued till the 23rd of March. PhotoCairo is a lens-based media arts festival dedicated to contemporary practices in photography, video, film and their interface with other media to raise questions around the reproducible image today. Over the years, it has brought together a wide range of artists, curators, architects, designers, bloggers, writers and academics. Past editions engaged with the visual vernacular of Egyptian culture and raised questions around art during times of political upheaval.

A sustained engagement with the context in which artists exchange knowledge, work and exhibit in Egypt has shaped much of the thinking around this edition. Rather than working within the limited time frame of festivals, *Shadows of the Imperceptible* is an ongoing gathering largely consisting of workshops, working and reading groups that started in May 2016. Ideas and questions brought up in this edition have grown out of these educational and knowledge exchange settings. Next to works from the workshops and working groups, *Shadows of the Imperceptible* also contains a number of newly commissioned artworks by artists whose practices engage with related concerns.

Thematically, *Shadows of the Imperceptible* explores the tension between the visible and the invisible, what is seen and what is withheld from sight. Parallel with the sixth edition of PhotoCairo, CIC publishes *Shadows of the Imperceptible* – Booklets, a series of texts that extends the discussion to bring more critical voices to reflect upon the prevailing economies of visibility.

Update from Sudanese Photographers Group

Since December 2016, the Sudanese Photographers Group has been undergoing major re-structuring of the format of operation.

Update from the Nlele

Dark Room Project

The Nlele is seeking to set up a dark room section for the purpose of developing young Nigerian photographers and to give them the requisite experience in the area of film/analogue photography.

News in Brief continues >>

NEWS IN BRIEF CONTINUED

Update from Akinbode Akinbiyi

documenta 14 opens in April in Athens, Greece. Akinbode Akinbiyi is a participant in the conversation and publication *South as a State of Mind*.

Update from Photo:

Art Africa Fair

On the 25 January as part of the Art Africa Fair 2017, Cape Town, John Fleetwood took part in a public conversation around Afrokainosis – New representations of Africa together with Uche Okpa-Iroha led by editor Ashraf Jamal. The discussion focused on photography production and training in Africa.

Survey of African Photography Training Interventions

Photo: commissioned by the Goethe-Institut launched the first phase of the Survey of Photography Training and Learning Initiatives on the African Continent in 2016. The initial map of the photography training and learning initiatives that are currently operating in Africa. The survey has developed a broad overview of training and learning institutions. 40 institutions have been surveyed, in either English or French.

In the next phases more institutions will be included and more detail about each institution will become accessible. Photo: is in the process of conducting an audit of training in 2016-2017.

Aperture

John Fleetwood was invited to be a guest editor to Aperture Magazine, on their issue about Platforms of Photography in Africa that will be issued in June 2017. Bisi Silva, curator of the 10th edition of the Bamako Biennale in 2015 and Aïcha Diallo, Associate Editor of Contemporary And, are fellow guest editors. Fleetwood's contribution is mainly on foregrounding questions about photography training institutions on the continent, especially the Market Photo Workshop, Sudanese Photographers Group and Goethe-Institut Photographers' Master Class and students that emanate from these.

Update From Market Photo Workshop



↑ Market Photo Workshop has moved to its new premises on Market Square, 138 Lilian Ngoyi St (entrance on Margaret Mcingana St), Newtown, Johannesburg, South Africa

EDITORIAL:

On the cover page we celebrate the new state of the art building of the Market Photo Workshop in Johannesburg, that was supported by the Department Arts and Culture in South Africa. At the same time, we note that most photography training institutions on the continent struggle to operate from a trusted infra-structure. Often, photography training institutions operate from private spaces of the organisers or have agreements with the local Goethe-Institut for space while others simply use ad hoc spaces.

TEACHING REFLECTIONS QUESTIONS AND ANSWERS FROM MEMBERS

What is the most important teaching aspect for photography?

Akinbode Akinbiyi

Take time, learn your capabilities, what it is you want to say, to see, to photograph. Experiment, learn about the achievements of past and present masters. Learn too not to imitate, but rather to be inspired, ennobled, to listen in to resonances that not only reverberate within the inner ear, but also reverberate within one's visual acuity, the inner eye at the end of our optic nerves.

Ala Kheir

Working on photography from a very personal point of view and to bring whatever you have into it.

Lekgetho Makola

Visual Literacy

Mamadou Touré dit Behan

To read and build a good picture through some technical and academic knowledge on light, design, composition, control of the photographic tools, etc.

John Fleetwood

To get photographers to position their thinking from their own context, their own world of insight.

Uche Okpa-Iroha

I find it interesting and valuable to teach "criticality" in photography. How photographers can get the best out of their spaces and subjects when they are critically negotiated and engaged.

Jacques Nkinzingabo

Visual Storytelling and Critical thinking.

Maheder Haileselassie Tadese

I think the most important thing for a photographer to learn is "Critical thinking". It may not necessarily be through the usual teacher-student format though.

Favourite quotes from any publication

Lekgetho Makola

"Only when you can accept the truth of its hidden humanity can you also see the beauty of the works."
– *LA Rebellion*: Preface by Clyde Taylor

John Fleetwood

"Knowledge is revealed, instead, as neither a homogeneous system nor a consensual world, but a messy realpolitik in which photographic uncertainty was part and parcel of a systemic fragility and ambiguity."
– *Photographic Uncertainties: Between Evidence and Reassurance, History and Anthropology*, 2014 by Elizabeth Edwards

Uche Okpa-Iroha

Marcel Duchamp's "Every picture has to exist in the mind."
– *Queer Thing* by Walt Pach

Jacques Nkinzingabo

"Photography can only represent the present. Once Photographed, the Subject becomes part of Past."
– Berenice Abbott

Maheder Haileselassie Tadese

"To photograph is to appropriate the thing photographed. It means putting oneself into a certain relation to the world that feels like knowledge – and, therefore, like power."
– *Plato's Cave* by Susan Sontag

PHOTOGRAPHY BOOKS

Photo: has compiled the following list of photography books on Photography in Africa (African Photography) published within the last 5 years (2012-2016).

Title	Author/ Publisher	Year
Image matters : archive, photography, and the African diaspora in Europe	Tina M Camp	2012
African Photography, For Whose Eyes? : Constructing and Deconstructing Identities	Duke University Press	2012
Photography in Africa : Ethnographic perspectives	Richard Vokes	2012
Under African Skies	Paul Simon	2012
Kronos : Southern African histories. No. 38, Nov. 2012, Special issue : Documentary photography in South Africa	Dept. of History and the Centre for Humanities Research, University of the Western Cape	2012
Light on darkness? : Missionary photography of Africa in the nineteenth and early twentieth centuries	T Jack Thompson	2012
Land of contrast: Southern Africa's diverse biomes	Heinrich Van den Berg	2012
Africa see you see me: Influências africanas na fotografia contemporânea = African influences on contemporary photography	Awam Amkpa	2012
Portrait of a new Angola	Milano : Skira,	2012
Special issue: Documentary photography in South Africa	University of the Western Cape	2012
Figures & Fictions : Contemporary South African photography	Tamar Garb; Victoria and Albert Museum (Londres, Grã-Bretanha)	2012
Africa	London : Michael Graham-Stewart	2012
Light from the Middle East : New photography	Marta Weiss; Venetia Porter; Stephen Deuchar; Kate Best	2012
Re-tracing representations and identities in twentieth century South African and African photography : Joseph Denfield, regimes of seeing and alternative visual histories	Phindezwa Elizabeth Mnyaka	2012

Title	Author/ Publisher	Year
African photography from the Walther Collection. 3 vol.	Walther Collection	2013
Portraiture and photography in Africa	Indiana University Press	2013
The perspective of Cape Town professional photographers on issues of integrity in the documentary photograph	Cape Peninsula University of Technology	2013
Pursuits of a heroic vision and the ambivalence of the photographic field : Joseph Denfield's treks through Nigeria and Basutoland, 1944-1958	University of the Western Cape	2013
Africa : modernist photographs from 1937w	E O Hoppé; Graham Howe; Curatorial Assistance, Inc.,	2014
Contesting Visibility : Photographic Practices on the East African Coast.	Heike Behrend	2014
Africa under the prism : contemporary African photography from LagosPhoto Festival	Azu Nwagbogu	2015
African photography	Charles Gore	2015
The African photographic archive : research and curatorial strategies	Christopher A Morton	2015
Photography in and Out of Africa: Iterations with Difference	Kylie Thomas, Louise Green	2016

FEATURED MEMBER INTERVIEW BY JACQUES NKINZINGABO

Uche Okpa-Iroha, The Nlele

Born in 1972 in Enugu, Nigeria, currently lives and works in Lagos, Nigeria as a photographer. An ex-resident and alumnus of the Rijksakademie van Beeldende Kunsten (2011-12), founding member of the Nigerian-based Blackbox photography collective, the Invisible Borders Trans-African Project (2009) as well as the founder/director of the Nlele and Lagos OPEN RANGE. He is also the co-founder of the photography and video art night of projections FOTOPARTY Lagos and is the curator for the GT Bank ART 635 Gallery. A passionate educator, Okpa-Iroha has played a pivotal role in building awareness and engagement with photography and lens-based media in Nigeria.

JN – In a nutshell, what is The Nlele?

UO – It's an African non-profit photography institution but I choose not to say institution at this moment, as we are still growing and we have quite a lot to learn. We are a resource centre, laboratory, learning space and an experimental workstation. The Nlele is a grooming ground for photographers. Our objective is to provide a higher level of photography journalism through a variety of visual learning processes from workshops to masterclasses. Within the next two months, we will also gradually introduce training in the darkroom.

Photography learning institutions were basically absent in Nigeria. In South Africa, you have institutions such as the Market Photo Workshop, but we didn't really have a platform like this until we started the Nlele. Some of the traditional institutions in Nigeria like the University of Lagos and a nearby college of technology's approach is conventional, traditional art forms and photography is just an elective in some of these institutions so there wasn't really a dedicated platform for photography the way we are teaching it at the Nlele. We aim to find artistic talents, help them develop and make them visible. In a nutshell that is what the Nlele stands for.

JN – So what happens next after these Workshops / Projects?

UO – What we do, does not end at the workshop. We don't just want to bring in students, have the workshop and then everyone goes on their way. We host portfolio reviews regularly and it is the main reason why we started the Lagos Open Range Programme, which is a platform where artists can become more visible. We are more interested in the young ones coming in, unknown to the industry. At the end of every workshop we have a platform where the students can show their work and projects carried out during the workshops. Some of the biennales and festivals like Bamako Biennale or Addis Foto Fest are not always immediately accessible for so we provide them with an alternative where they can showcase their work, interact with their contemporaries' work, their peers and also meet with critics and curators. That's why we introduced Lagos Open Range to Bamako Biennale as an auxiliary to the main exhibition programme. We intend to do this again this year. We also try to push the



photographers towards other platforms, not just in Nigeria, but outside too, such as the Art Africa Fair in Cape Town. Some of our participants, I call them Alumni Nlele Institute, like Chinenye Godsproperty John and Aderemi Adegbite were included in these exhibitions. We want to find platforms where we can showcase our students' talents and introduce photographers from Nigeria to a larger audience.

Featured Member Interview continues >>

FEATURED MEMBER INTERVIEW CONTINUED

JN – How will The Nlele provide support for localized issues in Nigeria?

UO – It's quite a challenge but these can also be overcome if the foundation is right. No matter how small one starts, the first thing is to have a solid foundation; to have the programmes sustainable and viable through which one can influence lives, especially those of the young ones. I think the only way to go about it now, in Nigeria, is to look inwards especially to the private sector. I am glad that the private sector is gradually supporting the arts sector, especially visual arts in Nigeria. The more we have them involved in our projects, the more programmes and projects we are able to do. Artists benefit too, which leads to new works being created and more visibility. What is key is to have a stable space and to be able to engage with artists. When there are workshops and projects, photographers are busy and have freedom to work, developing knowledge and building capacities where the artists can build themselves.

Outside of that, we would need collaborations, partnerships, networks like what we have through the CLPA, funders and institutions with whom we can collaborate on programmes and projects and let artists connect with each other, share their ideas with their peers and collaborate on projects.

JN – What has been the most challenging aspect of the projects in the last 2 years and how do you think The Nlele can assist with solutions?

UO – One of the main challenges we have faced was funding and getting the Nigerian government to understand what we are doing. It might take a while, but I'm sure we will get there. Another aspect has been infrastructure. One of the challenges we continually face is space. Some of the things we want to do is to create a massive fundraising project which will secure a new building space. We recently lost our current address and have been looking for a new space. We have found a suitable location and I hope that in the next month and a half we would be able to solve that. Currently we are unable to pursue all the projects we would like to do due to funding, space and the general Nigerian economy.

Equipment also remains one of our challenges because we don't have the funding to bring in the equipment needed for students. Recently we placed an open request for darkroom equipment. In a nutshell, it is all about funding and infrastructure.

Our vision is clear: we have projects, some of which have not started yet, ideas which we can communicate and articulate very well. I believe if we can get funds we can do what we aim to do.



Installation of a photograph for Lagos Open Range 2015.

John Fleetwood – What does Nlele mean?

UO – Nlele is from the Igbo language from the South-eastern part of Nigeria. The generic word is 'lhenlele', which means something admirable, something worth looking at. I removed the first three letters 'lhe-' and left 'nlele'. For me, Art is something worth admiring and that is how I chose the name, Nlele Institute.

We plan to remove the 'Institute' part of the name and simply remain with The Nlele.

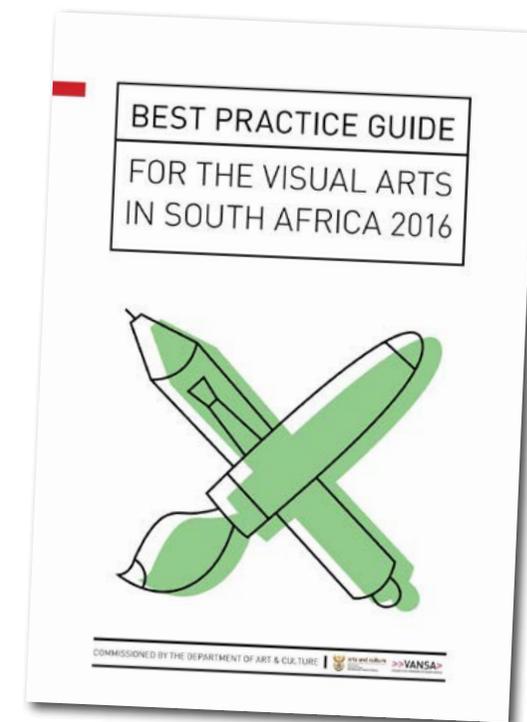
THE BEST PRACTICE GUIDE FOR THE VISUAL ARTS IN SOUTH AFRICA

The Best Practice Guide, published in 2016, gives norms and standards for best practice for visual arts in South Africa. It can be used as a guide for what to expect and what the sector as a whole should be working towards. It has been written in a practical way so that it can be applicable and usable in everyday situations. The content is open and variable so that practitioners in visual arts can consult, discuss and decide how to apply the guide. The intention of this guide is to facilitate strong, healthy and fair relationships within the visual arts, in order to support its growth and development. In this sense the guide provides principles that all practitioners would find useful in establishing fair relationships and dealings.

The guide is a commission of the Department of Arts and Culture South Africa and has been developed by the Visual Arts Network of South Africa (VANSA).

To find out more information regarding the Best Practice Guide please visit:

vansa.co.za/professional-practice/resources-tools-1/best-practice-guide-for-the-visual-arts-in-south-africa-2016



Best Practice Guide Index:

THE REALITY IN WHICH PRINCIPLES OF BEST PRACTICE OPERATE: Mutual Aid, Benefit and Cost

NON-COMMERCIAL SPACES and EVENTS Types of Non-Commercial, Spaces and Events, Best Practice for Curated Exhibitions and Events/Festivals, Policy, Written contracts or agreements, Payment of fees or honorariums, Production costs, Transport, Installation, Duty of care, Insurance, Sales in non-commercial spaces. International Events, Transport, Exchange control. Residencies, Publications, Different kinds of publications, Different kinds of publishing and associated rights and responsibilities. Public Commissions. Competitions, Awards and Prizes, Open and closed competitions and events, Selection and conditions of entry, Moral rights, copyrights and permissions, Judges, judgment, rejection and censorship of work, Acquisitions, Collection of work. **Workshops and Masterclasses**, Contracts, Remuneration and cost, Application.

COMMERCIAL SPACES and EVENTS. Types of commercial spaces and events. Policies. Full Gallery, Representation, Exhibitions, Pricing, Commissions and sales, Copyright, Duty of care. Single or One-Off

Exhibitions and Events. Multiple Sales Outlets. Selling on the Internet. Consignment. Expos and Fairs. Agents and Art Consultants, Artist representation and sales, Project management and facilitation. Practitioners Selling Work. Private Collectors and Commissions. Studios, Contracts and agreements, Health and safety. Auctions.

ORGANISATIONS, BUSINESSES, and PRACTITIONER FINANCE. Businesses, Non-Profit Organisations and Collectives. Finance, Fee calculator, Tax, Tax on Prize Money, Using Artist or Practitioner's Work for Fundraising.

PROMOTION, MARKETING and ARTS MEDIA. Event and Space Promotion, General event and space promotion, Full gallery representation promotion. Arts Media.

PRACTITIONER (AUTHOR) RIGHTS. Moral Rights. Copyright and IP, Basic norms and standards of copyright, Specific norms and standards for copyright in the visual arts, The exceptions: 'Fair Dealing'. Resale Right, What it is, Current State of Resale Rights in South Africa. Freedom of Expression, Protections and limitations, Cultural norms and sensitivities, Dealing with controversy (galleries and competitions).

Best Practice Guide excerpt >>

Excerpt from the Guide

Workshops and Masterclasses

Contracts

All workshop agreements should be negotiated through a written and signed contract outlining payment and schedule of fees, responsibilities for materials and equipment costs, insurance arrangements, observance of occupational health and safety measures and workplace codes of conduct.

The contract should clearly delineate which party is responsible for the payment of hiring fees, administration fees and utilities such as electricity.

The contract or agreement should clearly indicate which party is responsible for purchasing materials, and for meeting payment or reimbursement arrangements agreed to.

Remuneration and costs

Workshop teachers should be remunerated in accordance with their professional status, experience and expertise.

Workshop and sessional teaching arrangements are temporary and casual rather than permanent and fixed-term employment, and remuneration scales should compensate for lack of holiday pay, sick pay and sometimes superannuation (pension fund) entitlements.

Teachers who conduct contractual workshops stipulate their own remuneration, based on tuition fees, material costs, hiring of studios and facilities, and sometimes travel costs as well. Teachers should be aware of institutional policies and fee structures, and of benchmarks that might define final remuneration.

All projected and associated costs for the workshop should be clearly outlined in the contract.

Application

• CANCELLATION AND REIMBURSEMENT

Higher learning providers should make publically available a fee schedule for any programme offered.

Higher learning providers should develop and implement a cancellation policy. The policy should clearly outline when students are entitled to a reimbursement of fees in case of cancellation, and when students are required to pay cancellation fees.

Where possible, institutions of higher learning should have a payment plan in place for students who are not able to pay the initial payment in full.

• MATERIALS AND EQUIPMENT

Higher learning programmes and courses should clearly outline what materials and equipment will be required for a specific course. This should be published in the prospectus for the course. If possible, estimated costs of material and equipment should be provided.

Higher learning providers and programmes should have clear and available policy to regulate rental of equipment owned by the institution or programme. This should detail deposits that students might be expected to pay, the conditions affecting the return of the deposit, and any circumstances that might affect graduation (e.g. whether the cost of repairing damaged equipment can be added to tuition fees, and whether the student's right to graduate may be made conditional to full payment).

• OUTCOMES

Higher learning providers and programmes should make the course outline, learning outcomes and skills development criteria available in the prospectus for the course. This should include any professional opportunities that the course might offer students.

• TIMES AND VENUE

Higher learning providers and programmes should make available in advance the times and venues of all courses and programmes offered.