

ANNUAL REPORT 2015 – 16



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Krotal (Cameroon) – Photo by Simon Messina

VISION

To be the leading source of information and exchange in and for the African music sector.

MISSION

To support the African music sector through promoting knowledge exchange and creating opportunities and capacity for those who operate in it.

The Music In Africa Foundation (MIAF) was established in 2013 and registered in 2014 as a non-profit organisation, in terms of the South African Nonprofit Organisations Act, No. 71 of 1997. It is a pan-African organisation whose membership base is mainly music professionals, organisations and businesses who are actively involved in the African music sector.

This report covers the activities of the Music In Africa Foundation (registration number 133-617 NPO) for the financial year from 1 July 2015 to 30 June 2016.

WHAT WE DO

- We provide reliable and useful information that promotes the African music sector and its operators.
- We connect and promote exchange between music professionals from or related to Africa and its diaspora.
- We promote and encourage the creation of content by Africans and strive to improve the distribution, accessibility and viability of such content.
- We strive to enhance music education in Africa.
- We conduct advocacy aimed at protecting the interests of musicians through (but not limited to) awareness campaigns and lobbying in the area of intellectual property rights protection.
- We facilitate and promote, through research, development and education, the use by professionals and audiences of current and future technologies.

MusicInAfrica.net – Information and exchange portal for the African music sector

The Music In Africa portal (www.musicinafrica.net) is our flagship offering. Available in two languages (English and French), Music In Africa is the leading source of authoritative information and exchange for the African music sector, providing a variety of information including:

1. In-depth research findings on the sector on areas such as:
 - Recording industry structures
 - Live music scenes and music performance
 - Legal aspects of the music business
 - Cultural policy
 - Piracy and related challenges
 - Opportunities available for musicians
 - Music education
 - Media and its relation to music industries in Africa
 - Music genres, indigenous instruments and other related topics.

2. Dynamic in-depth reporting on topical music industry issues: News, Features, Reviews and Events.
3. In addition, the Music In Africa portal offers access into a vibrant network of music professionals in Africa as well as tools to discover African music. The Music In Africa database has over 11 000 music industry professionals.
4. The Music In Africa portal also offers tools to discover and stream African music that's already on legitimate streaming sites.
5. We also provide tools for music professionals to network promote their content and build their fanbases.

Offline activities

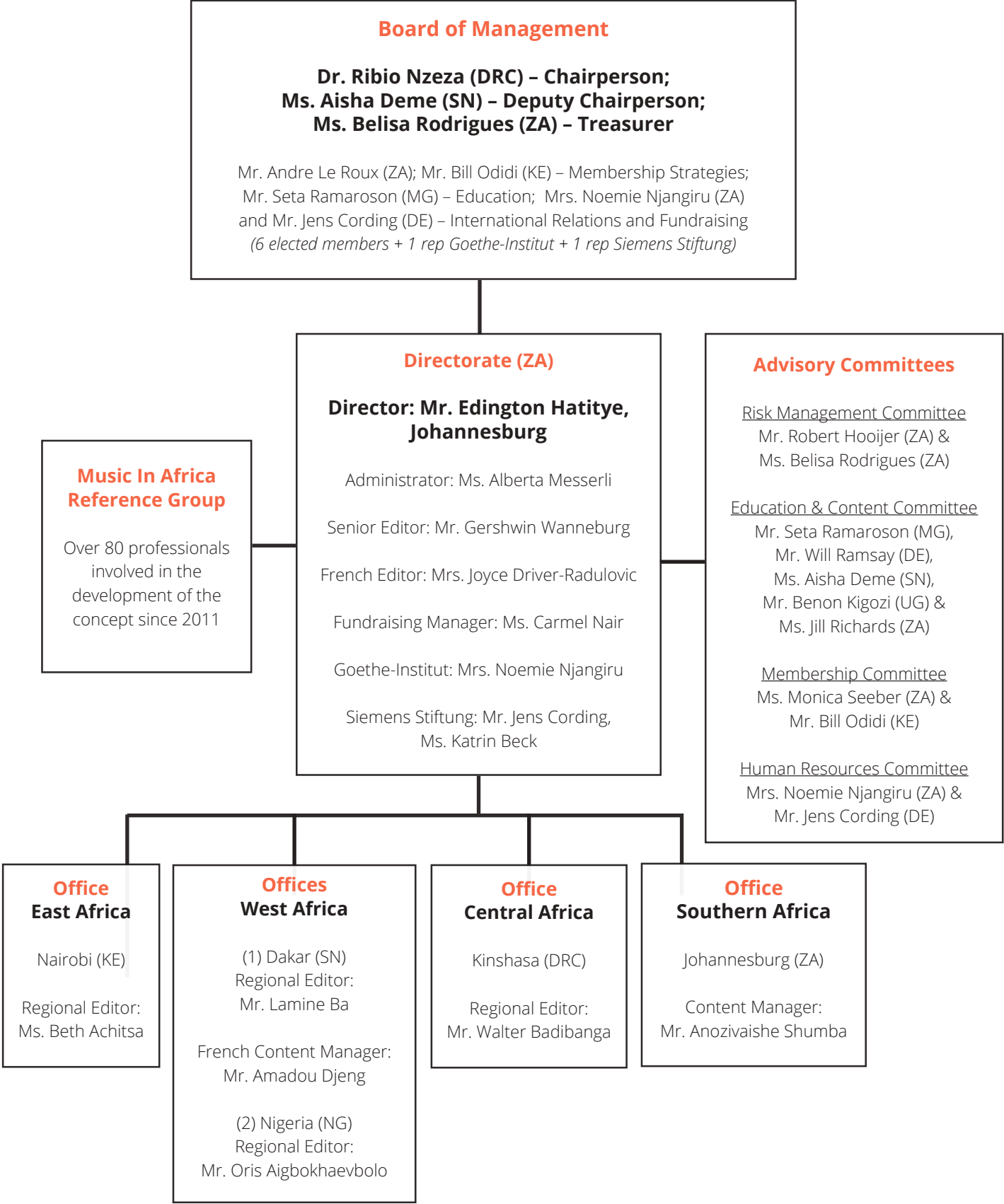
The other key part of our work is offline projects which are in the form of:

- Capacity-building workshops
- Mentorship projects
- Advocacy projects
- Music education projects
- Training
- Seminars/panel discussions
- Talent discovery projects
- Concerts (performing opportunities for Africans)
- Artist exchange projects

AT A GLANCE

- 5 regional offices in Africa
- 100+ contributors across Africa
- 27 African countries covered since 2014
- 15 key partners across the continent
- 5+ key offline projects per year
- 13 000 music professionals registered online
- 150 000+ unique website users monthly
- 20%+ month-on-month traffic growth rate
- 2 languages (English & French)
- 13 staff members

“Our MISSION is to support the African music sector through promoting knowledge exchange and creating opportunities and capacity for those who operate in it.”



Recent staff changes:

Senior Editor: Mr. Gershwin Wanneburg joins us as Senior Editor following the resignation of Mr. David Durbach, who joined us in 2013. Mr. Wanneburg has been a media professional for 15 years, working as both a reporter and editor. His career credits include stints at Reuters, eNCA.com and the SABC. Mr. Wanneburg is based at the head office in Johannesburg.

Fundraising Manager: Ms. Carmel Nair joined MIAF in July 2015. She has over 20 years fundraising and project management experience, and has successfully implemented a variety of international arts projects in South Africa, Brazil, Zimbabwe and other countries.

French Editor: Mrs. Joyce Driver-Radulovic comes with a lot of experience. She has worked for many years in content production, project management, translation and broadcasting (Alliance Française, SA Film Board, etc). Mrs. Driver-Radulovic is based at the head office in Johannesburg.

French Content Manager: Mr. Amadou Dieng also comes with over 15 years of journalism experience, having worked for many platforms in Senegal and France (Agendakar.com, JOKKO TV & A.P.S – Dakar). He is based in Dakar, Senegal.

Remembering Henrike

We remember the sad passing of our dear colleague and “mother of Music In Africa”, Ms. Henrike Grohs, who died on 14 March 2016. Ms. Grohs was among the victims of a terrorist attack in Grand-Bassam, Ivory Coast. As a founding member, Ms. Grohs was instrumental in setting up the Music In Africa project in 2011. She later served on the MIAF Board for two years until 2015, when she stepped down to focus on her responsibilities as director of the Goethe-Institut in Abidjan. We are proud to have worked with Ms. Grohs and we will always remember her contributions with the greatest affection. May her soul rest in peace.



CHAIRPERSON'S STATEMENT



As I look back into the year under review I realise how much we have progressed and grown as an organisation. I am proud of our achievements, particularly in the development and implementation of practical projects for musicians, the rapid growth of our portal and coverage of the continent, sustainability and collaboration with many credible partners in different countries.

Traffic on our portal has grown to over one million visitors annually, with 11 000 music professionals registered. More music professionals and fans now see musicinafrica.net as a crucial tool for their businesses and for discovering music scenes around the continent. Content has been diversified and further tailored to meet changing needs in different music communities. This effort will culminate in a total revamp of the portal by the end of 2016 and will introduce a wide-ranging array of new services and functionality. The revamp is also an opportunity to significantly increase advertising revenue that will contribute to funding our operations.

We have welcomed 15 new partners in the year under review, strengthening our reach and capacity to deliver on our objectives. And as our influence in the sector continues to grow, we are keenly using this to the benefit of musicians in Africa, by co-implementing projects with like-minded partners. Offline projects such as the music managers training workshop and mentorship workshop in the Democratic Republic of Congo (DRC), the artists' exchange programme in Mannheim, Germany and showcases during the Musikmesse in Frankfurt, Germany have stood out for me.

In terms of HR, we have been joined by new talented staff members who I believe are well equipped to increase our capacity in editorial work, fundraising and administration. The new staff members' information is presented on page 9.

During the past year, there has been a consistent focus on governance, with the Board working strategically with advisory committees and the directorate to improve our processes. Having a solid

governance framework is key to building trust and transparency.

However, despite the year being filled with so many positive achievements, I have to say it ended on a very painful note for all of us here at MIAF as we lost our beloved colleague and friend Ms. Henrike Grohs, who died in a terrorist attack in Grand-Bassam (Côte d'Ivoire). Her pioneering efforts in the formative years of the Music In Africa project, her work on the MIAF Board, and her energy and willingness to support the music sector in Africa will always inspire us to do more.

Acknowledgements

The Management Board and I feel we have the right balance of skills, experience and capacity both at directorate and Board level to run MIAF efficiently. On behalf of the Board, I would like to thank Mr. Edington Hatitye and all our staff members for their continued hard work and dedication. I also thank my fellow board members for their continued support and wise counsel. I want to acknowledge the work and positive contributions from our four advisory committees, the Risk Management Committee, Education and Content Committee, Membership Committee and HR Committee.

Lastly, the work that has been accomplished in the year under review would not have been possible without the kind support of our founding partners, the Goethe-Institut and the Siemens Stiftung. We are extremely grateful to them.

Dr. R. Nzeza Bunketi Buse
Chairperson

BOARD COMPOSITION

Dr. Ribio Nzeza Bunketi Buse (DRC)
Chairperson



Dr. Nzeza has extensive experience in journalism, music and cultural research. He has worked for Radio Okapi, a radio station initiated by the Hironde Foundation and the UN Stabilization Mission in DRC.

Ms. Belisa Rodrigues (South Africa)
Treasurer



Ms. Rodrigues is actively involved in developing creative and cultural industries in Africa. She currently runs a consultancy company for the arts in Africa, Belle & Co.

Mr. André Le Roux (South Africa)
Board member



Mr. Le Roux is the Managing Director of the Southern African Music Rights Organisation (SAMRO) Foundation and past chairman of the Moshito Music Conference & Exhibition and the South African Coalition for Cultural Diversity.

Mr. Bill Odidi (Kenya)
Communication & membership strategies



Mr. Odidi has over 10 years' experience in both print and electronic media. He trained as a journalist in Kenya, India and Egypt and is currently the head of the English Service Radio at the Kenya Broadcasting Corporation (KBC).

Ms. Aisha Deme (Senegal)
Deputy Chairperson



Ms. Deme has a strong passion for art and culture and is very connected to operators in Senegal's diverse arts scene. Her extensive experience in new media includes founding Agendakar.com, a popular arts and culture portal.

Mr. Seta Ramaroson (Madagascar)
Education & archives



Mr. Ramaroson is a cultural manager working mainly in the domain of music and photography. He is a freelance artistic director for music events and recording projects.

Mrs. Noemie Njangiru (South Africa)
International partnerships



Mrs. Njangiru is the regional head of the department for culture and development at the Goethe-Institut Johannesburg, the regional office for sub-Saharan Africa. She has lived in various African countries, working on projects related to arts and culture.

Mr. Jens Cording (Germany)
International partnerships & funder management



Mr. Cording is currently the cultural manager of the Siemens Stiftung. He is a certified music teacher and has played in various orchestras and ensembles. He studied culture management in Hamburg, Germany.

DIRECTOR'S STATEMENT

2015 –16 has been a particularly strong year for MIAF. We set out to intensify our support for music professionals on the continent and I am extremely proud of what we have achieved.

Key focus areas included bolstering our offline projects offering, improving the quality and reach of our content, diversifying our funding base and securing long-term funding commitments from our current funders. We have done exceptionally well in these areas. We delivered a number of new projects in different countries, increased the traction of our portal, activated new revenue models and signed a Memorandum of Understanding (MoU) with the Siemens Stiftung. The latter is particularly crucial because it confirms Siemens-Stiftung's continued financial support to the Foundation until we are self-sustainable. An intense fundraising process in the year under review has been highly successful, securing new funding for new projects. We are expecting around €300 000 in the next fiscal year for projects that were successful last year.

In terms of our coverage of the continent, I am pleased to say that our plans are very much on track. We have continued with our strategic expansion into the continent, covering nine new countries last year to reach a total of 26 African countries. While I anticipate tough challenges ahead, particularly from 2018 when we start covering Lusophone countries, I remain very confident that we will complete our initial coverage of Africa by 2022.

I am excited that the Music In Africa portal has grown significantly, not just in terms of traction, quality and quantity but also in relevance to the African music sector. This is crucial, and confirms the value of our work. Now, with a comprehensively updated version of the portal going online before the end of 2016, we are very much looking forward to an even more rewarding era for music professionals in Africa.

Going forward, as we accelerate efforts to advance the Music In Africa portal, we will need to acknowledge and align ourselves with



trends in the digital world, particularly the rapid shift to mobile content. And as we expand our offline programme offering, building on the positive progress we have made, we will need to strategically turn this into a sustainability model for the Foundation.

Acknowledgements

A highlight of my year has been our content strategy meeting in Johannesburg in the beginning of 2016, where we worked intensely with our regional editors and content managers on new strategies to improve our content. It was exciting seeing the passion, care and enthusiasm that we all have for music in Africa. In this regard I want it to be recognised how hard our colleagues have worked during the past year and thank them for their commitment through difficult times. I would also like to thank our founding partners for their continued support, the Board for their prudent counsel and the advisory committees for their invaluable contributions to our work.

Mr. Edington Hatitye
Executive Director

YEAR HIGHLIGHTS



Number of countries covered

**Up by 9
to 26**



Total annual pageviews

**347%
to 2 020 516**



Number of offline projects

**9 offline
projects**



Facebook likes

**344%
to 200 000**



Number of professionals in database

**64%
to 11 500**



Number of regular contributors

**430%
to 106**



Total unique visitors

**470%
to 1 018 000**



Newsletter subscribers

**177%
to 10 000**

● 10+ POWERFUL FEATURES ON MUSICINAFRICA.NET

- Music and video streaming | artist booking | newsfeed | Messaging | Content recommendation | fanbase builder | Statistics | easy registration | top user experience and user interface design.

● AFRICA COVERAGE

- 9 phase 3 countries completed: Togo | Benin | Gabon | Chad | Mauritius | Ethiopia | Eritrea | Zambia | Swaziland
- 4500 music professionals registered to reach 11 500
- 135 research commissions in 9 countries
- 106 regular contributors up from 20
- 7 more countries added for phase 4

● A MUCH BIGGER FOCUS ON OFFLINE ACTIVITIES

- Mentorship programme – Democratic Republic of Congo (DRC)
- Music managers workshop – Democratic Republic of Congo (DRC)
- African showcase performances – Germany
- Artist Exchange Programme – Cameroon and Germany
- Advocacy and showcases – Kenya
- 7+ presentations in Africa and Europe

● SUSTAINABILITY

- Long-term MoU with Siemens Stiftung
- 31 partners
- Sales revenue
- Fundraising and confirmed projects for 2016-17

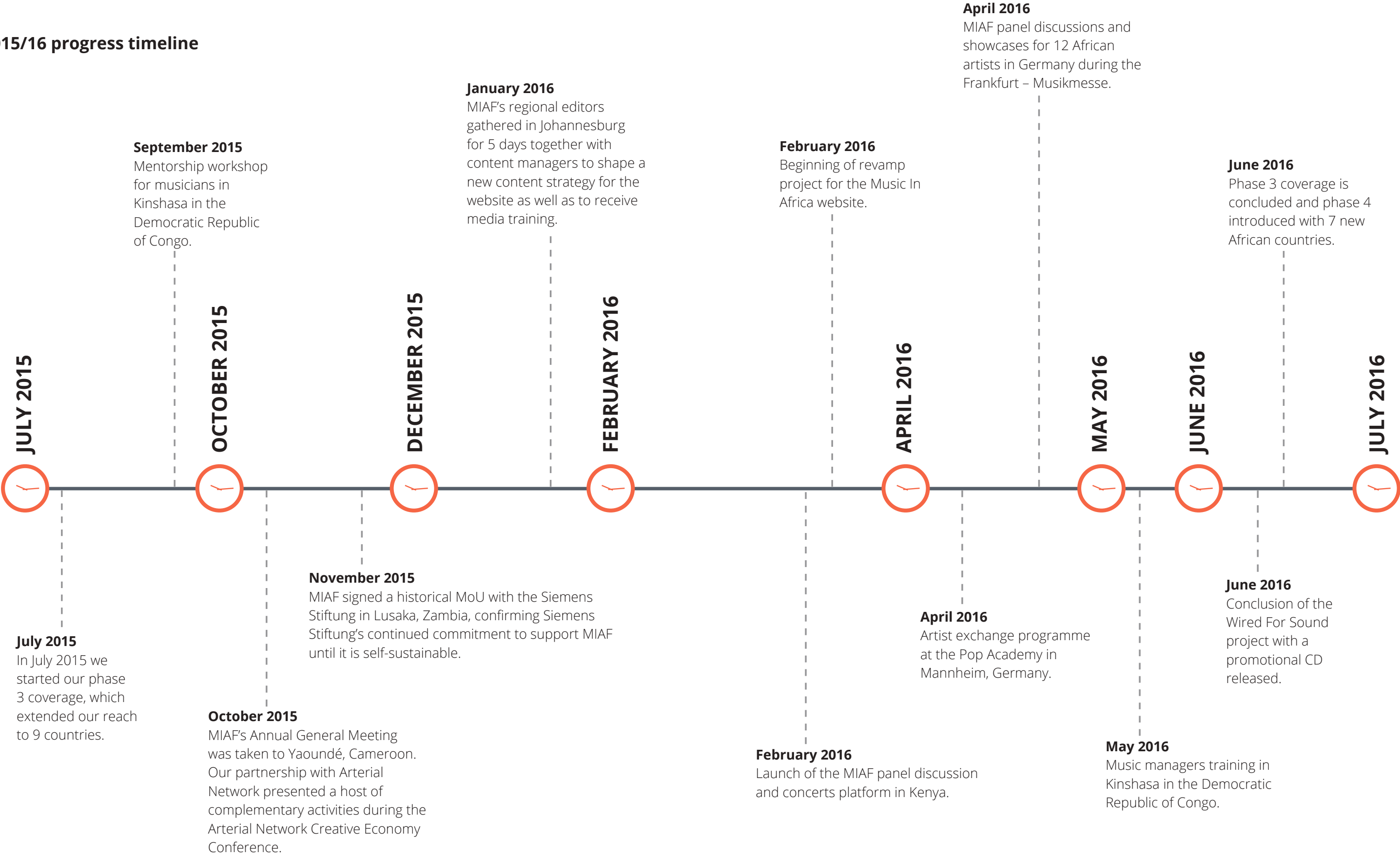
Challenges

The biggest challenge is making the Music In Africa portal a relevant and enticing platform for African music professionals who seek alternative ways to promote their music and reach new audiences in the face of competition from major global players such as Soundcloud, Apple Music, Spotify and Deezer.

Our Response

The first step has been to identify the core target audience of Music In Africa and then revamp the website according to the core needs of our primary users, who we have identified as musicians, music professionals (people or businesses active in the sector but who are not musicians), music fans and music journalists.

2015/16 progress timeline



INTRODUCING THE NEW MUSIC IN AFRICA

In November 2016, our visitors will see a brand new Music In Africa portal. This is the culmination of a lot of work that has gone into our flagship offering since the beginning of the year under review. This new product makes us more than just an authoritative source of music information but a comprehensive tool for any musician on the continent.

The upgrade introduces at least 10 big new features, including music and video streaming, a newsfeed (social networking), profile statistics, messaging, a tool to build fanbases, a content recommendation engine, notifications, profile printing options, as well as upgrades to user experience (UX) and user interface (UI) design.













Understanding our users

Before the upgrade, we started a rigorous process to understand our user base and their needs. This process was done both internally and externally with independent UX professionals. We identified four main user types that now form part of our primary target audience. These are: musicians, general music professionals (individuals or business who are active in the music industry value chain but who are not musicians), music fans and music journalists.



“The new Music In Africa portal makes us more than just an authoritative source of music information but a comprehensive tool for any musician on the continent.”

New site at a glance

 Music Discovery (streaming)	 Statistics	 Fansbase (follow/be followed)
 Newsfeed	 Notifications	 Messages
 Content recommendations	 User recommendations	 Opportunity tagging
 Personalised gig guide	 Personalised picture gallery	 Artist booking

Discovering African music

Music In Africa now makes it possible to discover and stream music and video content loaded by African musicians on legitimate third-party sites. Musicians don't have to upload their music files to our site but simply sync their Music In Africa profiles with their music profiles on authorised third party sites (which may include Soundcloud, Deezer and Simfy and YouTube). Once profiles are linked, Music In Africa will automatically and instantly update content added on those third-party sites, saving musicians huge amounts of time and bringing larger audiences to African musical works.



Discovering opportunities

(jobs, funding, performing opportunities and services)



This is a new, simple way for music professionals to discover new opportunities such as jobs, funding opportunities, performing opportunities and music industry services. The newsfeed uses a tagging system that allows users to share opportunities under a tag and

also find relevant opportunities using tags. Users looking for services – such as solo artists requiring mixing – can also use this system to reach the relevant would-be service providers.

Statistics

To help musicians effectively monitor and manage their efforts on Music In Africa, we offer statistics that show you how much traffic Music In Africa is generating to your music pages, as well as how fans are engaging with your content on Music In Africa.



Building fanbases

Music In Africa profiles have been completely overhauled to offer more dynamic, engaging options to music professionals and their fans. It's now possible to make status updates, follow other users (or to get followed) and to send messages within Music In Africa. All this will be displayed on an intuitive newsfeed, personalised for the user according to their settings in the dashboard.



Artist booking

There is substantial demand for reliable and comprehensive pan-African artist booking agents on the continent. While Music In Africa is by no means attempting to be seen as one, we have made huge improvements on the site to allow artists to set up booking preferences and receive booking requests.



Easy electronic press kits

Musicians often find themselves in situations where they have to produce professional Electronic Press Kits (EPKs) for various reasons (such as applying for funding or submitting songs to radio or TV stations). The reality, however, is that a compelling EPK is not easy to put together in a short time, or to update on a regular basis. With Music In Africa you can now easily customise and export your profile into an EPK in seconds. Added to this is the value of having Music In Africa content admins moderating your profile, making sure that it is presentable.



All videos in one place

Link your YouTube channel with your Music In Africa account. Once done, all your YouTube content will be automatically pulled into your Music In Africa profile.



Rewarding music journalists

Music In Africa works with contributors across the continent, who work hard to produce top-quality content that we disseminate to thousands of people for free. The new site introduces a system called "Applause", which allows satisfied readers to pay micro-donations to the creators of content on our portal. This functionality is made possible by Flattr.com, who administer payment to users.



All your gigs in one place

Users now have the option to create events on their profiles and to share their gig information with followers. Created events can be edited and deleted at any time and there is no limit to the number of events you can add.



Find things easily

It's now extremely easy to find content on Music In Africa – from songs to profiles and articles. Music In Africa introduces an improved search functionality with auto-suggest, which is always present in the top navigation bar with filtering options.



Other cool features

- Refined, easy sign-up process
- 2 languages (French and English)
- Responsive (mobile, table & desktop)
- Optimised for Opera Mini (mobile)
- Scalable content moderation
- Gallery and easier picture cropping tools
- Geolocalised advertising
- User preference settings
- Notifications
- Secure



The way forward

We are hoping to introduce a Music In Africa mobile app in 2018. In addition to this, we will continue to analyse our statistics, in particular how our target audience responds to the new site, and make adjustments where possible.

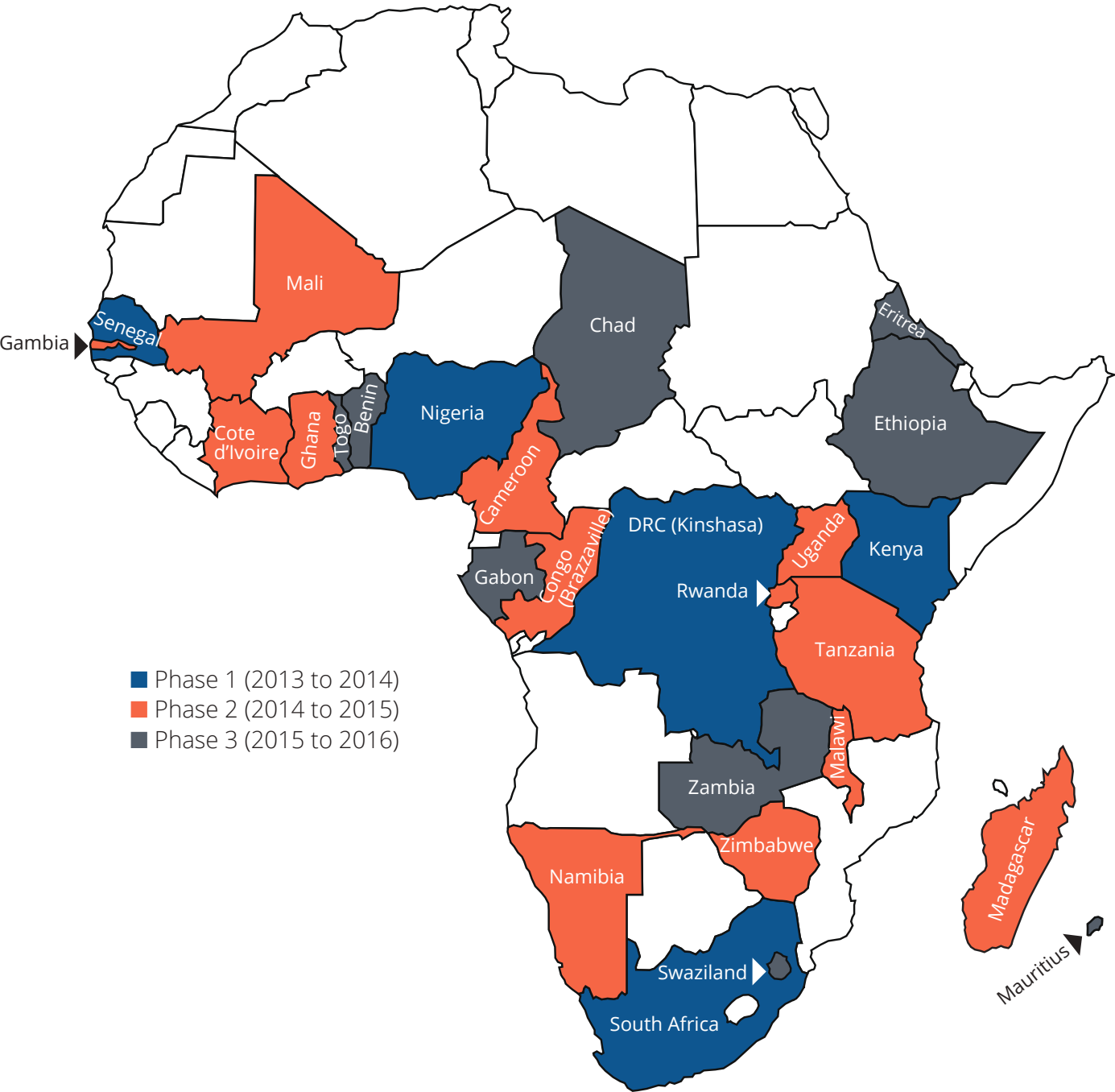


COVERAGE REACHES 26 AFRICAN COUNTRIES

We have now covered 26 African countries out of 54, in just under three years of existence. Nine of these countries (Togo, Benin, Gabon, Chad, Mauritius, Ethiopia, Eritrea, Zambia and Swaziland) were covered in the year under review as part of our phase 3 coverage strategy.

This successful achievement made it possible to introduce seven more countries, which will be covered in the 2016-17 fiscal year (Burkina Faso, Guinea, Sierra Leone, Central African Republic,

Lesotho, Botswana and South Sudan). This brings the total number of countries we are currently focusing on to 33. We anticipate to achieve complete coverage of the entire continent by 2022.



Quality Control

While we are well aware of the reality that our coverage strategy for the continent will never be enough, we take pride in being able to provide accurate, pragmatic information in a manner and rhythm that is consistent with our strategic plan until 2022. As the Music In Africa brand grows, we are starting to see more organic growth in support from within the journalism community in Africa. This will go a long way in making Music In Africa self-sustaining from a content perspective, allowing us to channel more efforts towards our coverage cycles.

Coverage status as at June 30 2016

PHASE 3	PHASE 2	PHASE 1
Togo	Malawi	South Africa
Benin	Rwanda	Kenya
Gabon	Cote d'Ivoire	Senegal
Chad	Congo Brazzaville	Nigeria
Mauritius	Madagascar	DRC
Ethiopia	Zimbabwe	
Eritrea	Namibia	
Zambia	Uganda	
Swaziland	Tanzania	
	Mali	
	Ghana	
	Cameroon	

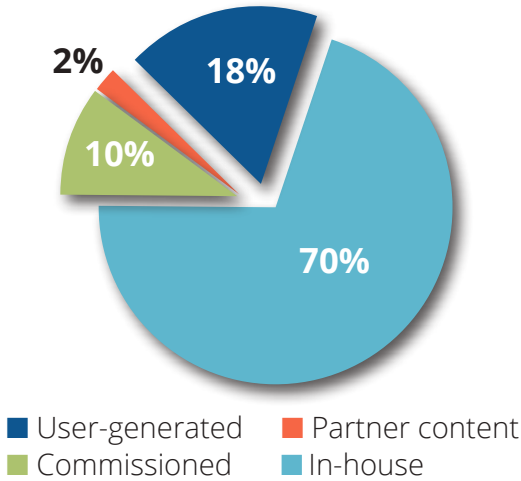
Key research focus areas

The most commissioned topics for phase 3 countries covered these areas:

- The state of the respective music industries
- Genre information and diversity
- Opportunities for musicians in the respective countries
- The state of music education
- The state of the media and its relation to the music industry
- The recording industries and value chain
- Copyrights and royalty issues
- Piracy and other challenges
- Cultural policy
- Music distribution channels
- Profiles, contact information and musical works of music professionals in these countries.

Sources of content

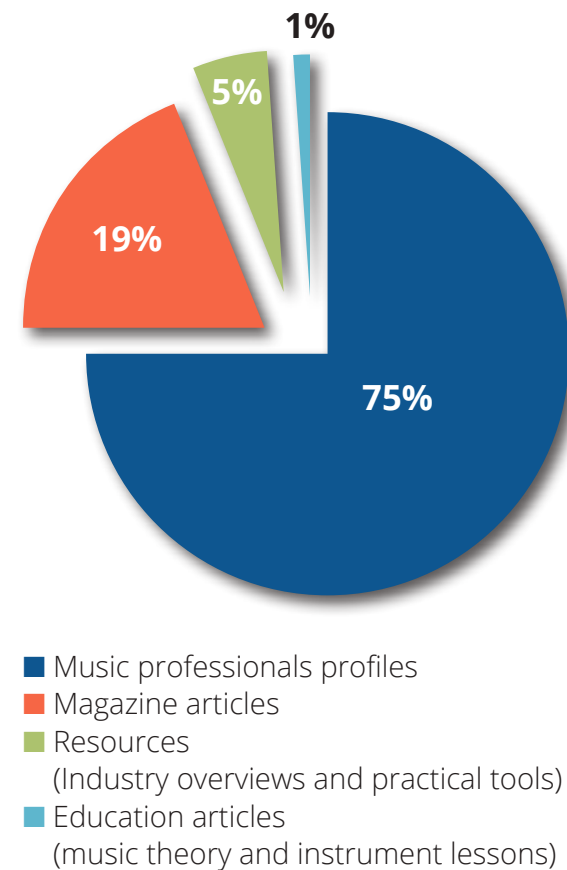
In the year under review, content on Music In Africa came in the following channels:



With the introduction of phase 4 in the 2016-17 fiscal year, our coverage of the continent will expand to include seven more countries as follows:

West Africa French	West Africa English	Central Africa	Southern Africa	East Africa
Burkina Faso	Sierra Leone	Central African Republic	Lesotho	South Sudan
Guinea			Botswana	

Coverage by content types



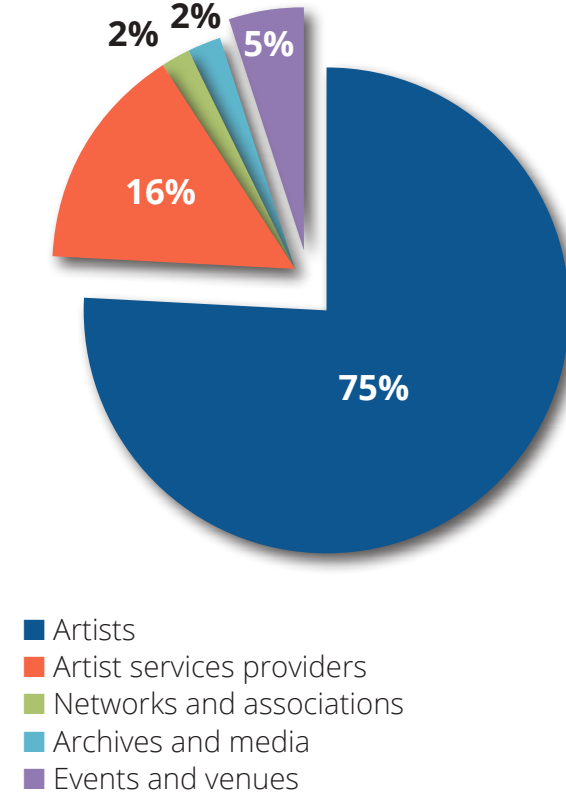
Music professionals' profiles again dominated all the other content types, accounting for 75% of new content on the portal. This is because we set higher targets for directory content compared to other content types. Also, the growing amount of user-generated content meant that more music professionals created more profiles.

Key structural changes

In addition to the changes introduced by the revamp (as explained from page 18 to 21, we will make the following changes with effect from November 2016:

- **Music Education Section:** The section will be merged with the Resources section. This is in line with the Education content strategy formulated in the last year in consultation with the Content and Education Committee.

Registered professionals by type



Musicians – mainly solo artists and groups – make up the majority of profiles registered on the portal.

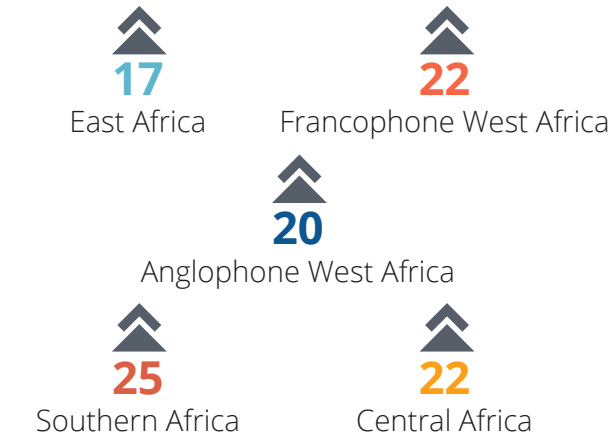
At the core of this strategy is the desire to make Music In Africa more realistic in its promise on educational content.

- **Directory section:** The directory has been renamed to “Artist & Industry” to mirror the new functionalities as described on pages 20 and 21.
- **Resources section:** The resources section has been renamed to “Knowledge”.

Contributors

Last year the number of contributors increased by 430 % from 20 to 106.

Contributors by region breakdown



Comment from the regional editors



Mr. Lamine Ba
Francophone West Africa Regional Editor (Senegal)

For the July 2015 to June 2016 period, the Francophone West Africa regional office added Togo and Benin to its regional coverage. These are two countries with relatively little media exposure and low internet connectivity. The challenges were therefore to find the right information and right people able to provide high-quality texts in time, particularly for Benin. Now that we have covered these countries, it is necessary to follow up with offline activities to leverage on the exposure attained so far.



Mr. Oris Aigbokhaevbolo
Anglophone West Africa Regional Editor (Nigeria)

The Lagos office covered Nigeria, Ghana, Cameroon, Sierra Leone and Gambia. These were mainly covered through in-house efforts and reliance on contributors. The common challenges in these countries are linked to the relative lack of English-speaking music journalists and the scarcity of English news-reporting websites.



Ms. Beth Achitsa
East Africa Regional Editor (Kenya)

Our key focus in East Africa for the period June 2015 to June 2016 was on Ethiopia and Eritrea. While Ethiopia has a media scene that is growing day by day, the country's media landscape is not well developed. The use of local dialects in reporting also limits access to information to the rest of the world. In some cases the repressive nature of authorities towards the media means that contributors are not eager to take on commissions. We have identified Eritrea as a country that presents Music In Africa with an opportunity to build a culture where reporting of arts and culture (particularly music) is done in English for access to a wider audience beyond its borders.



Mr. Walter Badibanga
Central Africa Regional Editor (DRC)

Our coverage in the year under review introduced Chad, Gabon and Mauritius. The biggest challenge has been finding dependable collaborators for research and content development. As we have not done offline activities in these countries, brand awareness is still low – so user-generated content was low compared to the other countries. We hope that we can improve this in the future by increasing our presence and visibility through offline activities.



Mr. Dave Durbach
Senior Editor – Head Office (South Africa)

The focus in Southern Africa during phase 3 has been on Swaziland and Zambia. These countries presented relatively few challenges, as it proved quite easy to find enough contributors who could write on the required topics with the necessary knowledge and skill. For the Magazine section, we witnessed an increase in the number of African journalists who approached Music In Africa wanting to contribute, particularly from Zimbabwe. In compiling the directory it was relatively easy to achieve the targets as both countries have music industries that are already well represented online. We also had the opportunity to successfully present Music In Africa at two major regional events, MTN Bushfire in Swaziland and Azgo festival in Maputo, Mozambique.

TRAFFIC AND TRACTION

We had an exceptionally strong year in terms of traffic and traction last year. Unique browsers increased by 470% to 1,018,000, while pageviews increased by a record 347% to 2,020,516 for the year. Newsletter subscribers increased by 177% to reach 10 000 and the number of music professionals in our database grew by 64% to reach 11500.

Highlights

While we are thrilled by this growth, we are mindful that more efforts are needed to improve the conversion rate of unique browsers into higher pageviews. This will be mainly addressed by the revamped website, which will introduce a more refined user experience and functionality.

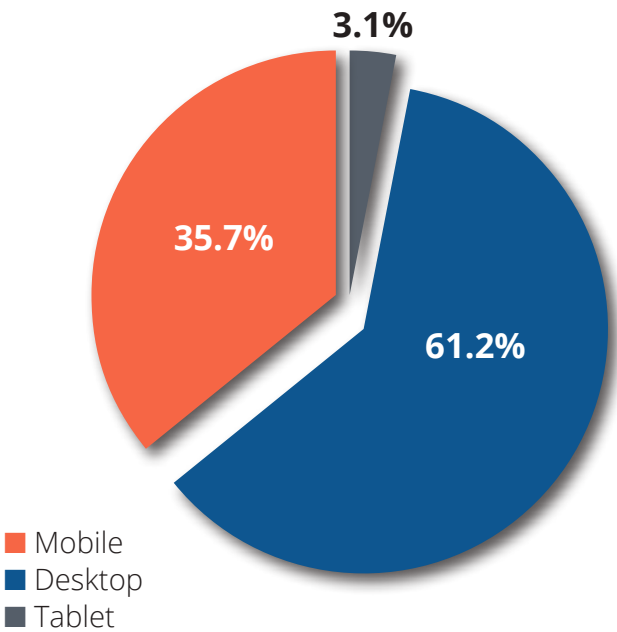
Another key change is with regards to how people access our website. For the first time mobile devices now account for 61% of traffic (up from 42% last year), tablets 4% account (unchanged from last year) and desktop accounts for 35% (down from 54%).

Top countries (website traffic)

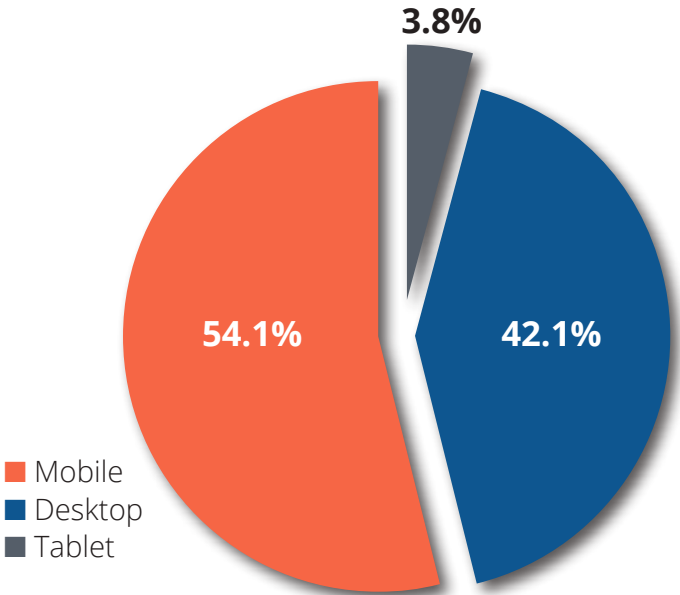
- 1. Kenya
- 2. South Africa
- 3. Nigeria
- 4. Sudan
- 5. United States
- 6. Netherlands
- 7. Senegal
- 8. France
- 9. Côte d'Ivoire
- 10. Ghana
- 11. Tanzania
- 12. United Kingdom
- 13. Cameroon
- 14. India
- 15. Uganda
- 16. Zimbabwe
- 17. Congo (DRC)
- 18. Germany
- 19. Namibia
- 20. Mali

Traffic by device

1 July 2015 – 30 June 2016

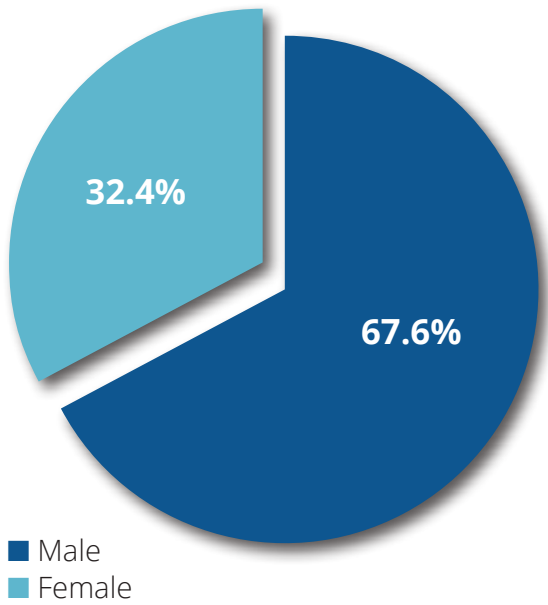


1 July 2014 – 30 June 2015

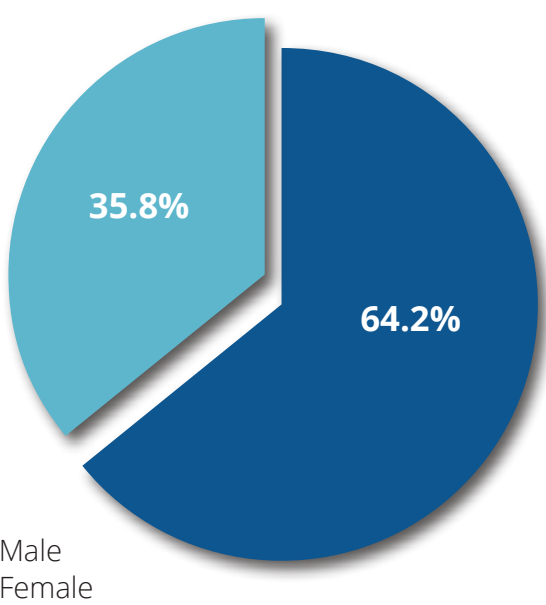


Gender

1 July 2015 – 30 June 2016

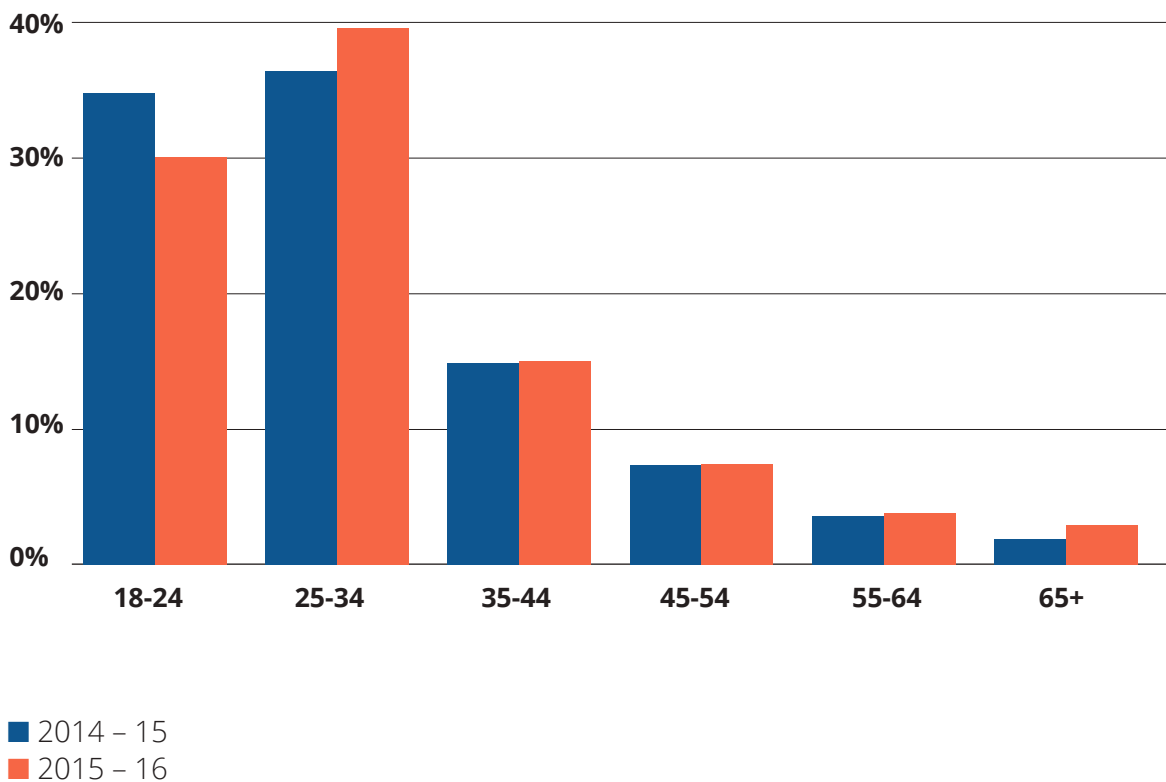


1 July 2014 – 30 June 2015



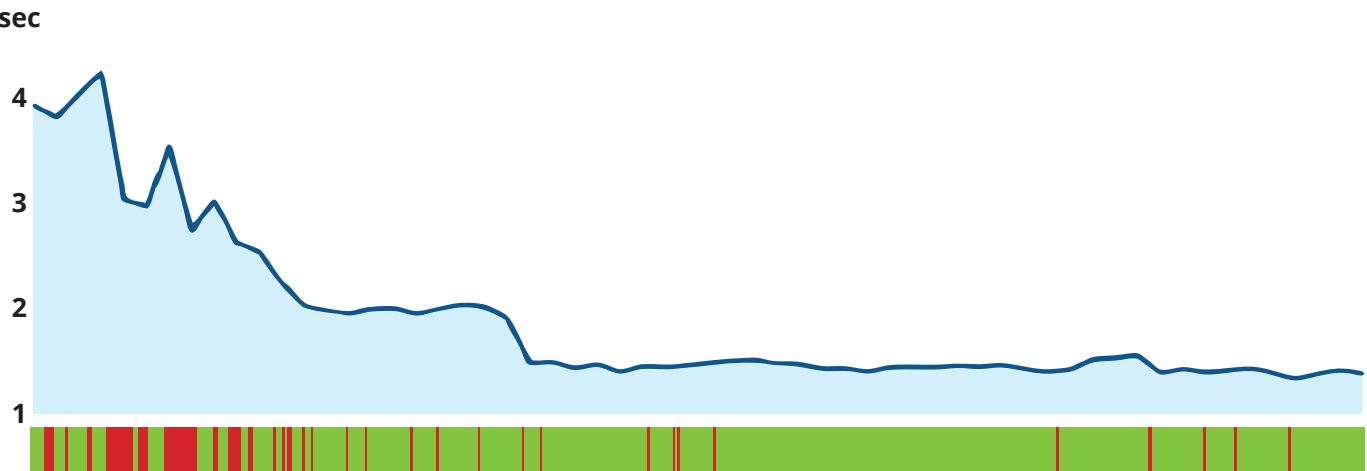
Age groups

Age



Improvements in site speed

Change in load times over 12 months



Page load times improved massively from an average 4 seconds to 365 milliseconds last year. This is attributable to further server optimisations and a change in service providers. Additionally, we experienced a 99.99% website uptime and 24 minutes downtime in total, mostly due to internet backbone problems.

Overview

2 Languages (French & English)	10 000 Newsletter subscribers	11 500 Music professionals enlisted in the directory
4 Newsletters sent out per month (French & English)	48 Newsletters per year	956 Facebook posts
6 Regional editors	2 Content managers	106 Regular contributors

Marketing strategy

MIAF is a recipient of a Google Ad Grant award. The Google Ad Grants programme supports registered non-profit organisations that share Google’s philosophy of community service to help the world in areas such as science and technology, education, global public health, the environment, youth advocacy and the arts. Google Ad Grants is an in-kind advertising programme that awards free online advertising to non-profits via Google AdWords. Our digital marketing strategy is implemented internally and externally by Punk Media, a leading marketing agency based in Johannesburg.



Zahara (South Africa) – Photo by David Durbach

A MUCH BIGGER FOCUS ON OFFLINE ACTIVITIES



Macase band (Cameroon) – Photo by Simon Messina

Last year was a big year for offline activities as we successfully delivered nine different projects in various countries. Key projects included an exchange programme between Cameroonian and German musicians in April 2016, a concert and showcase for 12 African musicians during the Frankfurt – Musikmesse (Germany), a training workshop for music managers in Kinshasa DRC and a mentorship workshop for young musicians in the same country. We also co-launched a concert and panel discussion series in Nairobi, Kenya.

Approach

In 2015 we devised a strategic plan for offline activities, which identifies two broad categories of offline activities that MIAF started piloting in the year under review:

1. Education, Training & Upskilling Programmes:
 - Instrument making and repair workshops
 - Mentorship workshops
 - Educational training
2. Talent Discovery & Performance Opportunity Creation:
 - Artist exchange workshops
 - Artist showcases
 - Music recording

Our approach is based on collaborating with like-minded partners, with whom we design projects in different regions. Main implementation

partners last year were the Goethe-Institut and Siemens Stiftung.

Mentorship workshop for young up-and-coming musicians (DRC)

Steps To A Professional Music Career – September 2015, DRC – We implemented our first mentorship project together with the Goethe-Institut in Kinshasa, Democratic Republic of Congo in September 2015. The three-day workshop, titled 'Steps To A Professional Music Career' trained 25 up-and-coming musicians on the basic skills needed to launch professional music careers in their country.

The training offered a mix of theory and practical exercises covering topics such as What Does It Mean To Be A Musician, Starting A Music Project From Start To Finish, Marketing And Social Media, The Commercialisation Of Music In DRC And Africa, Intellectual Property and

Useful Tools For Musicians. Participants also had the opportunity to learn more about the Music In Africa portal and how to use it to navigate the industry. Each participant received a certificate at the end of the workshop, as well as a professional photo-shoot to help build professional press materials. The lead trainer was Mr. Luc Mayitoukou, a highly experienced arts manager from the Zhu Culture organization in Senegal. Trainers also came from the National Institute of Art in DRC, SOCODA (Congolese Copyright Society) and the music platform Baziks.net.

OVERVIEW

25 trainees
5 trainers
3 days

Music managers training – May 2016, DRC



The lack of qualified music managers on the continent is a major problem that we cannot afford to ignore anymore.

This is why we collaborated again with the Goethe-Institut to organise a training workshop for aspiring music managers in Kinshasa from 24 to 29 May 2016 as part of the Mbonda Elela festival. This initiative was done in collaboration with the National Institute of Arts (INA) DRC and the Centre Wallonie Bruxelles, bringing together people who are passionate about supporting the careers of musicians in Africa.

The workshop set a foundation for the long-term organisation of certified training for managers in DRC. At the end of the workshop, participants formed an association called Art Managers of Congo, which we hope will grow and make a difference in this field.

OVERVIEW

20 trainees
3 trainers
5 days

Artist exchange project – April 2016, Cameroon and Germany



We started the artist exchange concept in 2015, when five Senegalese musicians collaborated with a German hip-hop band in Munich for five days.

Our assessment of this project proved beyond reasonable doubt that this is a strong proponent for artist development. So when the opportunity to organise another tour for African musicians in Germany came this year, we added a four-day exchange programme between nine musicians from Cameroon (Macase band, hip-hop artist Krotal and songstress Danielle Eog Makedah) and students at the prestigious Popakademie Baden-Wuerttemberg (Pop Academy) in Mannheim, Germany.

This initiative made it possible for artists to collaborate and perform together, while learning new skills and showcasing their talents to a wider audience. More importantly, the exchange formalised a relationship between the academy and the African musicians involved. At the end of the workshop, both partners were happy with the initiative and we hope to do it again in 2017 with a different band from another African country. This initiative was made possible with the extra support from Siemens Stiftung.

Panel discussions, showcases and exhibitions – April 2016, Germany Future Forum, Focus on Africa

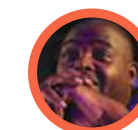
Organised together with various partners at the Musikmesse international music fair in Frankfurt, Germany, this initiative included eight panel discussions on the African music sector, showcases, an exhibition of African music scores, as well as a presentation of the Music In Africa website. As part of our strategic partnership with the SAMRO Foundation, activities also included a showcase by the talented young South African soprano Andiswa Makana, who is a recipient of an overseas scholarship from the SAMRO Foundation. This initiative was made possible with the support of Siemens Stiftung and Goethe-Institut, together with other partners: Deutschlandradio, Neue Musikzeitung, the German Music Council, Afroton and Weltkulturen Museum Frankfurt.

Visibility for African talent in Europe

We discovered Macase at our 2015 AGM in Cameroon. They had never played in Germany before and this initiative provided a chance to perform for different audiences in Germany. Their mini-performance during the fair was broadcast live on German national radio to millions of people. The closing concert was very successful, drawing different kinds of listeners to experience the unique sounds of Cameroon. We hope that this initiative will open more doors for the band in Europe and we will continue to create similar opportunities for musicians from other countries.

OVERVIEW

1 band
3 solo artists
4-day exchange programme
4 performances at different venues
1 live broadcast on radio



Serge Maboma, Macase band (Cameroon)

The concert was so special for us because we had never played in front of an audience only made of professionals and in Germany.

The initiative had a real impact on our work here in Cameroon. Not only for us as Macase, Krotal and Danielle Eog, but also for a good number of artists in our country. The mobility of artists is a real problem here so having some of us, perform at such an important global event is a huge source of motivation for all the professionals.

The immediate impact is that more and more people in Cameroon are interested to learn about Music In Africa and all the advantages they may have by being part of the Foundation.

This is the reason why we are planning to organise the Music In Africa Day concert in Cameroon in December 2016 in order to allow more people to discover more about Music In Africa and showcase their talent.

Concert series and panel discussions in Kenya



Our panel discussions and concert series have created a platform for music professionals in Kenya to showcase their work, discuss pertinent issues, learn and network.

One such pertinent topic in the panel discussions was on Kenya's music policy, which the government has been attempting to amend for many years. The event provided a platform for Kenya's Permanent Presidential Music Commission (PPMC), which is in charge of the policy amendment, to engage with industry stakeholders.

After the discussion, Music In Africa provided a copy of the draft copyright bill to many stakeholders, who were able to comment and engage further with the PPMC. We hope to continue this initiative in Kenya with the support of the Goethe-Institut and we have secured funding to take this concept to South Africa in 2017.

Conclusion of the Wired For Sound project

The Wired for Sound project, which started in Malawi in June 2015, ended in 2016 with the release of a CD, Wired For Sound: Malawi, which we are now promoting in different countries. Spearheaded by members of the internationally acclaimed South African band Freshlyground (Simon Attwell and Julio Sigauque) and SAfm producer Kim Winter, Wired For Sound is a solar-powered mobile recording studio that discovers, records and promotes artists while

also supporting community radio stations by setting up mobile recording studios and offering training. As part of a partnership with the Music In Africa Foundation, Wired for Sound was able to expand the project last year by installing permanent solar-powered recording studios at some of the sites visited by the project.

"Music And More" concert series Senegal



Music And More is a concept by Goethe-Institut Senegal, which is executed together with the Music In Africa regional team in Dakar. This monthly concert series provides regular performing opportunities to Senegalese musicians.

African acts at high-profile events in Europe

Together with the Siemens Stiftung, we also brokered and supported the performances of two African acts at high-profile events in Germany.

Nigerian artist and long-time MIAF member Ade Bantu and his 13-member band Bantu performed at the Bürgerfest (Citizen's Festival) hosted by German President Joachim Gauck at his Bellevue Palace in Berlin.

South African artist Nomfusi Gotyana performed at the high profile event African Rhapsody in Berlin, which was attended by senior government officials from different countries, including the president of Uganda Mr. Yoweri Museveni.

AWARENESS ACTIVITIES

As the Music In Africa brand grows, our voice is more important than ever. In the year under review, we continued to participate in some of the biggest music events in the world, including but not limited to WOMEX (Hungary 2015), MIDEM (France 2016), ImproviseNow (Germany 2016), Bushfire Roundtable discussions (Swaziland 2016) and Azgo Festival Dialogar discussions (Mozambique 2016).

Studio gear for up-and-coming musicians



As part of efforts to promote use of the Music In Africa website, we ran a competition that awarded 10 winners with music studio accessories, including professional studio monitoring headphones and reflection filters for recording vocals both in professional and bedroom studios.

Recipients for these prizes were in Senegal, South Africa, Zimbabwe, Tanzania, South Africa, Ivory Coast, Kenya, DRC and Botswana.

OUTLOOK

Confirmed offline project for 2017

In the year under review, we secured funding to implement a music instrument building and repair project in South Africa. This project will take place from 20 to 26 November 2016 in Johannesburg, South Africa. In addition to this, we anticipate securing more funding for more projects around the continent.

Music In Africa Day – Cameroon

The successful collaboration with Macase and Goethe-Institut Cameroon in 2016 has inspired yet another important initiative, the Music In Africa Day Concert, which will be staged during the Yaoundé En Fête Festival in Cameroon from 17 December 2016 to 2 January 2017. As part of this initiative, musicians from all walks of life will perform on a "Music In Africa" stage.

Other events that we were involved in:

- Le Kolatier Festival Cameroon – October 2015
- Arterial Network Creative Economy Conference Cameroon – October 2015
- Faada Freddy Concert France – May 2016
- Festival Africa Fête France – June, 2016
- ONGEA Kenya – January 2015
- Homelands Conference Senegal – March 2016
- Urban Music Festival (Festa2h) Senegal – 2015
- Festival Air d'ici DRC – July 2015
- Francofolies Festival DRC – September 2015
- Festival Mwindi na Molili DRC – December 2015
- Rumba Parade Festival Kinshasa – December 2015
- Amani Music Festival Goma, DRC – February 2016
- Festival Mbonda Elela DRC – May 2016
- Festival Jazz Kif Kinshasa DRC – June 2016
- Traditional Music Conference DRC – June 2016
- Musicians training Boot Camp – Zanzibar June 2016
- Drupal Camp South Africa – May 2016
- AFRICACOM South Africa – November 2015
- Visa For Music, Morocco – November 2015
- ImproviseNow, Germany – November 2016

STRONG PARTNERSHIPS – BRIGHTER FUTURE

Partnerships have long been identified as a catalyst for development and sustainability in MIAF. We pride ourselves in being able to work with reputable organisations in different parts of the globe, who all believe in our vision and actively support it in various ways. Last year we secured new partnerships with 15 organisations, bringing the total number of our partners to 31.



Dr. Nathalie von Siemens, Dr. Frank-Walter Steinmeier and Mr. Eddie Hatitye (Photo by Music In Africa)

Historical MoU with Siemens Stiftung

A major milestone last year was the signing of an MoU between the Music In Africa Foundation and Siemens Stiftung in Lusaka, Zambia on 20 November 2015. The MoU defines the organisations’ commitment to the continued development of the Music In Africa initiative in the coming years. As part of the partnership, support from the Siemens Stiftung includes (but is not limited to) financial support, collaboration on Africa-focused music projects, exchange

of networks and ideas, and in general working together to foster the continued growth of the Music In Africa initiative. More importantly, Siemens Stiftung confirms its commitment to continue its support until MIAF is self-sustainable. The agreement was signed by Dr. Nathalie von Siemens, Director of the Siemens Stiftung, and MIAF Director Mr. Eddie Hatitye in the presence of Germany’s Foreign Minister Dr. Frank-Walter Steinmeier. MIAF also signed a similar agreement with the Goethe-Institut in 2014.

Partner Overview

Operational partners

Partner	Country
Siemens Stiftung	Germany
Goethe-Institut	Germany
SAMRO Foundation	South Africa New
Busara Promotions	Zanzibar
Music Crossroads International	Denmark
African Music Development Programme	France New
Ketebul Music	Kenya
Dhow Countries Music Academy	Zanzibar New
Wired For Sound	South Africa
Downtown Music Studios	South Africa New
Bayimba Foundation	Uganda New

Media partnerships

Partner	Country
MTN Bushfire Festival	Swaziland
Sauti za Busara Festival	Zanzibar
Azgo Festival	Mozambique New
Bayimba Festival	Uganda
Africa Fête Dakar Festival	Senegal New
Africa Fête Marseille Festival	France New
Afropolitan Vibes	Nigeria

Music Markets

Partner	Country
Visa For Music	Morocco New
ONGEA 2015	Kenya New
DOADOA	Uganda
Breathe Sunshine	
African Music Conference	South Africa
WOMEX	Germany
KZN Music Imbizo	South Africa New
SIMA	Senegal

Content Partners

Partner	Country
Vibe Radio	Senegal New
Phat! Music Entertainment	Kenya New
Groove Magazine	Zimbabwe
Freemuse.org	Denmark New
Tush Magazine	Nigeria New
Global Music Academy	Germany

The way forward

We aim to continue expanding our partnership base in the coming years, especially in countries such as Mali, Gabon, Niger and Chad. We have, however, identified certain risks associated with partnerships, especially to the reputation of MIAF. We will therefore proceed with caution, ensuring that risks are adequately monitored and addressed.

“We pride ourselves in being able to work with reputable organisations in different parts of the globe, who all believe in our vision and actively support it in various ways.”

SUSTAINABILITY

Sustainability is seriously addressed in our business plan, which was approved by the board last year. The business plan identifies core financial resources that MIAF needs to remain operational both monthly and annually and defines the revenue models that will ensure that those resources are secured.

Revenue streams

MIAF uses five main revenue streams:

- Partner donations
- Fundraising / offline revenue
- Website advertising
 - Website banner ads
 - Advertorials
 - Newsletter banner ads
 - Commission from micro-donations
- Content Sponsorships
- Membership fees

Diversifying funding base

The goal in this area is to secure more funders for MIAF. The first step in achieving this was appointing a fundraising manager last year. This allowed us to implement an intense fundraising strategy, targeting funders in Africa and Europe. Towards the end of the year, we secured a grant from the National Lottery Commissions (NLC) in South Africa and there are two more big applications that are under negotiation. The primary, underlying premise on which we raise funds is that every funded offline project contributes at least 10% towards MIAF’s sustainability.

Partner donations

At present, partner donations account for the biggest percentage of our income. We are funded and supported by the Siemens Stiftung and the Goethe-Institut, two reputable international organisations with a keen interest in the African music sector. Both are committed to support MIAF until it is self-sustainable. A big

development in this area last year was the signing of an MoU with Siemens Stiftung, in line with our goal to inspire long-term funding commitment from our current partners.

Advertising and advertorials

The Music In Africa portal offers a range of paid-for services. The main offerings are banner advertising, advertorials and newsletter banner ads. With the revamp we are introducing a micro-donations model, from which MIAF will get a commission for micro-donations made to content creators. In the year under review, we appointed a dedicated salesperson for six months. With a number of recurring clients secured, we anticipate further improvements going forward.

Content sponsorships

Content sponsorships are when businesses pay MIAF to produce significant content that is mutually beneficial.

Membership fees

This is money from members of the foundation (paid annually). Membership fees account for a very small percentage of our income.

Challenges

Making Music In Africa a competitive digital advertising platform for clients who now have many options, especially with global platforms such as Facebook and Google providing similar services.

GOVERNANCE

For several years now, our Management Board has been praised for its effective governance style, genuine passion for Music In Africa and ability to inspire growth in the organisation. The board continues to live up to expectations with the help of four advisory committees (the Education and Content Committee, the Human Resources Committee, the Membership Committee and the Risk Management Committee).

The board met a total of five times last year. In addition, eight advisory committee meetings were held. The decreasing number of board meetings is a true reflection of the increasing stability in the foundation as we move past our formative years. It is also a sign of the positive contributions coming from advisory committees.

Last year the board finalised a number of key policies, including the HR policy, the travel policy as well as the membership policy.



Meeting attendance

Board member	Attendance				
	28 July 2015	9 Oct 2015	7 Dec 2015	10 March 2016	30 June 2016
Mr. André Le Roux	-	✓	✓	-	✓
Ms. Aisha Deme	✓	✓	✓	✓	✓
Ms. Belisa Rodrigues	-	✓	✓	✓	✓
Mr. Jens Cording	✓	✓	✓	✓	✓
Ms. Noemi Njangiru	-	-	✓	✓	✓
Mr. Seta Ramaroson	✓	✓	✓	✓	-
Mr. Bill Odidi	✓	✓	✓	✓	✓
Dr. Ribio Nzeza Bunketi Buse	✓	✓	✓	✓	✓

The current board was appointed in 2013, except for Mrs. Njangiru, who was appointed in 2015.

Regional balance

The board strives to reflect a regional balance in its composition and to have a variety of expertise related to the music sector. Where for any reason the elected members of the board do not reflect a regional balance and/or a variety of music-sector expertise, the board is able to use its co-option powers to co-opt eligible persons capable of achieving this balance and variety.

Board terms

Elected members serve for a period of two (2) years and step down as members in the Annual General Meeting (AGM) taking place in the second year of their membership, but are eligible for re-election; provided that no member of the board shall serve for longer than six (6) years. A new board will be elected on 10 November 2016.

Conflict of interest

Board members are informed of their fiduciary duty to act in the best interests of the organisation at all times. All board members declare any interests that might conflict with their positions on the board.

COMMITTEES

Education and Content Committee

Members: Mrs. Jill Richards | Dr. Benon Kigozi | Mr. Seta Ramaroson | Ms. Aisha Deme | Mr. William Ramsay

Focus areas 2015/16: The committee worked on developing a strategy plan for education content. Other focus areas were on growing the contributor community on Music In Africa, increasing accessibility of MIA content and achieving a balance in covering Africa. The Education and Content Committee has overall oversight responsibility for ensuring that the content policy of the web portal www.musicinafrica.net adheres to the overall objectives of the Music In Africa Foundation.

Human Resources Committee

Members: Mr. Jens Cording | Mrs. Noemie Njangiru

Focus areas 2015/16: One of the key roles was to assist in the development of a comprehensive HR policy for the foundation. The policy was concluded in February 2016 and approved by the board in March 2016. Other responsibilities include general support for the directorate in HR issues. Overall the Human Resources Committee has oversight responsibility for monitoring and assessing the compensation policies of the foundation, so that the foundation can attract, motivate and retain competent executive personnel required to meet its business and strategy objectives.

Membership Committee

Members: Ms. Monica Seeber | Mr. Bill Odidi

Focus areas 2015/16: Committee was tasked to develop a membership strategy that addresses the foundation's policy on membership. This process involved understanding the needs of the members and finding ways to make MIAF more valuable to them. The membership strategy was approved by the board in June 2016 and will be presented to members at the AGM in Ethiopia on 10 November 2016.

The overall role of the Membership committee is to oversee formulation and implementation of membership strategies and policy, while ensuring that membership processes adhere to regulations stipulated in the Constitution of the Foundation.

Risk Management Committee

Members: Mr. Rob Hooijer | Ms. Belisa Rodrigues

Focus areas 2015/16: The Risk Management Committee continued with its particular focus on the broad risk areas identified last year: business risks (related to financial risks), legal risk (related to content risks) and legislative risks (related to compliance). The overall purpose of the Risk Management Committee is to acquire the widest view possible of potential risks to the foundation and to recommend solutions for identified risks with a view to ensure that the foundation's risks are effectively managed.

MEMBERSHIP STRATEGY

As a way to provide an overview of our strategy on membership and transparency to members on the foundation's membership policy, the Membership Committee devised a membership strategy document, which is summarised in this section.

MIAF's membership strategy is based on **quality, quantity** and **diversity**.

- **Quality:** The foundation strives to attain and maintain quality membership that is complementary to its objectives. Quality refers primarily to a member's level of commitment to the ideals and objectives of MIAF.
- **Quantity:** In striving for a good balance of quality and quantity, while we put preference on quality, we make efforts to be as inclusive as possible and to uphold the biggest membership possible.
- **Diversity:** Membership that is representative of the continent and music sectors in Africa, supporting equal rights, dignity and respect for all people.

How to become a member

- People wishing to be members contact the directorate and apply for membership using the email (info@musicinafrica.net).
- The directorate/the board, when necessary implements campaigns to find members.
- Members and partners of MIAF can also recommend candidates to the Foundation.

Members are approved by the board in consultation with the Membership Committee and the directorate.

Other recruitment ways being considered

The Music In Africa website will be adjusted in 2017 to make it possible for people to apply for membership online.

Eligibility

According to the MIAF constitution membership is open to:

- Individuals active in the field of African music;
- Organisations (non-profit and nongovernmental organisations active in the field of African music); and
- Businesses (private companies and businesses) active or interested in the field of African music.

Types of memberships and benefits

Benefit	Associate Membership		Full Membership	
	Individual (Any annual donation from US\$15)	Organisation (Any annual donation from US\$50)	Individual US\$30 (annual)	Organisation US\$85 (annual)
1. Receive exclusive content (exclusive members newsletter & updates)	✓		✓	
2. Attend Music in Africa AGM and participate in deliberations			✓	
3. Vote at Music in Africa AGM			✓	
4. Be eligible to be voted into the Music in Africa Board of Management			✓	
5. Be eligible to participate in Music in Africa events at no expense or at reduced costs			✓	
6. Receive discounts for Music in Africa services, including advertising	✓		✓	
7. Have your logo on the Music in Africa members page	✓ (Organisations only)		✓ (Organisations only)	
8. Have your name on the members page	✓		✓	
9. Have your profile on the partners page	✓ (Organisations only)			

The third membership type is Honorary Membership which may be granted to individuals whose activities and achievements are greatly admired by the Foundation. This is subject to approval by members.

Potential benefits being considered

- Receive personalised information around opportunities on Music In Africa website (eg. performing, funding or business opportunities relevant to you).
- Preferential exposure (marketing) of your events, works, business, etc.

Keeping the interest of member

- MIAF will seek to ensure that members are satisfied and interested in the organisation through:
- Regular communication with members
 - Conducting membership surveys: why they joined, are they satisfied, what are their suggestions?
 - Regularly monitoring of benefits given to members

Membership fees

Members are required to pay a membership fee annually.

Why do members pay?

- Membership fees, although very small, help the foundation cover costs of membership-related expenses such as travel expenses to the AGM.
- Membership fees create a formal relationship between members and the organisation.
- Membership fees ultimately empower the organisation and its members.
- Membership fees give the members a voice in the organisation and oblige the organisation to take responsibility for keeping the members satisfied.
- Membership fees are also a means for the organisation to distinguish between members who are committed and those who are not.

Payment methods

- Currently members use the following methods:
- EFT transfer to the Music In Africa bank account.
 - Cash payment during the AGM.

- Other methods being considered
- Paying cash via MIAF regional offices and local partners (Goethe-Institut).
 - Credit/debit card payments via the Music In Africa website.

Eligibility to serve on the board

Members who are in good standing are eligible to apply for board membership. These are some of the key qualities we look for in board members:

1. The **time** to give to the board (and this doesn't mean merely turning up at board meetings once or twice a year – it means maintaining an interest in MIAF and using skills, expertise and networks to assist and promote the organisation whenever and wherever possible).
2. The **relevant skillset and experience** required for the position in the board
3. The **commitment to the ideals and objectives** of MIAF, which means taking the time and trouble to know what the organisation stands for, how it operates, its objectives, its limitations, and so on.
4. The standing (status) within a particular community to promote MIAF.

Roles of a member

- To enjoy and gain from what MIAF has to offer on the one hand, and equally to support and promote MIAF on the other hand. These are some of the common activities:
- Participating in surveys targeted at members.
 - Participating in MIAF discussions (eg. at the AGM).
 - Attending MIAF events such as the AGM.
 - Helping to promote MIAF and generally strengthening the MIAF network in their country, where possible.

RISK MANAGEMENT

MIAF supports best practice in risk management. Risk is managed both at board level and directorate level, in consultation with the Risk Management Committee. The Foundation also consults legal experts where necessary. In this area we work closely with Advocate Joel Baloyi, intellectual property law and commercial law expert and former head of Legal Services and Company Secretary for the Southern African Music Rights Organisation (SAMRO).

As part of risk management, we also use a principle-based approach of governance, including but not limited to the King Report on Corporate Governance (King III) for South Africa Code of Corporate Practices and Conduct. The review below sets out the Foundation’s current practice on Risk and Information Technology governance as described in King III.

King III compliance review

TABLE A:

Item	KING Principles	Current Practice	Comment
	Chapter 4: Governance of Risk		
4.1	The board should be responsible for the governance of risk	In practice	The Risk Management Committee is also delegated to focus on risk management
4.2	The board should determine the levels of risk tolerance	In practice	The Risk Management Committee helps the Board identify and manage risks
4.3	The risk committee or audit committee should assist the board in carrying out its risk responsibilities	In practice since 2015	
4.4	The board should delegate to management the responsibility to design, implement and monitor the risk management plan	In practice	
4.5	The board should ensure that risk assessments are performed on a continual basis	In practice since 2015	The Risk Management Met three times
4.6	The board should ensure that frameworks and methodologies are implemented to increase the probability of anticipating unpredictable risks	In practice	



Flavour B (South Africa) – Photo by Jabu Nkosi

Item	KING Principles	Current Practice	Comment
4.7	The board should ensure that management considers and implements appropriate risk responses	Introduced in 2015	The directorate and Treasurer meet regularly
4.8	The board should ensure continual risk monitoring by management	In practice	
4.9	The board should receive assurance regarding the effectiveness of the risk management process	In practice	The committee makes recommendations to the Board
4.10	The board should ensure that there are processes in place enabling complete, timely, relevant, accurate and accessible risk disclosure to stakeholders	In practice	Included in Annual Report
	Chapter 5: Governance of Information Technology (IT)		
5.1	The board should be responsible for IT governance	In practice	
5.2	IT should be aligned with the performance and sustainability objectives of the company	In practice	Reports being considered on quarterly basis to Risk Committee
5.3	The board should delegate to management the responsibility for the implementation of an IT governance framework	In practice	
5.4	The board should monitor and evaluate significant IT investments and expenditure	In practice	IT budgets are approved annually by the Board. Expenditure is monitored by directorate
5.5	IT should form an integral part of the company's risk management	In practice	
5.6	The board should ensure that information assets are managed effectively	Introduced in 2014/15	
5.7	A risk committee and audit committee should assist the board in carrying out its IT responsibilities	Introduced in 2015	

At the beginning of the year, the Risk Management Committee identified the following risk areas, which have been monitored throughout the year:

Matter/s Identified	Risk Consequences	Allocation of Responsibility	Method & Frequency of monitoring & reporting
Business Risks <ul style="list-style-type: none">Financial stability and sustainability of the Foundation, which connects to:<ul style="list-style-type: none">Independence from fundersRevenue streamsEntrepreneurial riskWebsite security	The Foundation would not continue to exist.	Board and Directorate	Quarterly
Legal Risks <ul style="list-style-type: none">Risks connected to content and potential copyright infringements	The Foundation would face serious legal litigation, which may cause serious harm.	Board and Directorate	Quarterly
Regulatory/Legislative Risks <ul style="list-style-type: none">Legal obligations of the Foundation, which connects to:<ul style="list-style-type: none">Legislative reporting to the registration officeTax and HR related regulations	The Foundation would face serious penalties, including deregistration.	Board and Directorate	Quarterly

The Risk Management Committee comprises Mr. Rob Hooijer, retired CEO of the Southern African Music Rights Organisation (SAMRO) and Ms. Belisa Rodrigues, arts consultant and former Business Development Manager of the African Arts Institute (AFAI). Ms Rodrigues is also the Treasurer of MIAF.

Travel risk

The Committee has identified travel risk as an increasing threat that needs to be addressed efficiently going forward. While the Foundation has addressed travel risk partly in its travel policy, a more specific approach will be required, especially in light of increasing security threats on the continent and beyond. As such the Committee undertakes to treat travel risk as a key focus area in the coming fiscal year.

Unknown risks

The Risk Committee is of the view that irrespective of a formal and structured approach to risk identification and management, some risks to the Foundation may be presently unknown. Certain risks may be beyond the control of management and might affect the overall delivery of the Foundation's objectives, whereas other risks, currently regarded as immaterial, may become material. An internal control framework is important to ensure that compliance with internal policies and procedures and external regulatory requirements is achieved. The Foundation's risk evaluation and review will in future include a review of internal controls, including a review of policies and procedures, and verification of adherence to and the relevance of such policies and procedures. It is believed that audit, risk and quality control functions facilitate in the monitoring of the system of internal control.

FINANCIAL STATEMENTS

DIRECTORATE'S RESPONSIBILITIES AND APPROVAL

The directorate are required by the Constitution, to maintain adequate accounting records and are responsible for the content and integrity of the annual financial statements and related financial information included in this report. It is their responsibility to ensure that the annual financial statements fairly present the state of affairs of the Foundation as at the end of the financial year and the results of its operations and cash flows for the period then ended, in conformity with the Foundation's accounting policies. The external auditors is engaged to express an independent opinion on the annual financial statements.

The annual financial statements are prepared in accordance with the Foundation's accounting policies and are based upon appropriate accounting policies consistently applied and supported by reasonable and prudent judgements and estimates.

The directorate acknowledge that they are ultimately responsible for the system of internal financial control established by the Foundation and place considerable importance on maintaining a strong control environment. To enable the directorate to meet these responsibilities, they set standards for internal control aimed at reducing the risk of error or loss in a cost-effective manner. The standards include the proper delegation of responsibilities within a clearly defined framework, effective accounting procedures and adequate segregation of duties to ensure an acceptable level of risk. These controls are monitored throughout the Foundation and all employees are required to maintain the highest ethical standards in ensuring the Foundation's business is conducted in a manner that in all reasonable circumstances is above reproach. The focus

of risk management in the Foundation is on identifying, assessing, managing and monitoring all known forms of risk across the Foundation. While operating risk cannot be fully eliminated, the Foundation endeavours to minimise it by ensuring that appropriate infrastructure, controls, systems and ethical behaviour are applied and managed within predetermined procedures and constraints.

The Management Board are of the opinion, based on the information and explanations given by management that the system of internal control provides reasonable assurance that the financial records may be relied on for the preparation of the annual financial statements. However, any system of internal financial control can provide only reasonable, and not absolute, assurance against material misstatement or loss.

The Management Board have reviewed the Foundation's cash flow forecast for the year to 30 June 2017 and, in the light of this review and the current financial position, they are satisfied that the Foundation has or has access to adequate resources to continue in operational existence for the foreseeable future.

The external auditors are responsible for independently auditing and reporting on the Foundation's annual financial statements. The annual financial statements have been examined by the Foundation's external auditors and their report is presented on page 50.

The annual financial statements set out on pages 50 to 60, which have been prepared on the going concern basis, were approved by the Management Board on 01 November 2016 and were signed on its behalf by:



Mr. Edington Hatitye
Executive Director



Dr. R. Nzeza Bunketi Buse
Chairperson

DIRECTOR'S REPORT

TO THE MEMBERS

We have the pleasure in submitting the audited financial statements for the year ending 30 June 2016.

New revenue streams

We have started to generate income from selling advertising space on the portal and managing projects. These two streams started with a small contribution of €12 519 to our income and we anticipate steady growth going forward. The depreciation of the rand against the euro occasioned a gain of €9 063, as a portion of our funding is held in trust and administered by the Goethe-Institut in euros.

Grants and donations

Cash received from donors amounted to €300 508 (€255 260 in 2014 – 15). Comprehensive notes on funds received from Siemens Stiftung and the Goethe-Institut are supplied on page 60.

Noteworthy changes

Significant increases in expenditure were in marketing, regional team expenses and content development. Expenses towards regional editorial teams increased by 39,5% from €39 074 to €64 587 as we reinforced our content teams. The direct outcome of this was an increase in content production, traffic and quality of our content as reported from pages 22 to 27. We do not anticipate significant increases in this area in the near future.

Marketing expenses increased by 22,3% from €17 091 to €22 010. More money was spent in marketing activities, mainly online advertising as we focused to increasing the reach of our content.

Content production costs increased by 39,8%, from €17 976 to €29 872. This expenditure

area comprises commissioned content and translation costs. The increase was necessary to clear a translation backlog for the first two phases which had close to 20 countries. We will be relying more on in-house teams for translations in future and we expect a reduction in related expenses.

Fixed assets

There were no extraordinary changes to fixed assets for the year under review.

INTANGIBLE CONTRIBUTIONS

Goethe-Institut

The Goethe-Institut consistently contributes to the Foundation with its long-time partnerships, network and its appreciation within the cultural scene on the continent. The Goethe-Institut supports the Foundation through its worldwide network, contacts and communications, as well as the local running costs for the infrastructure in Johannesburg. Rent, administration, personnel and running costs, including Internet and communication expenses are estimated at €70 000 for the year under review.

Siemens Stiftung

The Siemens-Stiftung supports the Foundation through its worldwide network, global communications, marketing activities and in staging events. In the year under review the Siemens-Stiftung significantly increased its support to MIAF, particularly by supporting the Foundation to run various offline initiatives in Europe. Contributions for the year under review are estimated at €117 000.

INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF THE MUSIC IN AFRICA FOUNDATION

Report on the financial statements

We have audited the annual financial statements of Music In Africa Foundation, as set out on pages 50 to 60, which comprise the statement of financial position as at 30 June 2016, and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and the notes, comprising a summary of significant accounting policies and other explanatory information.

Directorate's responsibility for the Annual Financial Statements

The Foundation's directorate are responsible for the preparation and fair presentation of these annual financial statements in accordance with the Foundation's accounting policies and requirements of the Constitution and for such internal control as the directorate determine is necessary to enable the preparation of annual financial statements that are free from material misstatements, whether due to fraud or error.

Auditor's responsibility

Our responsibility is to express an opinion on these annual financial statements based on our audit. We conducted our audit in accordance with International Standards on Auditing. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance whether the annual financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the annual financial statements. The procedures selected depend on the auditor's judgement, including the assessment of

the risks of material misstatement of the annual financial statements, whether due to fraud or error. In making those risk assessments, the auditors considers internal control relevant to the Foundation's preparation and fair presentation of the annual financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the foundation's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the annual financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Unqualified opinion

In our opinion, the annual financial statements present fairly, in all material respects, the financial position of the Music In Africa Foundation as at 30 June 2016, and its financial performance and cash flows for the year then ended in accordance with its accounting policy, and the requirements of the Constitution.



Emphasis of Matter

Without qualifying our opinion, we draw attention to note 13 to the annual financial statements, the Foundation needs on going donor support if it is to continue operations. These financial statements have been prepared on the basis of accounting practices applicable to a going concern which assumes that the foundation will generate sufficient funds by way of grants from donors to continue funding its activities in the ensuing year. Accordingly they do not include any adjustments, relating to the recoverability and classification of assets or

to the amounts and classification of liabilities that would be necessary if the foundation were unable to continue as a going concern.

Octagon Chartered Accountants

Registered Auditors
R Bloch Partner

01 November 2016
Illovo

STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2016

	Notes	2016 €	2015 €	2016 R	2015 R
Assets					
Non-Current Assets					
Property, plant and equipment	2	5,072	6,205	82,910	82,867
Intangible assets	3	183,319	213,085	2,996,432	2,646,332
		188,391	219,290	3,079,342	2,729,199
Current Assets					
Trade and other receivables	4	3,497	-	57,157	-
Cash and cash equivalents	6	67,612	10,311	1,105,156	140,467
Funding held by Goethe Institut	5	16,677	182,676	272,594	2,488,374
		87,786	192,987	1,434,907	2,628,841
Total Assets		276,177	412,277	4,514,249	5,358,040
Reserves and Liabilities					
Reserves					
Equipment Funds		188,391	219,290	3,079,342	2,729,199
Accumulated Funds		17,023	405	277,136	5,502
		205,414	219,695	3,356,478	2,734,701
Liabilities					
Current Liabilities					
Trade and other payables	7	6,809	3,816	112,415	51,742
Deferred income	8	63,954	188,766	1,045,356	2,571,597
		70,763	192,582	1,157,771	2,623,339
Total Reserves and Liabilities		276,177	412,277	4,514,249	5,358,040

DETAILED STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 30 JUNE 2016

	Notes	2016 €	2015 €	2016 R	2015 R
Income					
Grants and Donations		300,508	255,260	4,911,946	3,489,067
Other income					
Project management income		5,175	-	84,578	-
Advertising Fees		7,344	-	120,050	-
Membership Fees		847	73	13,841	998
Profit and loss on exchange differences		9,063	-	148,144	-
		22,429	73	366,613	998
Expenditure					
Bank charges		834	150	13,624	2,060
Consulting fees		1,248	1,418	20,402	18,806
Content Development		29,872	17,976	488,274	245,387
Key events & travel (incl AGM/Exco & Governance expenses)		33,931	38,093	554,610	520,698
MAIF Partner Events (Goethe)		2,933	11,160	47,940	152,677
Marketing and PR		22,010	17,091	359,767	231,786
Office Expenses		13,830	12,634	226,065	188,497
Offline Initiatives		3,860	7,276	63,099	96,411
Regional Editors		64,587	39,072	1,055,699	533,912
Salaries		89,727	74,021	1,466,622	1,012,941
Web and IT Development		19,377	12,815	316,735	174,475
		282,209	231,706	4,612,837	3,177,650
Surplus for the year		40,728	23,627	665,722	312,415
Other Comprehensive Income					
Transfer to Equipment Fund		(24,110)	(23,222)	(394,088)	(306,913)
- Equipment Purchased		(2,691)	(5,523)	(43,988)	(74,353)
- Intangible (Web development)		(21,419)	(17,699)	(350,100)	(232,560)
Total Comprehensive Income		16,618	405	271,634	5,502

STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 30 JUNE 2016

	Equipment Fund Tangible assets	Equipment Fund Intangible assets	Total reserves	Accumulated Funds	Total
Euro					
Balance at 01 July 2014	2,197	195,386	197,583	-	197,583
Surplus for the year	-	-	-	23,627	23,627
Transfer of assets acquired during the year to equipment funds	5,523	17,699	23,222	(23,222)	-
Depreciation for the year	(1,515)	-	(1,515)	-	(1,515)
Total changes	4,008	17,699	21,707	(23,222)	(1,515)
Balance at 01 July 2015	6,205	213,085	219,290	405	219,695
Surplus for the year	-	-	-	40,728	40,728
Transfer of assets acquired during the year to equipment funds	2,691	21,419	24,110	(24,110)	-
Foreign exchange movement	(1,136)	(51,185)	(52,321)	-	(52,321)
Depreciation for the year	(2,688)	-	(2,688)	-	(2,688)
Total changes	(1,133)	(29,766)	(30,899)	(24,110)	(55,009)
Balance at 30 June 2016	5,072	183,319	188,391	17,023	205,414
Rand					
Balance at 01 July 2014	26,737	2,413,772	2,440,509	-	2,440,509
Surplus for the year	-	-	-	312,415	312,415
Transfer of assets acquired during the year to equipment funds	74,353	232,560	306,913	(306,913)	-
Depreciation for the year	(18,223)	-	(18,223)	-	(18,223)
Total changes	56,130	232,560	288,690	(306,913)	(18,223)
Balance at 01 July 2015	82,867	2,646,332	2,729,199	5,502	2,734,701
Surplus for the year	-	-	-	665,722	665,722
Transfer of assets acquired during the year to equipment funds	43,988	350,100	394,088	(394,088)	-
Depreciation for the year	(43,945)	-	(43,945)	-	(43,945)
Total changes	43	350,100	350,143	(394,088)	(43,945)
Balance at 30 June 2016	82,910	2,996,432	3,079,342	277,136	3,356,478

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2016

	Notes	2016 €	2015 €	2016 R	2015 R
Cash flows from operating activities					
Cash (used in) generated from operations	12	(93,651)	17,772	(1,005,147)	180,265
Cash flows from investing activities					
Purchase of property, plant and equipment	2	(2,691)	(5,523)	(43,988)	(74,353)
Purchase of intangible assets (Website Development)	3	(21,419)	(17,699)	(350,100)	(232,560)
Net cash from investing activities		(24,110)	(23,222)	(394,088)	(306,913)
Cash flows from financing activities					
Fund held in Trust - Goethe Institut		165,999	15,689	2,215,780	266,095
Total cash movement for the year		48,238	10,239	816,545	139,447
Cash at the beginning of the year		10,311	72	140,467	1,020
Cash balances		9,063	-	148,144	-
Total cash at end of the year	6	67,612	10,311	1,105,156	140,467

ACCOUNTING POLICIES

FOR THE YEAR ENDED 30 JUNE 2016

1. Presentation of annual financial statements

The annual financial statements have been prepared in accordance with the Foundation’s accounting policies, and the Constitution. The annual financial statements have been prepared on the historical cost basis, and incorporate the principal accounting policies set out below. They are presented in Euro and South Africa Rand.

These accounting policies are consistent with the previous period.

1.1 Property, plant and equipment

Property, plant and equipment are tangible items that are held for use in the production or supply of goods or services, or for rental to others or for administrative purposes; and are expected to be used during more than one period.

Property, plant and equipment is carried at cost less accumulated depreciation and accumulated impairment losses.

Cost include costs incurred initially to acquire or construct an item of property, plant and equipment and costs incurred subsequently to add to, replace part of, or service it. If a replacement cost is recognised in the carrying amount of an item of property, plant and equipment, the carrying amount of the replaced part is derecognised.

Depreciation charge for each period is recognised in the equipment fund.

Depreciation is provided using the straight-line method to write down the cost, less estimated residual value over the useful life of the property, plant and equipment as follows:

Item	Depreciation method	Average useful life
Office equipment	Straight line	3 Years
IT equipment	Straight line	5 Years

The residual value, depreciation method and useful life of each asset are reviewed only where there is an indication that there has been a significant change from the previous estimate.

1.2 Intangible assets

Intangible assets with indefinite useful lives have been recognised at cost and were tested for impairment annually. Such intangibles are not amortised. The useful life of an intangible asset with an indefinite useful life is reviewed annually to determine whether the indefinite life assessment continues to be supportable. If not, the change in the useful life assessment from indefinite to finite is made on a prospective basis.

1.3 Financial instruments

Financial instruments at amortised cost

These include loans, trade receivables and trade payables. Those debt instruments which meet the criteria in section 11.8(b) of the standard, are subsequently measured at amortised cost using the effective interest method. Debt instruments which are classified as current assets or current liabilities are measured at the undiscounted amount of the cash expected to be received or paid, unless the arrangement effectively constitutes a financing transaction.

At each reporting date, the carrying amounts of assets held in this category are reviewed to determine whether there is any objective evidence of impairment. If there is objective evidence, the recoverable amount is estimated and compared with the carrying amount. If the estimated recoverable amount is lower, the carrying amount is reduced to its estimated recoverable amount, and an impairment loss is recognised immediately in profit or loss.

Financial instruments at cost

Commitments to receive a loan are measured at cost less impairment.

Equity instruments that are not publicly traded and whose fair value cannot otherwise be measured reliably are measured at cost less impairment.

1.4 Employee benefits

Short-term employee benefits

The cost of short-term employee benefits, (those payable within 12 months after the service is rendered, such as leave pay and sick leave, bonuses, and non-monetary benefits such as medical care), are recognised in the period in which the service is rendered and are not discounted.

1.5 Revenue

Grant revenue is recognised to the extent that the foundation is entitled to the funding for the financial period concerned and has rendered services under an agreement, provided that the amount of revenue can be measured reliably and it is probable that economic benefits associated with the transaction will flow to the foundation. Revenue is measured at the fair value of the consideration received or receivable.

Interest is recognised, in profit or loss as and when receivable. Donations, membership and other income is brought to account as and when received.

1.6 Foreign exchange

Foreign currency transactions

Grant and donations income has been converted at the spot rate on the date of receipt.

Other income and expenditure, has been converted as the average exchange rate for each month as determined by the Goethe – Institut.

1.7 Equipment Fund

In order that operating reserves reflect assets available to the operations of the Foundation, an equipment fund is maintained to separate out the funding of such assets.

The mechanism whereby this fund is maintained at a value equal to the carrying value of such assets in the statement of financial position is that an amount equal to the cost of assets acquired be charged against operation income each year and credited to the fund.

Depreciation, and profits and losses on disposal are adjusting annually against the fund.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2016

2. Property, plant and equipment

Summary of property, plant and equipment

Euro	2016			2015		
	Cost	Accumulated depreciation	Carrying value	Cost	Accumulated depreciation	Carrying value
Office equipment	1,520	(355)	1,165	1,832	(61)	1,771
IT equipment	8,602	(4,695)	3,907	7,695	(3,261)	4,434
Total	10,122	(5,050)	5,072	9,527	(3,322)	6,205

Rand	2016			2015		
	Cost	Accumulated depreciation	Carrying value	Cost	Accumulated depreciation	Carrying value
Office equipment	24,839	(5,796)	19,043	24,839	(828)	24,011
IT equipment	140,610	(76,743)	63,867	96,622	(37,766)	58,856
Total	165,449	(82,539)	82,910	121,461	(38,594)	82,867

Reconciliation of property, plant and equipment - Euro - 2016

	Opening balance	Additions	Foreign exchange movements	Depreciation	Total
Office equipment	1,771	-	(303)	(303)	1,165
IT equipment	4,434	2,691	(833)	(2,385)	3,907
Total	6,205	2,691	(1,136)	(2,688)	5,072

Reconciliation of property, plant and equipment - Euro - 2015

	Opening balance	Additions	Depreciation	Total
Office equipment	-	1,832	(61)	1,771
IT equipment	2,197	3,691	(1,454)	4,434
Total	2,197	5,523	(1,515)	6,205

Reconciliation of property, plant and equipment - Rand - 2016

	Opening balance	Additions	Depreciation	Total
Office equipment	24,011	-	(4,968)	19,043
IT equipment	58,856	43,988	(38,977)	63,867
Total	82,867	43,988	(43,945)	82,910

Reconciliation of property, plant and equipment - Rand - 2015

	Opening balance	Additions	Depreciation	Total
Office equipment	-	24,839	(828)	24,011
IT equipment	26,737	49,514	(17,395)	58,856
Total	26,737	74,353	(18,223)	82,867

3. Intangible assets

	2016			2015		
	Cost	Accumulated amortisation	Carrying value	Cost	Accumulated amortisation	Carrying value
Website development	183,319	-	183,319	213,085	-	213,085

	2016			2015		
	Cost	Accumulated amortisation	Carrying value	Cost	Accumulated amortisation	Carrying value
Website development	2,996,432	-	2,996,432	2,646,332	-	2,646,332

Reconciliation of intangible assets - Euro - 2016

	Opening balance	Additions	Foreign exchange movements	Total
Website development	213,085	21,419	(51,185)	183,319

Reconciliation of intangible assets - Euro - 2015

	Opening balance	Additions	Total
Website development	195,386	17,699	213,085

Reconciliation of intangible assets - Rand - 2016

	Opening balance	Additions	Total
Website development	2,646,332	350,100	2,996,432

Reconciliation of intangible assets - Rand - 2015

	Opening balance	Additions	Total
Website development	2,413,772	232,560	2,646,332

The website is an intangible asset with an indefinite useful life. The website will be tested annually for impairment.

	2016 €	2015 €	2016 R	2015 R
Website Development				
Website Development - 2013	170,000	170,000	2,043,386	2,043,386
Website Development - 2014	25,386	25,386	370,386	370,386
Website Development - 2015	17,699	17,699	232,560	232,560
Website Development - 2016	21,419	-	350,100	-
Foreign exchange movements - 2016	(51,185)	-	-	-
	183,319	213,085	2,996,432	2,646,332
4. Trade and other receivables				
Trade receivables	3,497	-	57,157	-
5. Funds held in trust				
Goethe - Institut	16,677	182,676	272,594	2,488,374
6. Cash and cash equivalents				
Cash and cash equivalents consist of:				
Cash on hand	292	-	4,785	-
Bank balances - Standard Bank current account	67,320	10,311	1,100,371	140,467
	67,612	10,311	1,105,156	140,467
7. Trade and other payables				
Accruals	6,809	3,816	112,415	51,742
8. Deferred income				
Goethe Institut	10,000	9,907	163,454	134,965
Siemens	53,954	178,859	881,902	2,436,632
	63,954	188,766	1,045,356	2,571,597
9. Revenue				
Goethe Institut	-	58,371	-	714,884
Received	10,000	58,371	163,454	714,884
Deferred to 2016/2017 fiscal year	(10,000)	-	(163,454)	-
Goethe Institut - Music in Africa Archive Project	-	93	-	6,969
Received	-	10,000	-	141,934
Deferred to 2015/2016 fiscal year	-	(9,907)	-	(134,965)
Siemens	300,508	196,796	4,911,946	2,767,214
Received	205,392	195,000	3,357,216	2,638,387
Deferred to 2014/2015 fiscal year	-	180,655	-	2,565,459
Deferred to 2015/2016 fiscal year	149,070	(178,859)	2,436,632	(2,436,632)
Deferred to 2016/2017 fiscal year	(53,954)	-	(881,902)	-
	300,508	255,260	4,911,946	3,489,067

	2016 €	2015 €	2016 R	2015 R
10. Other income				
Profit and loss on exchange differences	9,063	-	148,144	-
Project management income	5,175	-	84,578	-
Advertising Fees	7,344	-	120,050	-
Membership Fees	847	73	13,841	998
	22,429	73	366,613	998

11. Taxation

No provision has been made for income tax as the foundation has qualified for exemption from tax in terms of section 10(1)(cN) as read with section 30 of the Income Tax Act.

12. Cash (used in) generated from operations

Surplus before taxation	40,728	23,627	665,722	312,415
Adjustments for:				
Profit on foreign exchange	(9,063)	-	(148,144)	-
Other non-cash items	-	-	(1)	-
Changes in working capital:				
Trade and other receivables	(3,497)	-	(57,156)	-
Trade and other payables	2,993	(13,966)	60,673	(138,288)
Deferred income	(124,812)	8,111	(1,526,241)	6,138
	(93,651)	17,772	(1,005,147)	180,265

13. Going concern

The existence of the Foundation is dependent on the continued support of its donors, by way of grants and donations. Should the grants and donations be withdrawn it is highly unlikely that the foundation will be able to continue as a going concern. The Foundation is aware of this risk and has started implementing a revenue generation strategy on its portal.

SUPPLEMENTARY INFORMATION

Registered Office Address

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119 Jan Smuts Avenue
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Standard Bank
Trust fund banker name: Nedbank

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