

**ANNUAL REPORT 2016 – 17**



## TABLE OF CONTENTS

VISION	5	SUPPORTING MUSICIANS ON THE GROUND	36
WHAT WE DO	6	MIACONNECTS	38
BOARD COMPOSITION	8	FOSTERING MUSIC INSTRUMENT BUILDING & SKILLS DEVELOPMENT	40
CHAIRPERSON'S STATEMENT	11	INTRODUCING THE ACCES MUSIC CONFERENCE	42
DIRECTOR'S REPORT	13	STRONG PARTNERSHIPS - BRIGHTER FUTURE	46
YEAR HIGHLIGHTS	15	GOVERNANCE	47
GEARING UP TO DEMAND	18	RISK MANAGEMENT	49
OUR STRATEGY	20	FINANCIAL STATEMENTS	52
SUPPORTING AFRICAN MUSIC PROFESSIONALS VIA THE WEB	22	SUPPLEMENTARY INFORMATION	66
PURPOSEFUL CONTENT	30		

A woman with dark skin and hair is performing on stage. She is wearing a gold headband with a cobra emblem and colorful patterns, and a necklace of large wooden beads. Her face is decorated with white dots. She is holding a microphone in her right hand and has her left arm raised. The background is dark.

The Music In Africa Foundation (MIAF) was established in 2013 and registered in 2014 as a non-profit organisation, registered in terms of the South African Non-profit 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.

# VISION

To be the leading source of information and exchange in and for 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 2016 to 30 June 17.

## WHAT WE DO

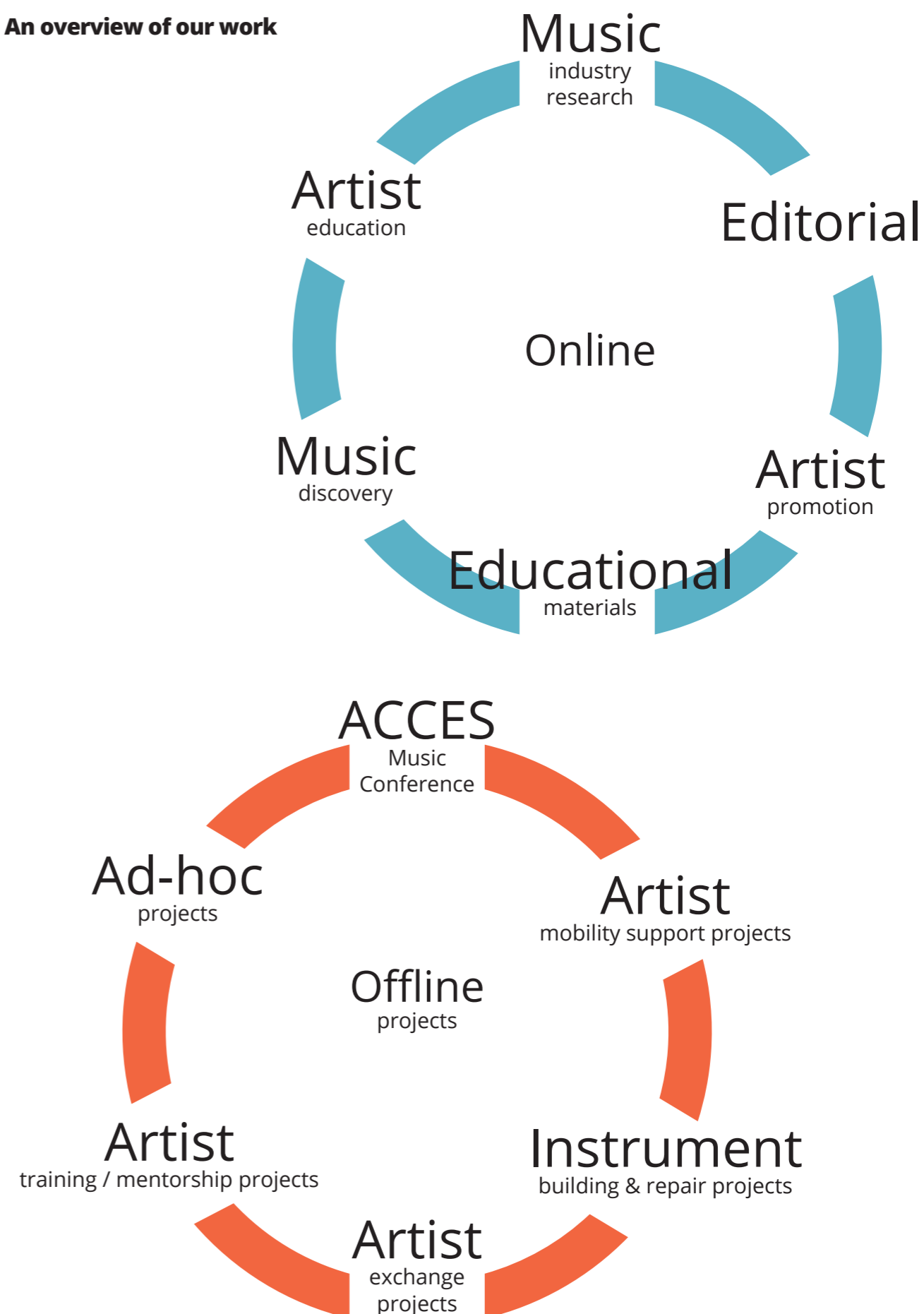
- We provide reliable and useful information that promotes the African music sector and its operators.
- We connect and promote exchange between music professionals from, or related to, Africa and its diaspora.
- We promote and encourage the creation of content by Africans and strive to improve the distribution, 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 right protection.
- We facilitate and promote – through research, development and education – the use by professionals and audiences of current and future technologies.

### Mission

Our mission is to support the African music sector through promoting knowledge exchange and creating opportunities and capacity for those who operate in it. We do this in two ways: digitally via the Music In Africa website ([musicinafrica.net](http://musicinafrica.net)) and offline through artist mobility programmes, workshops, training programmes, concerts, lobbying, conferences and other related initiatives.

- We are more than an organisation; we are a robust network of music professionals active on the African continent.
- We employ the best music journalists in Africa and we have a dynamic team of content contributors across the continent.
- We have the competence, capacity and experience to develop and implement cultural projects of different sizes and reach.
- Our portal is the most comprehensive, wide-reaching and authoritative information web platform dedicated to the African music sector.

### An overview of our work



# BOARD COMPOSITION

The affairs of the Music In Africa Foundation are governed by a Management Board constituted of individuals and representatives of organisations and businesses active in the field of music in Africa.



Dr. Ribio Nzeza Bunketi Buse (DRC)  
Deputy Chairperson



Ms. Aisha Deme (Senegal)  
Chairperson



Ms. Belisa Rodrigues (South Africa)  
Treasurer



Mr. André Le Roux (South Africa)  
Networks



Mr. Faisal Kiwewa (Uganda)  
Content strategies



Mr. Adé Bantu (Nigeria)  
Communications and membership strategies



Mr. Jens Cording (Germany)  
Partnerships and networks



Mrs. Noemie Njangiru (South Africa)  
Partnerships and networks

## Advisory committees

### Risk management

Mr. Robert Hooijer  
Ms. Belisa Rodrigues

### Education and content

Dr. Benon Kigozi  
Mr. Seta Ramaroson  
Mr. Will Ramsay  
Ms. Aisha Deme  
Ms. Jill Richards

### Membership

Ms. Monica Seeber  
Mr. Bill Odidi

### Human resources

Mrs. Noemie Njangiru  
Mr. Jens Cording

## CHAIRPERSON'S STATEMENT

It is a pleasure to write my first note to you as Chairperson. I am delighted to say we are reporting on a year that has been punctuated by so many positive developments in our organisation.

From our humble beginnings, we have grown into an incredible institution with a clear vision and supreme competence. In the year under review we continued to invest our energy on our primary objective, the Music In Africa portal and the content that makes it the most comprehensive information and exchange platform for anyone interested in African music. Our traffic and traction continues to grow into many African countries and I am excited to see countries such as the Gambia, South Sudan and Guinea now represented on our platform, with music professionals from these countries seamlessly connecting with their peers in different regions.

We have witnessed strong changes, particularly in user interactions on musicinfrica.net, following the revamp which went live towards the end of the year under review. We have now documented more than 14 000 music professionals across Africa, 8 100 being artists, 1 968 being artist service providers, 1 661 being events and venues, 1 574 music archives and media, 388 music educators and 802 networks and associations. We have an exponentially growing repository of multimedia content with 74 000 files, including imbedded music (35 000), pictures (38 000) and embedded videos (1 900). Our textual articles database now reaches 10 500. We have 25 000 registered music fans, 10 000 of which were registered after the revamp in May, representing a strong interest in our services.

This year we have seen remarkable growth in our projects portfolio following a strategic fundraising campaign which retained positive results in South Africa and Germany, where we received grants amounting to €600 000 from the National Lotteries Commission and the German Federal Foreign Office respectively. These recourses are enabling us to run a range of developmental projects for musicians in Africa between 2017 and 2018. I am particularly proud of the MIACnects project – an initiative that will go a long way in supporting music sectors affected by conflict in Africa.

I am not only impressed by the fact that we have been able to carefully plan and diversify our funding base but

also by the fact that we have undergone remarkable administrative growth in such a short time and that we are able to handle complex projects. For many of us in the cultural NGO sector, this is one of the most crucial attributes to success.

MIAF will continue to seek new ways to advance its objectives online and offline in a manner that is consistent with our objectives. We will continue to prioritise our website, which will always be the focal point of our work, while supplementing it with meaningful physical projects.

### Acknowledgements

I am proud of the quality of governance that we have been able to offer as the Board of MIAF over the years. It is important to note that a majority of the present Board members will step down in 2018 after serving for six years. I would therefore like to take this opportunity to thank the members of the Board for their contributions which further entrenched MIAF as a sustainable organisation. In the coming year we will intensify our succession planning to ensure that we continue to retain talented and committed men and women of integrity who are able to advance the objectives of MIAF.

It is with a great sense of appreciation that I acknowledge and thank my colleagues on the Board and advisory committees for their wise counsel. On behalf of the Board, I would like to thank our director, Mr. Edington Hatitye, for his strategic leadership and our staff for their outstanding care and hard work. I want to acknowledge our founding partners, Siemens Stiftung and Goethe-Institut, who continue to be exceptional examples of what cultural collaboration should be.



**Ms. Aisha Deme**  
Chairperson



## DIRECTOR'S REPORT

It is my great pleasure to write this note as we report on another very successful year for MIAF. Not a day goes by that I don't marvel at what Music In Africa has become, from its humble years as a small project under incubation at the Goethe-Institut to being one of the most active and recognisable arts institutions in Africa.

The year under review has seen hugely positive developments at MIAF. We significantly broadened our artist-support offering with the introduction of two ambitious, yet achievable, projects. The Instrument Building and Repair Project (IBR) and the Music In Africa Connects Project (MIACConnects) kicked off in the year, enabling the Foundation to introduce a wide range of support services dedicated to music professionals in Africa.

It is worth noting that this year alone we raised more funds for offline projects than in the previous three years combined. This growth, however, must not be taken to mean that we are deviating from our web-based or content objectives, as these areas continue to receive our utmost commitment.

I am pleased to report that we have moved to our new head office in Johannesburg, South Africa, after nearly five years under incubation at Goethe-Institut. This is a true reflection of the rapid, yet measured, growth that MIAF is experiencing post its formative years. Following the move, we have reinforced our human resources and further optimised our working structures. We have built an exceptional organisation with a clear, inspiring mission and a thriving workplace culture.

From a content standpoint, we continued to make good strides with yet another strong coverage phase that expanded our footprint into 33 countries. Seven phase 4 countries were completed, namely Burkina Faso, Guinea, Sierra Leone, Central African Republic, South Sudan, Lesotho and Botswana. Completion of this phase leads us into phase 5, which will have five focus countries.

The revamp of our flagship offering (musicinafrica.net) is now complete. It places us much closer to the needs of ordinary musicians in Africa than we have ever been. As an up-and-coming producer myself, I have to say I am extremely excited about the opportunities we are now able to offer musicians, particularly at grassroots level, to promote their music, find new audiences and learn key details that are crucial to their careers.

During our AGM last year, we piloted a noble idea to introduce an annual pan-African music conference. We did remarkably well, managing to bring together important music professionals in Addis Ababa. I am proud to report that we have now sharpened this idea into the Music In Africa Conference for Collaboration, Exchange and Showcases (ACCES), which takes place in Dakar, Senegal, on 17 and 18 November 2017.

However, it is important to note that as we acknowledge these achievements, we have to equally focus our attention on making MIAF more self-sustainable. We have to be more aggressive in our business approaches. We have to make more money from our operations in line with our self-sustainability goals. This is why we will review and improve our business plan in the coming fiscal year.

### Acknowledgements

A highlight of my year has been a workshop we did with our MIACConnects partners in Johannesburg. At this event, we learnt about the devastating effects of conflict on our continent. The workshop gave us an opportunity to think in detail about what our role could be in some of these countries. I therefore look forward to seeing the influence and contributions of our work through MIACConnects in the coming year.

I want to thank our staff. They have worked hard during the past year and we are where we are because of their unwavering commitment. I would also like to thank our founding partners, Siemens Stiftung and Goethe-Institut, for their continued support. I want to thank our Board members for their prudent counsel and the advisory committees for their invaluable contributions to our work.

**Mr. Edington Hatitye**  
Executive Director

## YEAR HIGHLIGHTS

### WEBSITE REVAMP COMPLETE

We now offer an enhanced user experience, practical tools and much more diverse content to our users while improving our traction and revenue generation potential.

### €600 000 SECURED FOR 2017-18 OFFLINE PROJECTS

With more resources we are able to support more music professionals in Africa through a variety of relevant initiatives.

### NEW HEAD OFFICE IN JOHANNESBURG

We now have adequate space to meet the demands of our growing work.

### LAUNCH OF THE MUSIC IN AFRICA CONNECTS PROJECT (MIACONNECTS)

With MIAConnects, we support seven African countries affected by conflict, namely Chad, Mali, Niger, Nigeria (North), Somalia, South Sudan, and Sudan, by offering a range of developmental initiatives including training, mobility support and talent discovery.

### LAUNCH AND IMPLEMENTATION OF THE INSTRUMENT BUILDING & REPAIR PROJECT (IBR)

With this project we support the careers of instrument makers. We help develop music instrument building skills in Africa, while preserving the legacy of our traditional African instruments and music.

### COMPLETION OF PHASE 4 IN RESEARCH

Our systematic research and coverage of the African music sector is crucial for industry and career growth. In the year we extended into Burkina Faso, Sierra Leone, Central African Republic, Lesotho, South Sudan, Guinea, Botswana and Zambia, bringing the total number of countries covered to 33.

### LAUNCH OF THE MUSIC IN AFRICA CONFERENCE FOR COLLABORATIONS, EXCHANGE AND SHOWCASES (ACCES)

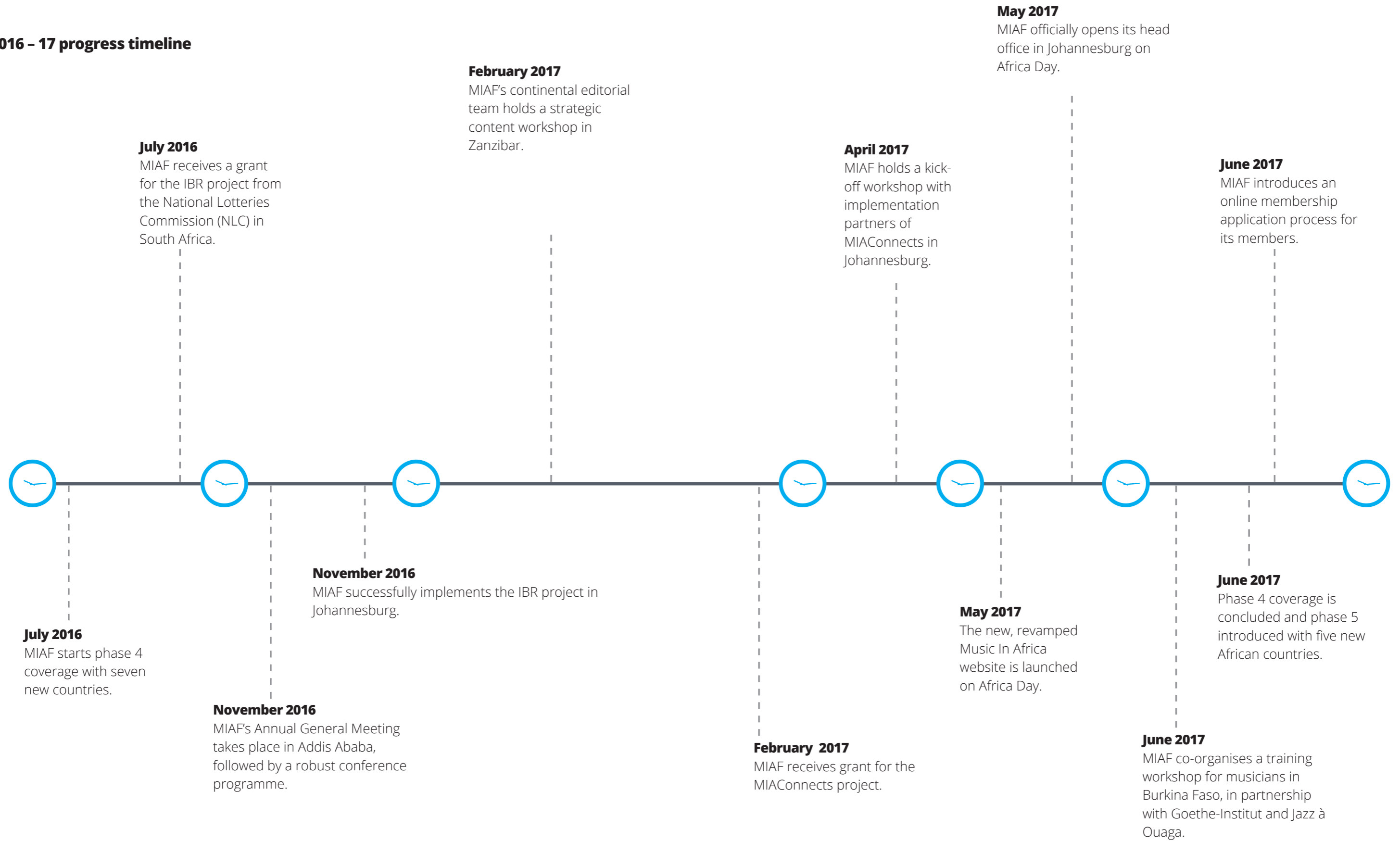
With this initiative, we introduce the most important platform for the entire music sector in Africa to exchange ideas, discover new talent and accelerate the shaping of the vibrant music sector on the continent.



Noumoucounda Cissoko (Senegal) © Music In Africa



**2016 – 17 progress timeline**



# GEARING UP TO DEMAND

We have created four strategic departments at MIAF to streamline our work. Additionally, we have welcomed 10 new staff members in the year, five of whom filled new positions occasioned by new projects.

## Editorial department

The Editorial department, headed by senior editor Mr. Kalin Pashaliev, is responsible for meeting all the editorial needs of the Music In Africa portal.

## Projects department

The Projects department executes MIAF's offline projects, as well as fundraising. It is headed by Ms. Carmel Nair.

## Sales

We have set up a Sales division responsible for generating ad revenue via the portal. Ms. Angela Tendayi heads up this department.

## Administration

We hired an office manager and bookkeeper, Ms. Zinhle Qwabe, to increase admin efficiency.

Additionally, we have created opportunities for talented interns who are working for us in South Africa, Senegal and Kenya.

## Staff changes

### South African Office



**Kalin Pashaliev**  
Senior Editor

Mr. Pashaliev is a journalism graduate from the University of Johannesburg. He has worked for various South African publications as a reporter and editor and was the correspondent for Bulgarian National Television in South Africa.



**Patricia Yumba Muzinga**  
French Editor

Ms. Muzinga holds a BA degree in communications and English studies. She was previously a translator with Music In Africa between 2014 and 2015. She has worked on numerous projects in the advertising, events management and TV production industries.



**Claire Metais**  
Project Officer

Ms. Metais is a graduate in cultural project administration and management, with music at the core of her portfolio. She has worked in the arts and culture sector for the past 15 years, across Europe and Africa



**Angela Tendayi**  
Digital Sales Manager

Ms. Tendayi is a marketing graduate with vast knowledge and experience in the media industry. Her work history includes stints at Times Media, CNBC Africa and Forbes Africa.



**Zinhle Qwabe**  
Office Manager and Bookkeeper

Ms. Qwabe is an experienced bookkeeper with a history of more than eight years in the finance industry within the NGO sector.



**Carlos Ncube**  
Journalism intern

Mr. Ncube is a Wits University (Johannesburg) media studies and politics graduate. He was previously a content intern at Live Magazine SA.



**Blessings Ngwenya**  
Projects intern

Mr. Ngwenya is a university graduate with a BA honours degree in music. He previously worked as a station manager and bass guitar lecturer.

### Senegal Office



**Thomas Ayissi**  
French Content Manager

Mr. Ayissi has 15 years of journalism experience. He has worked with such Senegalese media as Walf, 2sTV, SenTV and TeleMag.



**Jean de Dieu Boukanga Yaladakpa**  
Journalism intern

Mr. Boukanga has a master's degree in business law from Dakar-Bourguiba University (Senegal). He previously worked as a content manager for legal information website sunulex.sn.

### Kenya Office



**Everlyne Mosongo**  
Regional Editor East Africa

Ms. Mosongo has 10 years of experience as a writer and has worked for leading publications such as East Africa Destination and Drum East Africa in the capacity of features editor.

### Nigeria Office



**IfeOluwa Nihinlola**  
Project Content Coordinator

Mr. Nihinlola has worked for many years as a journalist in Nigeria, contributing to magazines such as Saraba, OZY and Omenana.

## OUR STRATEGY

Our strategy is still the same. We remain focused on the vision to be the leading source of information and exchange for the African music sector.

We believe that as musicians in Africa increasingly turn to the Internet for career growth and opportunities, they are keenly looking for dependable support structures both on the web and offline. At MIAF we want to harness the power of these two worlds, using our portal ([www.musicinafrica.net](http://www.musicinafrica.net)) as the first port of call for information, exchange and career-support tools while complementing this with meaningful offline projects.

### At the heart of our strategy are the following priorities:

- **To cover the entire continent by 2022**

By 2022, we want to have completed our initial coverage of the whole continent. This will also entail introducing more languages to our portal (Portuguese and Arabic).

- **To diversify our resources and to be self-sustainable**

We want to diversify our revenue generating models and be self-sustainable.

- **To improve innovation**

We are relentlessly upgrading the functionality of our portal with a view to improve our relevance to our audiences. Each year we invest in new feature development on the portal. The result of this is a truly multifaceted, all-in-one platform for anyone interested in African music.

- **To improve quality, quantity and traction of our work**

We aim not only to be the best provider of free information about the sector but also to be a strong provider of free developmental support to the sector.

- **To implement meaningful career-supporting projects for African musicians**

We believe that extending the benefits of our offline support projects to grassroots-level music professionals makes a material difference to them, their families, communities and even industries.



# SUPPORTING AFRICAN MUSIC PROFESSIONALS VIA THE WEB

The 2016-17 period was a positive turning point for the Music In Africa portal as we completed a rigorous revamp of the website. Through musicinafrica.net, we provide a dependable reference point for music professionals and we break down systemic barriers that have long divided our music sector in Africa.

## Music In Africa revamped

We launched the fully revamped Music In Africa portal on Africa Day (25 May 2017). The revamp introduces a completely new platform with significant improvements in functionality, design and performance. Key improvements include a tool that allows musicians to synch their music from legal music and video streaming sites, a feature for fans and businesses to book artists, music and video streaming, statistics, a tool to discover opportunities such as jobs, funding, gigs and services, an intuitive messaging functionality to engage with industry players, an electronic press kit (EPK) generator, and other useful functionalities.

## Key changes after revamp

The revamp has started to return positive growth for the website, notably in traffic, which has improved by an average of 22.21% per month to 158 792 unique users.

Average monthly pageviews

**51.75%**

341 792 vs 225 236

Average monthly unique users

**22.21%**

158 106 vs 129 371

Average monthly newsletter subscribers

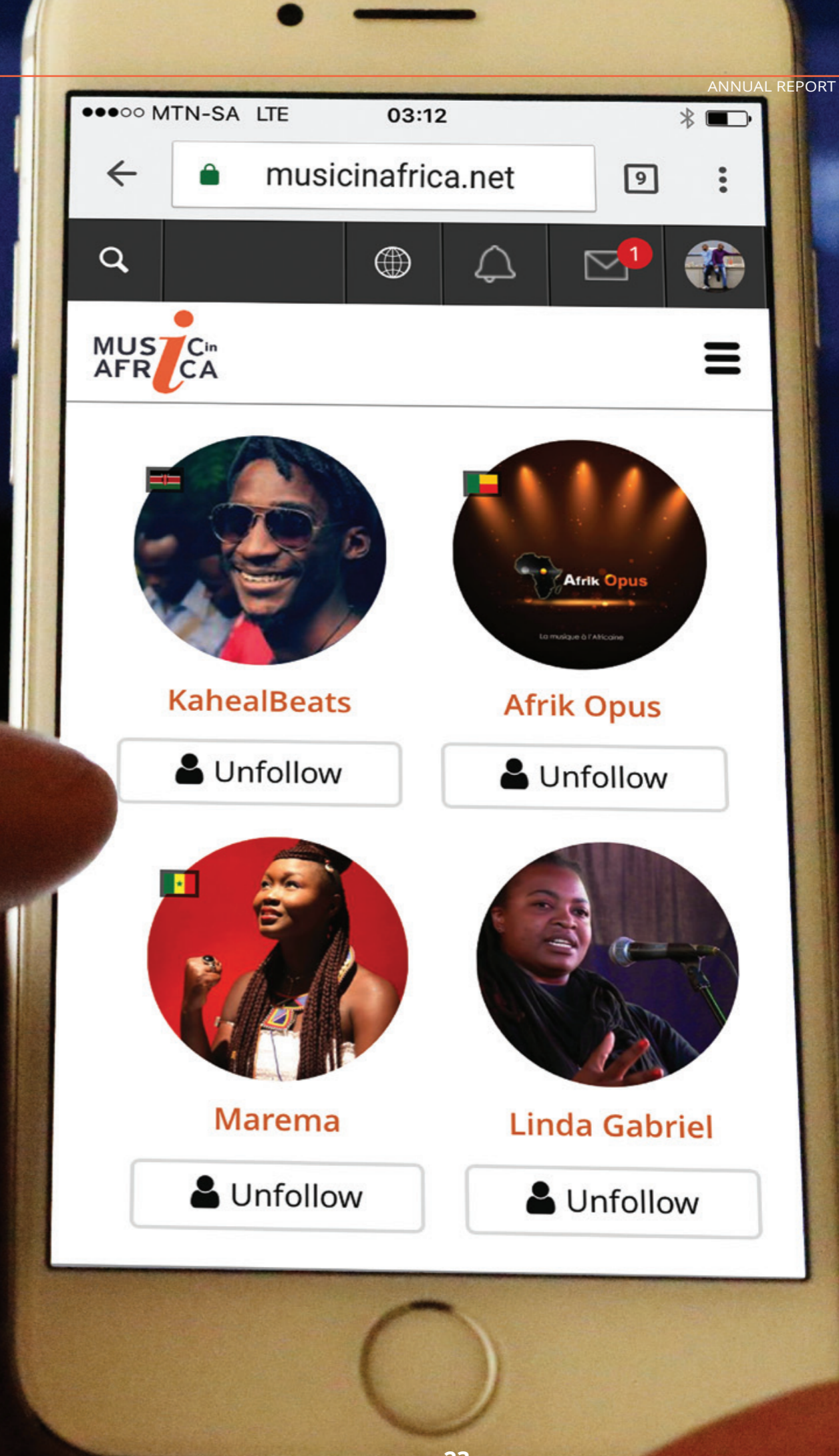
**284%**

1000 vs 260

Average monthly enquiries (users seeking assistance)

**500%**

60 vs 10





## Figures

**33**  
African markets  
covered

**14 293**  
profiled music  
professionals

**150**  
writers  
across Africa



## | Figures

**2**  
languages  
(French & English)

**158 000**  
unique browsers  
per month

**35 000**  
music tracks available  
for streaming

**235 000**  
likes on Facebook

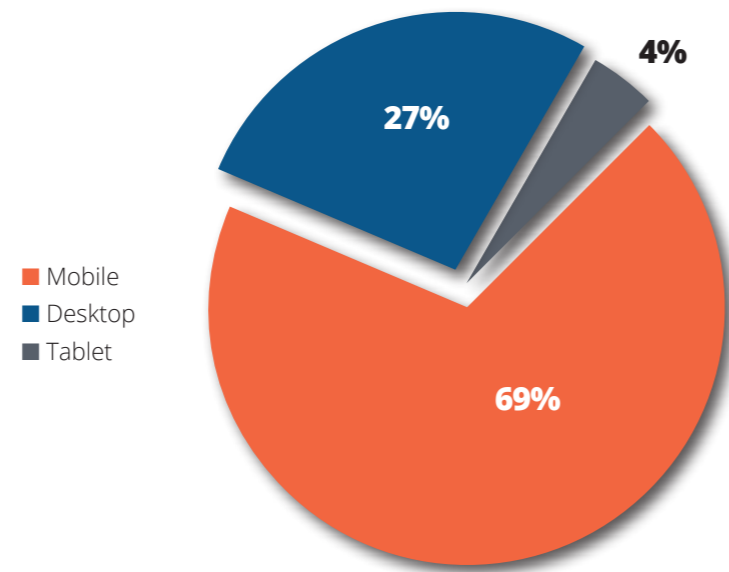
**20 000**  
newsletter  
subscribers

**18 - 44**  
age group

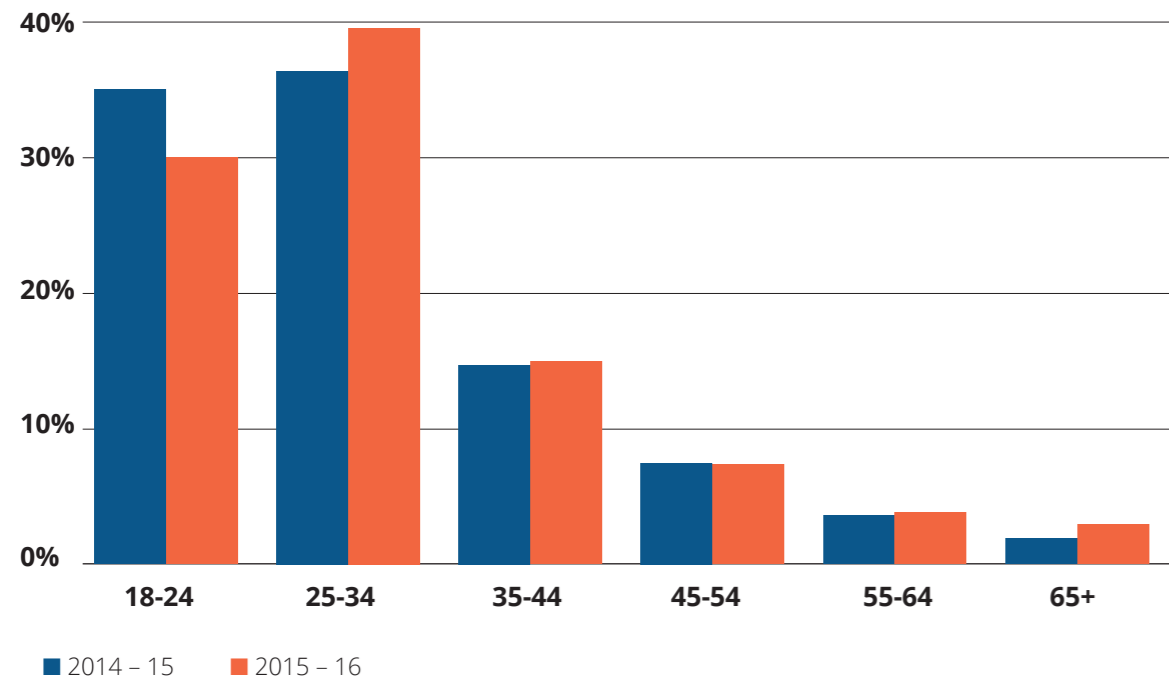
**Top countries (website traffic)**

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

**Traffic by device**



**Traffic by age**



**Strategic changes after the revamp**

- Content generation: Following the revamp we are able to attract more organic sign-ups from our core audience (musicians). This has removed a high necessity for our editors to create profiles for musicians. We are therefore able to use the time on other key content aspects.
- Marketing: Another positive is that we have significantly reduced our marketing spend, as the website is now able to maintain the same growth trajectory with minimal paid marketing.

**Way forward**

**Newsfeed**

We are introducing an exciting newsfeed feature before the end of 2017. The newsfeed will give the African music community a platform to share specific information such as performing opportunities, jobs, funding, recommendations and other pragmatic information.

**Apps**

We are preparing to start the production of two apps, the first of which will allow us to further optimise our content and user experience for mobile platforms. The second app will enable us to stream our content on big screens in public spaces such as airports, festivals and conferences.

In general we continue to monitor changes in usage trends, and to listen to our users with a view to continuously improve the portal.

## PURPOSEFUL CONTENT

The 2016-17 year in review has seen a number of exciting improvements at MIAF in terms of content. At the annual editorial workshop in Zanzibar in early 2017, we conceptualised and formulated a concrete content strategy devoted to the vision of the Foundation: to support music professionals on the continent. As such, the editors in all our regions have done well to seek out and gear their content towards propping up the careers of both upcoming and established musicians. We now place emphasis on 10 specific content categories, with opportunity-focused articles, resources, success stories and pan-African content considered the most crucial.

Apart from efforts to improve the careers of music professionals with informative content, we have increased considerably our delivery of news, overviews, features and reviews. This is owed to an increase in the Foundation's staff complement, which includes regional editors, regular contributors, journalism interns and staff writers.

But Music In Africa's content is also created by our readership – musicians, fans and industry professionals who want to share new ideas and valuable information with their peers across the continent. Now that musicinafrica.net has been relaunched with social media, networking and streaming functionalities, we're seeing an increase in user-generated content that provides even more depth to the ever-expanding portal.

The creation of reliable content in Africa, however, doesn't come without its challenges. As we increase our reach with a view to cover the whole of Africa by 2022, we're beginning to face certain obstacles in smaller African countries where information exchange and journalism standards are well below par. This makes it difficult to disperse credible information – or sometimes any information at all – to our readers. Even so, Music In Africa is always in the process of mobilising journalists, researchers, media houses and academics who can provide us with authoritative articles that are of use to music professionals across the continent.

### Coverage reaches 33 countries

We have now covered 33 out of 54 countries in less than four years. Seven of these countries – Burkina Faso, Guinea, Sierra Leone, Central African Republic, Lesotho, Botswana and South Sudan – were covered in the year under review as part of our phase 4 strategy.

Our aim is to cover the entire continent by 2020. To get closer to this goal we have added five countries (Guinea, Somalia, Mozambique, Liberia, Niger and Equatorial Guinea) to phase 5 of our coverage plan for the 2017-18 fiscal year. This will bring to 38 the total number of countries that Music In Africa will be focusing on.

### Key research focus areas

#### Some of the commissioned topics in phase 4 covered the following areas:

- Copyright, royalties and piracy
- Media
- Live music
- Traditional music
- The recording industry
- Women in music
- Opportunities for musicians
- Genre-specific content
- Cultural policy
- The state of the music industry

### More voices needed

As we delve into the music industries of smaller or less developed African countries, we're beginning to see that the cultivation of information is a lot more difficult than in the leading music markets on the continent. Some African countries lack the channels that would make it possible for us to disseminate information about them. Others are defined by censorship or conflict, often making it impossible for journalists to ply their trade freely without repercussions.



© Bushfire

We are constantly making calls via our portal and social media to discover writers who possess knowledge of the music industries in their countries. We believe that the more well-known musicinafrica.net becomes, the more writers will want to offer their services, irrespective of nationality.

### Content categories

The outcome of our editorial workshop in February this year was the formulation of 10 content categories that are carefully placed to advance the objectives of MIAF.

### Overviews

Overview texts provide objective information about the music industries in various African countries. These authoritative texts serve as an introduction to the different parts that make up these industries. Here we look at cultural policies, the state of music industries and the history that has led to their formation, among others.

### Opportunity articles

This type of content includes any information that presents opportunities to musicians such as calls for applications through which musicians and other music professionals can submit their works and portfolios to perform at festivals, take part in workshops and residency programmes, nominate themselves for awards and apply for mobility programmes.

### Success stories

We strive to share with our readership positive stories in which music professionals have done well to overcome the many adversities marring the African music sector. Influencers, award winners and those who do well with their music abroad are some of the examples that appear in this content category.



**Pan-African articles**

Pan-Africanism is an ideology that MIAF cherishes greatly. We love to publish content in which people of different African nationalities and ethnicities come together to give creative strength to the continent as a whole.

**Educational articles**

We share information that advances music education and professionalism in Africa. A large number of these articles contain multimedia about building, repairing and playing musical instruments as well as vital information about the business of music.

**Articles about often neglected music genres**

Most media in Africa concentrate on the commercial and popular aspects of the industry. At MIAF we try to give airtime to the artists who do not enjoy as much publicity as their mainstream counterparts.

**Business articles**

Keeping abreast of the music business is important for any music professional. Here we look at developments in copyright and royalty collection as well as the deals that are forged by record labels and music industry stakeholders on the continent.

**Content stats**

**Multimedia content (74 900)**

**46.72%**

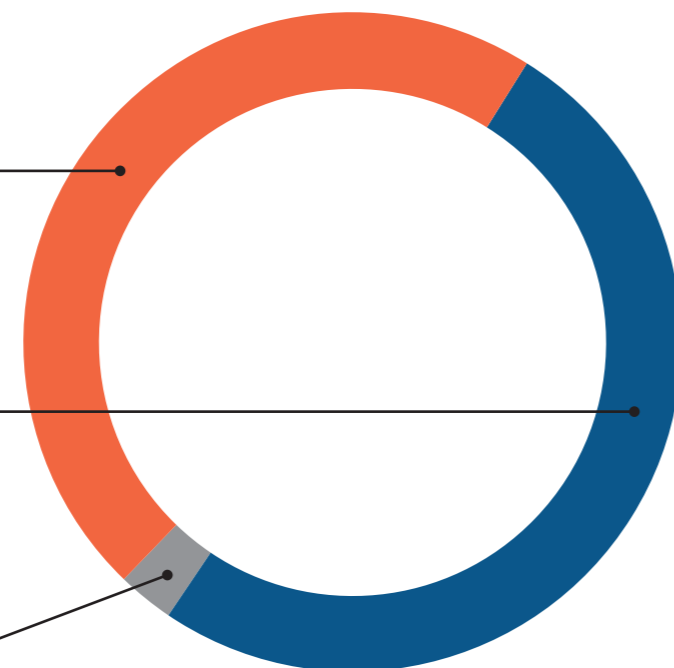
Music (imbedded) – 35 000

**50.73%**

Images – 38 000

**2.53%**

Video (imbedded) –1 900



**Lobbying and activism articles**

Many musicians in Africa are also activists on the frontline of censorship, music piracy, freedom of expression, transformation and women in music debates. We do our best to share with our readership the views of musician-activists and we promote advocacy that is aimed at protecting the interests of musicians in Africa.

**New releases/reviews**

This category enables us to keep up with the latest music releases from the continent by reviewing albums, videos and gigs as they happen.

**Supporting events articles**

We're always on the lookout for the most relevant music happenings in Africa. These include concerts, festivals, awards ceremonies, symposiums and workshops. Our articles in this section inform the reader about what is on offer at such events, links to the events' website, ticketing information and much more.

Towards the end of the year we introduced a content logging system that records each article that appears on musicinfrica.net. This allows us to keep track of the content that is published on the website and see where we can improve in the future.

**Textual content (27 850)**

**51.32%**

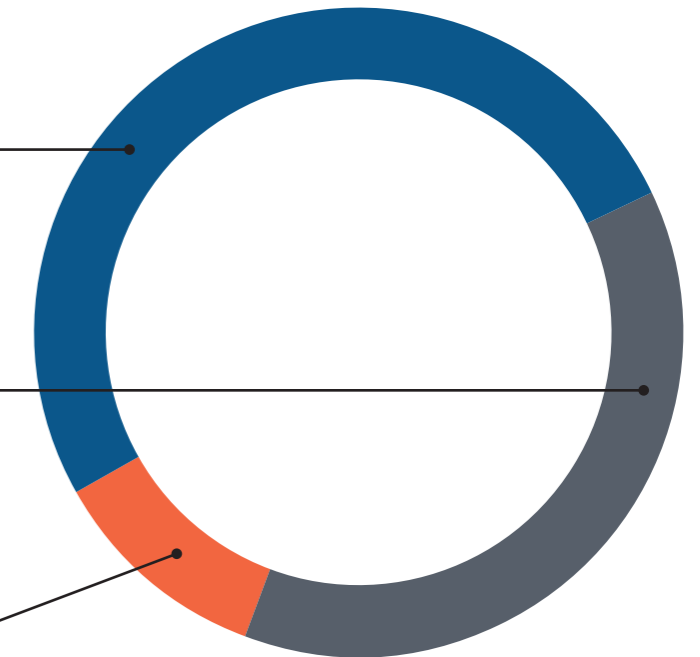
Profiles (artists and music professionals) – 14 293

**37.70%**

Articles – 10 500

**10.97%**

Other – 3 057



**Music professionals by type (14 293)**

**56.67%**

Artists (8 100)

**13.76%**

Artist service providers (1 968)

**11.62%**

Events and venues (1 661)

**11.01%**

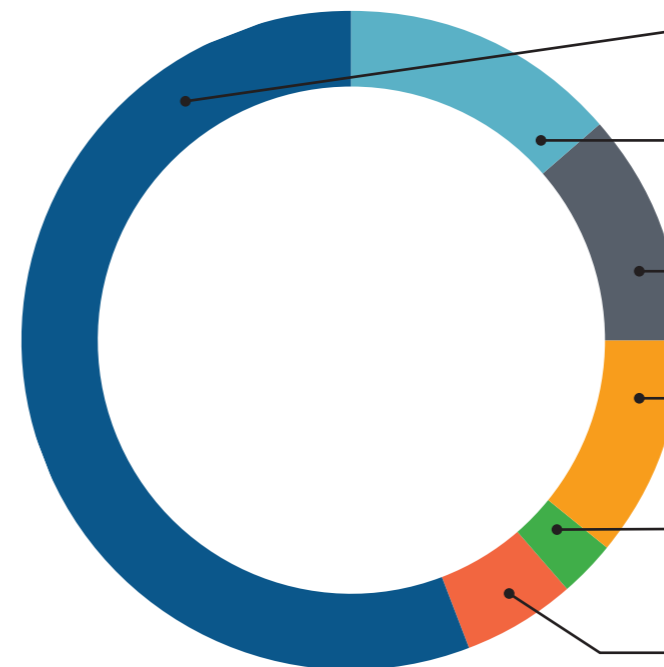
Archives and media (1 574)

**2.71%**

Music education (388)

**5.61%**

Organisations, networks and associations (802)



We have expanded into 33 markets since 2014, 54 countries will be covered by 2022.

In the 2017 - 18 fiscal year we will be focusing on five countries that make up our phase 5, namely Guinea, Somalia, Mozambique, Liberia, Niger and Equatorial Guinea. Mozambique becomes the first Portuguese-speaking country to be covered in our plan.

**PHASE 4 (2016 - 17)**

- South Sudan
- Burkina Faso
- Sierra Leone
- Central African Republic
- Lesotho
- Guinea
- Botswana

**PHASE 3 (2015 - 2016)**

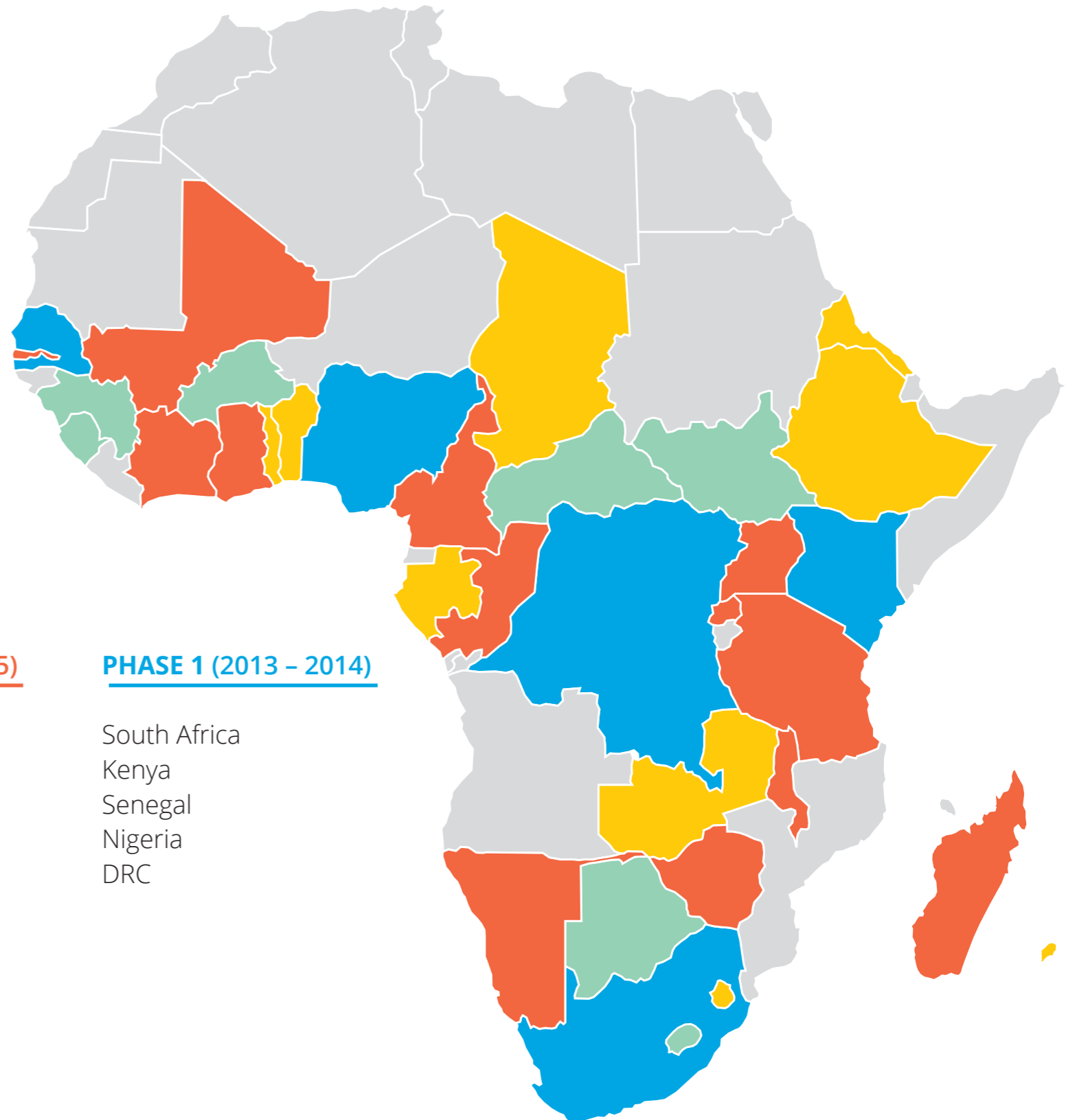
- Togo
- Benin
- Gabon
- Chad
- Mauritius
- Ethiopia
- Eritrea
- Zambia
- Swaziland

**PHASE 2 (2014 - 2015)**

- Malawi
- Rwanda
- Côte d'Ivoire
- Congo Brazzaville
- Madagascar
- Zimbabwe
- Namibia
- Uganda
- Tanzania
- Mali
- Ghana
- Cameroon

**PHASE 1 (2013 - 2014)**

- South Africa
- Kenya
- Senegal
- Nigeria
- DRC



## SUPPORTING MUSICIANS ON THE GROUND

We have made huge strides in the delivery of offline projects with the introduction of the Instrument Building and Repair Project (IBR), the ACCES Conference and the MIAConnects Project – three initiatives with a combined direct beneficiary reach of more than 1 000 music professionals in different parts of Africa.

### MIAConnects

The Music In Africa Connects Project (MIAConnects) is a multifaceted music development initiative aiming to support music sectors in African countries affected by conflict. We implement this project together with partners in seven focus countries, namely Chad, Mali, Niger, Nigeria (North), Somalia, South Sudan and Sudan. MIAConnects is supported by the German Federal Foreign Office and Siemens Stiftung.

- Implementation partners are responsible for designing and holding training and up-skilling workshops based on the needs identified in their counties.
- MIAConnects provides financial support for artists to exchange, travel and perform in their own countries, regionally and internationally (in Europe), provided that such activities do not compromise the safety of the participants.
- MIAConnects commissions experts to research pertinent topics in the seven countries, and their key findings are published on [www.musicinafrica.net](http://www.musicinafrica.net).

### Project status on 30 June 2017

- Project critical path and budgets signed-off.
- Project staff hired in South Africa, Nigeria and Senegal.
- Project consultation phase activated:
- Consultation meeting held with partners in South Africa from 10 to 12 April 2017.
- Consultation workshop held with the Concerts SA mobility fund in South Africa.
- Mobility programme framework developed.
- Research phase (Phase 1) activated with commissions in different countries.
- Training projects designed for Chad, Somalia, Mali and Sudan.
- Implementation partners confirmed for Chad, Somalia, Mali and Sudan.

### IBR project

The overarching aim of the IBR project is to promote the formalisation and professionalisation of instrument making and repair in Africa, especially in relation to indigenous African instruments.

From 20 to 26 November 2016, 25 participants from South Africa, Ghana, Senegal, Kenya and Ethiopia were trained in an intensive course led by four instrument makers: Luigi Marucchi (guitar), Mpho Molikeng (umakhweyana), Christian Carver (marimba) and Bavikile Ngema (umakhweyana).

The workshop culminated in a traditional instrument concert at Wits Theatre in Johannesburg. The event featured only indigenous African instruments and celebrated traditional music with performances from world-renowned South African musician Dizu Plaatjies and his Ibuyambo Ensemble, Senegalese kora griot Noumoucounda Cissoko and the versatile duo of Bavikile 'MaBhengu' Ngema and Mpho Molikeng.

### Project status on 30 June 2017

- All participants completed the course and received certificates
- Each participant took home an instrument they made during the training.
- A concert was held at Wits Theatre to showcase African instruments
- Musicians Noumoucounda Cissoko and Dizu Plaatjies collaborated on new songs at Downtown Studios in Johannesburg.
- All training workshops were recorded and edited into concise online videos available for free in our education section ([www.musicinafrica.net/knowledge](http://www.musicinafrica.net/knowledge)).

We plan to continue fundraising for the IBR project with a view to extend it into other cities, regions and countries.



Bavikile 'MaBhengu' Ngema (South Africa) © Music In Africa

## MIACONNECTS

We are implementing MIAConnects over a period of two years with partners in different focus countries.

### Components

- Artist mobility support
- Talent discovery
- Music industry research
- Training programmes

### Figures

**40**  
bands are supported  
to tour locally

**10**  
festivals benefit from  
artist exchange

**20**  
bands are supported  
to tour regionally

**70**  
music industry research  
commissions

**50**  
music professionals  
receive training



MIAConnects is supported by:



Federal Foreign Office

## FOSTERING MUSIC INSTRUMENT BUILDING & SKILLS DEVELOPMENT

The key objective of our Instrument Building and Repair (IBR) project is to encourage the formalisation and professionalisation of instrument-making and repair in Africa, especially in relation to indigenous African instruments.

### Figures

**50** trainees in 2014 & 2016

**2** countries (South Africa and Tanzania)



## INTRODUCING THE ACCES MUSIC CONFERENCE

The Music In Africa Conference for Collaborations, Exchange and Showcases, or simply ACCES, is a platform for music industry players from across the continent to exchange ideas, discover new talent and accelerate the shaping of the vibrant music sector on the continent.

ACCES is held in a different African city every year.

### Components

- Training workshops
- Panel discussions
- Presentations
- Live performances
- Networking sessions
- Exhibitions
- Visits to key music industry hubs in the host city

ACCES 2017 takes place in Dakar, Senegal, on 17 and 18 November.



*Danielle Eog Makedar (Cameroon) © Music In Africa*

Other projects



**OVERVIEW**  
 25 trainees  
 3 trainers  
 4 days

**Mentorship workshop – Steps to a Professional Music Career (Burkina Faso)**

In partnership with Goethe-Institut and the Jazz à Ouaga festival, we extended our mentorship project to Burkina Faso from 28 April to 6 May 2017. The four-day workshop, titled Steps to a Professional Music Career, trained 25 up-and-coming musicians on the basic skills needed for musicians to launch professional careers in the 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 Burkina Faso 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. The lead trainer was Blick Bassy, a highly experienced Cameroonian musician based in France.

**Yvonne Mwale at African Rhapsody (Germany)**

MIAF in collaboration with Siemens Stiftung facilitated the performance of Zambian musician Yvonne Mwale at German-African business dinner African Rhapsody in Berlin in July. This event is organised by the German-African Business Association (Afrika-Verein der deutschen Wirtschaft e.V.) and is attended by heads of states from across Europe and Africa. This was the second time MIAF was involved in African Rhapsody, after bringing to Germany South African singer Nomfusi Gotyana last year.

**African exchange at the G20 Africa Partnership conference (Germany)**

This initiative brought talented musicians from different African countries to exchange, collaborate and perform for a high-profile audience during the prestigious G20 Africa Partnership conference in Berlin on 12 June. Six African artists took part in this initiative, namely Senegalese rapper Keyti, Ghanaian musician Kyekyeku, Zimbabwean mbira players Forward Kwenda and Wilfred Nyamasvisva and South African composer Neo Muyanga. They were joined by Germany-based American percussionist Robyn Schulkowsky.

**OVERVIEW**  
 6 musicians  
 5 exchange days  
 2 shows

**BCUC and DJ Blinky Bill at the Long Night of Ideas (Germany)**

South African band BCUC and Kenyan DJ Blinky Bill performed at the Long Night of Ideas event organised by the German Federal Foreign Office on 12 May 2017. The event also hosted MIAF partners Dr. Nathalie von Siemens (Siemens Stiftung) and Dr. Johannes Ebert (Goethe-Institut) during a panel discussion on cultural collaboration.



**Other noteworthy events that we were involved in:**

- Impact Music Conference – Ghana (2017)
- DOADOA – Uganda (2017)
- Visa For Music Morocco (2016)
- Route to Jazz photo exhibition – Senegal (2017)
- Sauti za Busara festival – Zanzibar (2017)
- KZN Music Imbizo – South Africa (2016)
- Music & More concert series – Senegal (2016)
- Africa Fête Festival – France (2016)
- Yakaar Festival – Senegal (2016)
- Afro Pepites Show – France (2016)
- Afrik'Consult – France (2016)
- Runway Jazz – Nigeria (2017)
- Afropolitan Vibes Festival – Nigeria (2016)
- Kaz'Out Festival – Mauritius (2017)
- Festival Libertalia – DRC (2017)
- New Beat This is Congo concert - DRC (2017)
- Jazz Kiff Festival – DRC (2017)
- aiRD'iCi Festival – DRC (2017)
- FIRE Festival – DRC (2017)

# STRONG PARTNERSHIPS – BRIGHTER FUTURE

We have continued to build strong relationships with like-minded organisations in different territories. In Africa we strengthened our support base by signing new project partners in countries where MIAF has limited traction.

These countries include Mali, Chad, Sudan and Somalia. Additionally we have identified a few important pan-African organisations such as the African Union (AU) and Arterial Network (AN) which we are engaging with to create long-term relationships in the near future. In Europe, the German Foreign Federal Office is a crucial new partner that we are collaborating with on the MIAConnects project together with Siemens Stiftung.

## Existing partnerships

Existing partnerships with our founding partners Goethe-Institut and Siemens Stiftung remain on good terms.

## Media partnerships

We supported more than 20 music initiatives in the year through media partnerships. Noteworthy media partnerships this year include the AFRIMA Awards in Nigeria and the World Choir Games in South Africa.

## Working with global players

In the year under review we joined the International Association of Music Information Centres (IAMIC) as a member. IAMIC is a worldwide network of organisations that document, promote and provide in-depth information about the music of their country or region over a wide variety of genres.

## New partners

MIAF has 38 partners across the globe. These are the new partners we welcomed this year.

- Hargeysa Cultural Centre (Somalia)
- Yalla! Khartoum (Sudan)
- RECAF (Chad)
- Yalla! Khartoum (Sudan)
- AFRIMA Awards (Nigeria)
- Marahaba Swahili Music Festival (Tanzania)
- Wanda-full (France)
- Runway Jazz (Nigeria)

## Content partnerships: Wanda-full Project

We have partnered with the Wanda-full Project – a video-based initiative that teaches musicians about self-management and how to improve their careers. In the 18-episode series of short and colorful videos, an expert explains various concepts in clear and precise language, covering technical topics such as copyright, royalties, production, management, marketing, communication and distribution. Content from this partnership is published to a wider audience in our Knowledge section ([www.musicinafrica.net/knowledge](http://www.musicinafrica.net/knowledge)).

## Research in Burkina Faso

We have partnered with a new research project titled Musical Livelihoods in Ouagadougou, Burkina Faso: Exploring and Measuring Artist Revenue Streams. This project will investigate the ways in which creative music professionals generate income in the Burkinabe capital. Researchers will combine qualitative interviews with survey work to investigate the revenue streams of musicians in the country. MIAF will support the pilot of this project, providing our portal as the central point where content is shared to a wider audience.

# GOVERNANCE

The Board represents the interests of our membership and provides strategic direction expressed in the Foundation’s policies. The Board continued to offer clear, future-orientated leadership in the year under review, meeting five times this year.

## Board membership and changes

The Board welcomed two new members, Mr. Faisal Kiwewa and Mr. Ade Bantu, who replaced Mr. Bill Odidi and Mr. Seta Ramarason on 10 November 2016. Board leadership also changed with Ms. Aisha Deme taking over from Dr. Ribio Nzeza Bunketi Buse as chairperson.

There were no significant policy changes in the year, except an update on the Foundation’s Financial Procedure Manual.

## Meeting attendance

Board member	Attendance				
	13 Oct 2016	12 Nov 2016	30 Dec 2016	31 Jan 2017	30 June 2017
Mr. André Le Roux	✓	-	✓	-	✓
Ms. Aisha Deme	✓	✓	✓	✓	✓
Ms. Belisa Rodrigues	✓	✓	✓	✓	✓
Mr. Jens Cording	✓	✓	✓	✓	✓
Ms. Noemi Njangiru	-	-	-	✓	✓
Mr. Faisal Kiwewa	✓	✓	✓	✓	✓
Mr. Ade Bantu	✓	✓	✓	✓	✓
Dr. Ribio Nzeza Bunketi Buse	✓	✓	✓	✓	✓

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

## Board policies

As best practice, the Board devised a Governance Policy Manual (2013), which defines the roles of Board members, while putting in place a set of rules and best practice governance processes that all Board members are required to adhere to. More importantly, Board members are informed of their fiduciary duty to act in the best interests of the organisation at all times. All Board members must declare any interests that might be in conflict with their positions on the Board.

## Board terms

Elected members serve for a period of two years and step down as members during 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. In 2018, Board members who would have served for six years will step down at the AGM as required by the Constitution.

## Advisory Committees

The Board delegates some of its roles to four advisory committees: the Education and Content Committee, the Human Resources Committee, the Membership Committee and the Risk Management Committee.

Committee	Number of meetings
Education and Content Committee	1
Risk Management Committee	2
Membership Committee	1
Human Resources Committee	2



**Education and Content Committee**

The Education and Content Committee has an overall oversight responsibility to ensure that the content policy of the web portal adheres to the overall objectives of the Music In Africa Foundation.

**Human Resources Committee**

The Human Resources Committee has an oversight responsibility to monitor and assess the Human Resources policies of the Foundation, with the view to enable the Foundation to attract, motivate and retain competent executive personnel required to meet its business and strategy objectives.

**Membership Committee**

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

**Risk Management Committee**

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 to identified risks with a view to ensure that the Foundation’s risks are effectively managed.

In line with our membership strategy, we have digitised the membership application process. Would-be members can now easily apply and submit applications online. Additionally, we have created an online profile page for our members to add their profiles and information.

**RISK MANAGEMENT**

The risk profile of MIAF has changed commensurate with its growth. This requires us to tighten our risk management processes to deal with threats effectively. Content-related risks have been a priority in the year following the revamp of our portal, which gives users tools to embed their content, including music and videos.

**Content risk management**

MIAF recently joined and is a compliant member of the Internet Service Providers’ Association (ISPA). ISPA is a recognised South African industry representative body (IRB) in terms of section 71 of South Africa’s Electronic Communications and Transactions Act (Act 25 of 2002). This recognition gives MIAF special recognition and limited liability for Internet content, while enforcing the Foundation to conform to a set of regulations in a prescribed code of conduct ([www.ispa.org.za/code-of-conduct](http://www.ispa.org.za/code-of-conduct)). ISPA membership means that MIAF gives ISPA a responsibility to accept and mediate take-down notifications that may be brought against the portal.

**Overall 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 Risk Management Committee continued to focus on three categories of risks that were initially identified in 2015: Business Risks, Legal Risks and Regulatory/Legislative Risks. The following table gives an overview of responses:

Matter/s Identified	Risk Consequences	Allocation of Responsibility	Monitoring & reporting
<p><b>Business Risks</b></p> <ul style="list-style-type: none"> <li>• Financial stability and sustainability of the Foundation, which connects to:                             <ul style="list-style-type: none"> <li>o Independence from funders</li> <li>o Revenue streams</li> <li>o Entrepreneurial risk</li> </ul> </li> <li>• Website security</li> </ul>	The Foundation would not continue to exist.	Board and Directorate	Quarterly
<p><b>Legal Risks</b></p> <ul style="list-style-type: none"> <li>• Risks connected to content and potential copyright infringements</li> </ul>	The Foundation would face serious legal litigation, which may cause serious harm.	Board and Directorate	Quarterly
<p><b>Regulatory/Legislative Risks</b></p> <ul style="list-style-type: none"> <li>• Legal obligations of the Foundation, which connects to:                             <ul style="list-style-type: none"> <li>o Legislative reporting to the registration office</li> <li>o Tax and HR related regulations</li> </ul> </li> </ul>	The Foundation would face serious penalties, including deregistration.	Board and Directorate	Quarterly

**Notes**

- Sustainability is addressed in our business plan, which has allowed us to diversify our funding base in the year under review.
- We outsource our hosting and server system management to Burtronix – a leading South African Drupal-focused company.
- We show our commitment to adhere to best practices and mitigate risk by being a full compliant member of ISPA.
- We remain compliant and committed to adhere to all regulatory laws.

**King III compliance review**

Item	KING Principles	Current Practice	Comment
<b>Chapter 4: Governance of Risk</b>			
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 Committee 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	
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

Item	KING Principles	Current Practice	Comment
<b>Chapter 5: Governance of Information Technology (IT)</b>			
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 Management 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:

**Unknown risks**

The Risk Management 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 could 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 is required by the Constitution to maintain adequate accounting records and is 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 are 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 on 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 2018 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 from page 55.

The annual financial statements set out on pages 5 to 15, which have been prepared on the going concern basis, were approved by the Directorate on 3 November 2017 and were signed on its behalf by:



**Mr. Edington Hatitye**  
Director



**Ms. Aisha Deme**  
Chairperson

# DIRECTOR'S REPORT

## TO THE MEMBERS

We have the pleasure in submitting the audited financial statements for the year ending 30 June 2017.

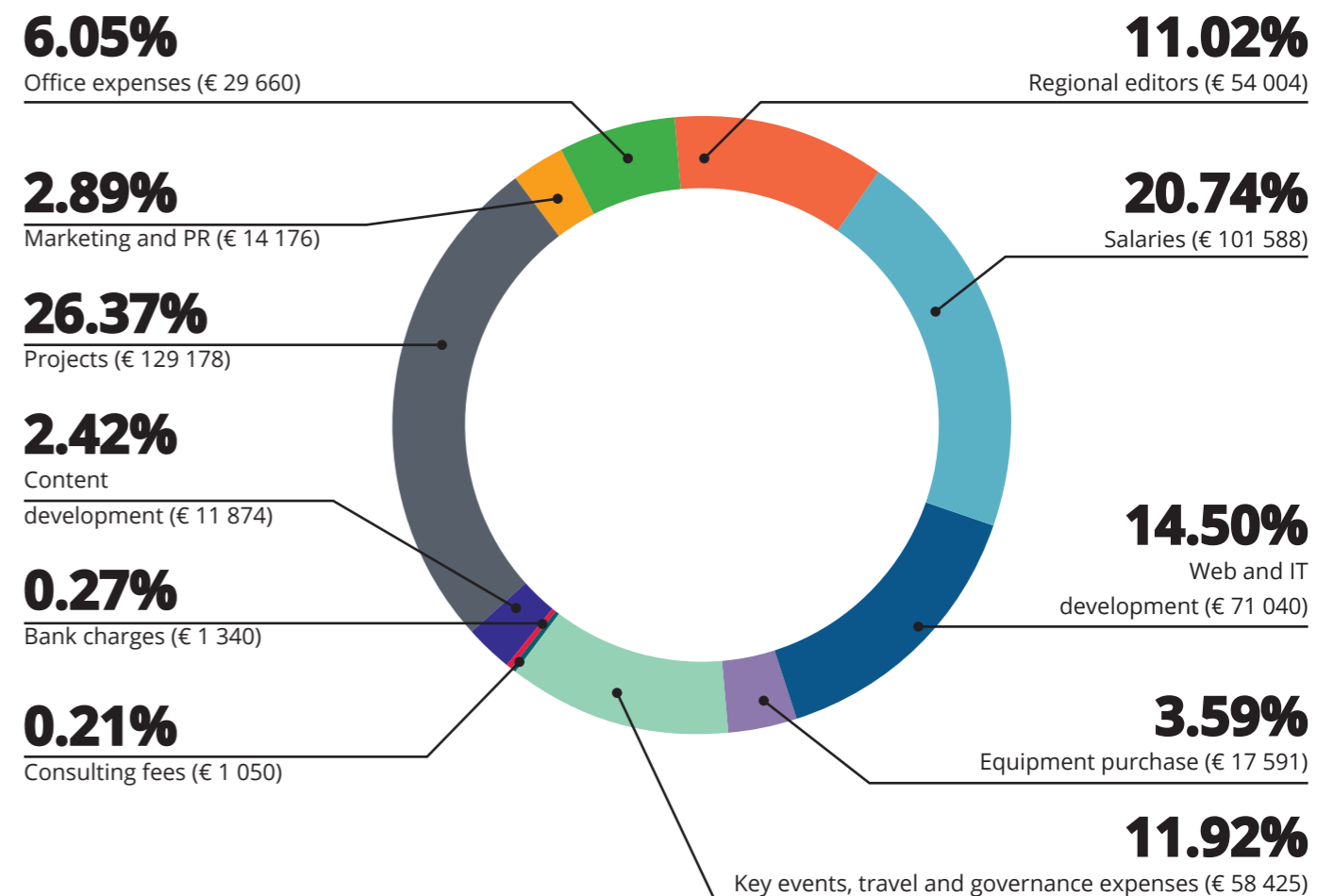
### Grants and donations

Cash received from donors amounted to €476 268 from €300 508 in the previous year. This growth is attributable to new projects that contributed €229 392. Comprehensive notes on revenue are supplied on page 62.

### Sustainability

We are building a sustainability model around the management of projects. In the year under review, project management-related income amounted to € 27 859 from € 5 175 in the previous year.

### Expenditure overview



**Projects expenses**

Project expenses have been separated, partly to keep track of the movement of our expenditure of core operational expenses. IBR Project expenses amounted to €78 509 and MIAConnects amounted to €46 177.

**Office expenses**

We have spent more money on office expenses in the year under review as a result of the move to the new premises in Johannesburg. The expenses amount to €29 660 compared to €13 830 last year, mainly due to renovations of the new offices. Expenses for buying equipment increased to €17 591 from €2 691 in the previous year. We anticipate a sharp drop in expenditure in this area going forward.

**Salary expenses**

Salary costs amounted to €101 588 from €89 727 in the previous year. This is attributable to new recruitments in the admin, sales and content departments.

**Content development**

Content development costs decreased significantly from €29 872 last year to €11 874 in the year under review. This is due to the insourcing of translations, whose costs contributed to the high figures recorded last year.

**Regional editors**

Regional editors' costs have decreased slightly from €64 587 to €54 004, as offline projects require editorial support, which translates to projects contributing to the salaries of certain editors.

**Marketing costs**

We had a considerable reduction in marketing costs from €22 010 to €14 176. As the website grows organically, we are cutting down on paid advertising.

**Fixed assets**

Total assets value grew to €291 987 from € 205 414 in the previous year due to the revamp of the portal and investment in equipment for the new office.

**Intangible contributions****Goethe-Institut**

Goethe-Institut consistently contributes to the Foundation with its long-time partnerships, network and appreciation within the cultural sector on the continent. Goethe-Institut supports the Foundation through its worldwide network, contacts and communication systems. Intangible contributions for the year under review are estimated at €70 000 for the year under review.

**Siemens Stiftung**

Siemens Stiftung supports the Foundation through its worldwide network, global communications, marketing activities and by staging events. Intangible contributions for the year under review are estimated at €106 000.



## INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF THE MUSIC IN AFRICA FOUNDATION

**To the members of Music In Africa Foundation**

We have audited the annual financial statements of Music In Africa Foundation, as set out on pages 56 to 66, which comprise the statement of financial position as at 30 June 2017, 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 is 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 auditor 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 Music In Africa Foundation as at 30 June 2017, 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**  
**R Bloch**  
**Partner**  
**Registered Auditors**

**03 November 2017**  
**Waverley**

## STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2017

		2017	2016	2017	2016
	Notes	€	€	R	R
<b>Assets</b>					
<b>Non-Current Assets</b>					
Property, plant and equipment	2	19 792	5 072	295 694	82 910
Intangible assets	3	226 318	183 319	3 381 185	2 996 432
		<b>246 110</b>	<b>188 391</b>	<b>3 676 879</b>	<b>3 079 342</b>
<b>Current Assets</b>					
Trade and other receivables	4	27 854	3 497	416 153	57 157
Cash and cash equivalents	6	132 414	67 612	1 978 258	1 105 156
Funding held by Goethe-Institut	5	-	16 677	-	272 594
		<b>160 268</b>	<b>87 786</b>	<b>2 394 411</b>	<b>1 434 907</b>
<b>Total Assets</b>		<b>406 378</b>	<b>276 177</b>	<b>6 071 290</b>	<b>4 514 249</b>
<b>Reserves and Liabilities</b>					
<b>Reserves</b>					
Equipment Funds		246 110	188 391	3 676 879	3 079 342
Accumulated Funds		45 877	17 023	685 406	277 136
		<b>291 987</b>	<b>205 414</b>	<b>4 362 285</b>	<b>3 356 478</b>
<b>Liabilities</b>					
<b>Current Liabilities</b>					
Trade and other payables	7	9 676	6 809	144 557	112 415
Deferred income	8	104 715	63 954	1 564 448	1 045 356
		<b>114 391</b>	<b>70 763</b>	<b>1 709 005</b>	<b>1 157 771</b>
<b>Total Reserves and Liabilities</b>		<b>406 378</b>	<b>276 177</b>	<b>6 071 290</b>	<b>4 514 249</b>

## DETAILED STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 30 JUNE 2017

		2017	2016	2017	2016
	Notes	€	€	R	R
<b>Income</b>					
Grants and Donations		476 268	300 508	7 115 449	4 911 946
<b>Other income</b>					
Project management income		27 859	5 175	416 220	84 578
Advertising Fees		10 879	7 344	162 527	120 050
Membership Fees		545	847	8 144	13 841
Interest received		4	-	57	
Profit and loss on exchange rate differences		3 225	9 063	25 366	148 144
		<b>42 512</b>	<b>22 429</b>	<b>612 314</b>	<b>366 613</b>
<b>Expenditure</b>					
Key events & travel (incl AGM/Exco & Governance expenses)		58 425	33 931	872 867	554 610
Bank charges		1 340	834	20 014	13 624
Consulting fees		1 050	1 248	15 688	20 402
Content Development		11 874	29 872	177 404	488 274
Instrument Building and Repair					
- NLC Project expenses		78 509	-	1 172 936	-
MAIF Partner Events (Goethe-Institut)		979	2 933	14 625	47 940
MIAC project expenses		46 177	-	689 875	-
Marketing and PR		14 176	22 010	211 786	359 767
Office Expenses		29 660	13 830	443 118	226 065
Offline Initiatives		3 513	3 860	52 485	63 099
Regional Editors		54 004	64 587	806 819	1 055 699
Salaries		101 588	89 727	1 517 725	1 466 622
Web and IT Development		20 140	19 377	300 898	316 735
		<b>421 435</b>	<b>282 209</b>	<b>6 296 240</b>	<b>4 612 837</b>
<b>Surplus for the year</b>		<b>97 345</b>	<b>40 728</b>	<b>1 431 523</b>	<b>665 722</b>
<b>Other Comprehensive Income</b>					
<b>Transfer to Equipment Fund</b>		<b>(68 491)</b>	<b>(24 110)</b>	<b>(1 023 253)</b>	<b>(394 088)</b>
- Equipment Purchased		(17 591)	(2 691)	(262 813)	(43 988)
- Intangible (Web development)		(50 900)	(21 419)	(760 440)	(350 100)
<b>Total Comprehensive Income</b>		<b>28 854</b>	<b>16 618</b>	<b>408 270</b>	<b>271 634</b>

## STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 30 JUNE 2017

	Equipment Fund Tangible assets	Equipment Fund Intangible assets	Total reserves	Accumulated Funds	Total
<b>Euro</b>					
<b>Balance at 01 July 2015</b>	<b>6 205</b>	<b>213 085</b>	<b>219 290</b>	<b>405</b>	<b>219 695</b>
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)	-
Forward exchange movement	(1 136)	(51 185)	(52 321)	-	(52 321)
Depreciation for the year	(2 688)	-	(2 688)	-	(2 688)
<b>Total changes</b>	<b>(1 133)</b>	<b>(29 766)</b>	<b>(30 899)</b>	<b>(24 110)</b>	<b>(55 009)</b>
<b>Balance at 01 July 2016</b>	<b>5 072</b>	<b>183 319</b>	<b>188 391</b>	<b>17 023</b>	<b>205 414</b>
Surplus for the year	-	-	-	97 345	97 345
Transfer of assets acquired					
during the year to equipment funds	17 591	50 900	68 491	(68 491)	-
Foreign exchange movement	478	17 245	17 723	-	17 723
Depreciation for the year	(3 349)	(25 146)	(28 495)	-	(28 495)
<b>Total changes</b>	<b>14 720</b>	<b>42 999</b>	<b>57 719</b>	<b>(68 491)</b>	<b>(10 772)</b>
<b>Balance at 30 June 2017</b>	<b>19 792</b>	<b>226 318</b>	<b>246 110</b>	<b>45 877</b>	<b>291 987</b>
<b>Rand</b>					
<b>Balance at 01 July 2015</b>	<b>82 867</b>	<b>2 646 332</b>	<b>2 729 199</b>	<b>5 502</b>	<b>2 734 701</b>
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)
<b>Total changes</b>	<b>43</b>	<b>350 100</b>	<b>350 143</b>	<b>(394 088)</b>	<b>(43 945)</b>
<b>Balance at 01 July 2016</b>	<b>82 910</b>	<b>2 996 432</b>	<b>3 079 342</b>	<b>277 136</b>	<b>3 356 478</b>
Surplus for the year	-	-	-	1 431 523	1 431 523
Transfer of assets acquired					
during the year to equipment funds	262 813	760 440	1 023 253	(1 023 253)	-
Depreciation/amortisation for the year	(50 029)	(375 687)	(425 716)	-	(425 716)
<b>Total changes</b>	<b>212 784</b>	<b>384 753</b>	<b>597 537</b>	<b>(1 023 253)</b>	<b>(425 716)</b>
<b>Balance at 30 June 2017</b>	<b>295 694</b>	<b>3 381 185</b>	<b>3 676 879</b>	<b>685 406</b>	<b>4 362 285</b>

## STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 2017

	Notes	2017 €	2016 €	2017 R	2016 R
<b>Cash flows from operating activities</b>					
Cash generated from (used in) operations	12	113 387	(93 651)	1 598 338	(1 005 147)
Interest income		4	-	57	-
<b>Net cash from operating activities</b>		<b>113 391</b>	<b>(93 651)</b>	<b>1 598 395</b>	<b>(1 005 147)</b>
<b>Cash flows from investing activities</b>					
Purchase of property, plant and equipment	2	(17 591)	(2 691)	(262 813)	(43 988)
Purchase of intangible assets (Website Development)	3	(50 900)	(21 419)	(760 440)	(350 100)
<b>Net cash from investing activities</b>		<b>(68 491)</b>	<b>(24 110)</b>	<b>(1 023 253)</b>	<b>(394 088)</b>
<b>Cash flows from financing activities</b>					
Fund held in Trust - Goethe-Institut		16 677	165 999	272 594	2 215 780
<b>Total cash movement for the year</b>		<b>61 577</b>	<b>48 238</b>	<b>847 736</b>	<b>816 545</b>
Cash at the beginning of the year		67 612	10 311	1 105 156	140 467
Effect of exchange rate movement on cash balances		3 225	9 063	25 366	148 144
<b>Total cash at end of the year</b>	6	<b>132 414</b>	<b>67 612</b>	<b>1 978 258</b>	<b>1 105 156</b>

# ACCOUNTING POLICIES

## FOR THE YEAR ENDED 30 JUNE 2017

### 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 definite useful lives have been recognised at cost less accumulated amortisation.

Amortisation is provided to write down the intangible assets, on a straight-line basis, as follows:

Item	Useful life
Computer software, internally generated	10 years

### 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 organisation, 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 ANNUAL FINANCIAL STATEMENTS

## FOR THE YEAR ENDED 30 JUNE 2017

### 2. Property, plant and equipment

#### Summary of property, plant and equipment

Euro	2017			2016		
	Cost	Accumulated depreciation	Carrying value	Cost	Accumulated depreciation	Carrying value
Office equipment	10 566	(939)	9 627	1 520	(355)	1 165
IT equipment	18 100	(7 935)	10 165	8 602	(4 695)	3 907
<b>Total</b>	<b>28 666</b>	<b>(8 874)</b>	<b>19 792</b>	<b>10 122</b>	<b>(5 050)</b>	<b>5 072</b>

Rand	2017			2016		
	Cost	Accumulated depreciation	Carrying value	Cost	Accumulated depreciation	Carrying value
Office equipment	157 853	(14 028)	143 825	24 839	(5 796)	19 043
IT equipment	270 410	(118 541)	151 869	140 610	(76 743)	63 867
<b>Total</b>	<b>428 263</b>	<b>(132 569)</b>	<b>295 694</b>	<b>165 449</b>	<b>(82 539)</b>	<b>82 910</b>

#### Reconciliation of property, plant and equipment - Euro - 2017

	Opening balance	Additions movements	Foreign exchange	Depreciation	Total
Office equipment	1 165	8 903	110	(551)	9 627
IT equipment	3 907	8 688	368	(2 798)	10 165
	<b>5 072</b>	<b>17 591</b>	<b>478</b>	<b>(3 349)</b>	<b>19 792</b>

#### Reconciliation of property, plant and equipment - Euro - 2016

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

#### Reconciliation of property, plant and equipment - Rand - 2017

	Opening balance	Additions	Depreciation	Total
Office equipment	19 043	133 014	(8 232)	143 825
IT equipment	63 867	129 799	(41 797)	151 869
	<b>82 910</b>	<b>262 813</b>	<b>(50 029)</b>	<b>295 694</b>

#### 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
	<b>82 867</b>	<b>43 988</b>	<b>(43 945)</b>	<b>82 910</b>

### 3. Intangible assets

	Cost	2017 Accumulated amortisation	Carrying value	Cost	2016 Accumulated amortisation	Carrying value
Website development	251 464	(25 146)	226 318	183 319	-	183 319

	Cost	2017 Accumulated amortisation	Carrying value	Cost	2016 Accumulated amortisation	Carrying value
Website development	3 756 872	(375 687)	3 381 185	2 996 432	-	2 996 432

#### Reconciliation of intangible assets - Euro - 2017

	Opening balance	Additions	Foreign exchange movements	Amortisation	Total
Website development	183 319	50 900	17 245	(25 146)	226 318

#### 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 - Rand - 2017

	Opening balance	Additions	Amortisation	Total
Website development	2 996 432	760 440	(375 687)	3 381 185

#### Reconciliation of intangible assets - Rand - 2016

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

The website is an intangible asset with a definite useful life.



	2017 €	2016 €	2017 R	2016 R
<b>Website Development - cost</b>				
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	21 419	350 100	350 100
Website Development - 2017	50 900	-	760 440	-
Foreign exchange movements	(33 940)	(51 185)	-	-
	<b>251 464</b>	<b>183 319</b>	<b>3 756 872</b>	<b>2 996 432</b>

#### 4. Trade and other receivables

Trade receivables	10 093	3 497	150 799	57 157
Prepayments	12 859	-	192 118	-
Deposits	4 902	-	73 236	-
	<b>27 854</b>	<b>3 497</b>	<b>416 153</b>	<b>57 157</b>

#### 5. Funds held in trust

Goethe - Institut	-	16 677	-	272 594
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#### 6. Cash and cash equivalents

Cash and cash equivalents consist of:

Cash on hand	-	292	-	4 785
Bank balance - Standard Bank current account	36 808	67 320	549 898	1 100 371
Bank balance - Standard Bank CFC account	94 933	-	1 418 303	-
Bank balance - Standard bank Investment accounts	673	-	10 057	-
	<b>132 414</b>	<b>67 612</b>	<b>1 978 258</b>	<b>1 105 156</b>

#### 7. Trade and other payables

Accruals	9 676	6 809	144 557	112 415
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#### 8. Deferred income

Goethe-Institut	-	10 000	-	163 454
Siemens Stiftung	34 737	53 954	518 974	881 902
Siemens Stiftung for MIAConnects	69 978	-	1 045 474	-
	<b>104 715</b>	<b>63 954</b>	<b>1 564 448</b>	<b>1 045 356</b>

#### 9. Revenue

	2017 €	2016 €	2017 R	2016 R
<b>Goethe-Institut</b>				
Received	65 675	-	981 185	-
Deferred to 2016/2017 fiscal year	54 734	10 000	817 731	163 454
	10 941	(10 000)	163 454	(163 454)
<b>Siemens Stiftung for MIAConnects</b>				
Received	46 176	-	689 874	-
Sustainability/management fee	128 991	-	1 927 128	-
Deferred to 2017/2018 fiscal year	(12 837)	-	(191 780)	-
	(69 978)	-	(1 045 474)	-
<b>National Lotteries Commission (NLC)</b>				
Received	90 026	-	1 345 000	-
Sustainability/management fee	100 401	-	1 500 000	-
	(10 375)	-	(155 000)	-
<b>Siemens Stiftung</b>				
Received	274 391	300 508	4 099 390	4 911 946
Deferred to 2015/2016 fiscal year	250 098	205 392	3 736 462	3 357 216
Deferred to 2016/2017 fiscal year	-	149 070	-	2 436 632
Deferred to 2017/2018 fiscal year	59 030	(53 954)	881 902	(881 902)
	(34 737)	-	(518 974)	-
	<b>476 268</b>	<b>300 508</b>	<b>7 115 449</b>	<b>4 911 946</b>

#### 10. Other income

Profit and loss on exchange differences	2 624	9 063	25 366	148 144
Project management income	27 859	5 175	416 220	84 578
Advertising Fees	10 879	7 344	162 527	120 050
Membership Fees	545	847	8 144	13 841
	<b>41 907</b>	<b>22 429</b>	<b>612 257</b>	<b>366 613</b>

#### 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 generated from (used in) operations

Surplus before taxation	97 345	40 728	1 431 523	665 722
<b>Adjustments for:</b>				
Profit and loss on exchange rate differences	(3 225)	(9 063)	(25 366)	(148 144)
Interest received	(4)	-	(57)	-
Other non-cash items	1	-	1	(1)
<b>Changes in working capital:</b>				
Trade and other receivables	(24 358)	(3 497)	(358 997)	(57 156)
Trade and other payables	2 867	2 993	32 142	60 673
Deferred income	40 761	(124 812)	519 092	(1 526 241)
	<b>113 387</b>	<b>(93 651)</b>	<b>1 598 338</b>	<b>(1 005 147)</b>

### **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**

Music In Africa Foundation  
158 Jan Smuts Avenue  
Johannesburg  
South Africa

### **Registration Number**

133-617-NPO

### **Postal Address**

Music In Africa Foundation  
158 Jan Smuts Avenue  
Johannesburg  
South Africa

### **Telephone number**

+27 10 140 1317

### **Bankers**

Standard Bank  
Trust fund banker name: Nedbank

**Web:** [www.musicinafrica.net](http://www.musicinafrica.net)

**Facebook:** Music In Africa

**Twitter:** @MusicInAfrica



*Sauti Sol (Kenya) at Azgo Festival © David Durbach*

