



ANNUAL REPORT 2018 – 19



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WHO WE ARE

The Music In Africa Foundation (MIAF) is a leading pan-African arts organisation with a mandate to support the African music sector, particularly music creators. We do this by creating and sharing opportunities for music professionals to learn, exchange, develop and promote their careers, and by actively implementing developmental projects, including, but not limited to, artist mobility, capacity building, educational programmes, performance, lobbying, conferences and other related initiatives.

From our beginning in 2012 as a small project, we have grown into a fully-fledged pan-African organisation with operations across the continent, which are overseen by our head office in Johannesburg and satellite offices in Nairobi, Dakar, Kinshasa and Lagos.

Our vision	Our mission	Our strategy
To be the leading source of information and exchange in and for the African music sector.	Our mission is to support the African music sector through promoting knowledge exchange and creating opportunities and capacity for those who operate in the sector.	

Reliable and useful information

We provide comprehensive free information that promotes the African music sector and its operators.

Inclusive platforms

We offer truly pan-African platforms to exchange ideas, discover new talent and create business linkages.

High-impact developmental projects

We implement multifaceted projects that address the sector's biggest challenges, including artist mobility, capacity building, performance, promotion and accessibility, among others.



Sector promotion

We strive to improve the distribution, accessibility and viability of African musical works.

Music education

We strive to enhance music education in Africa.

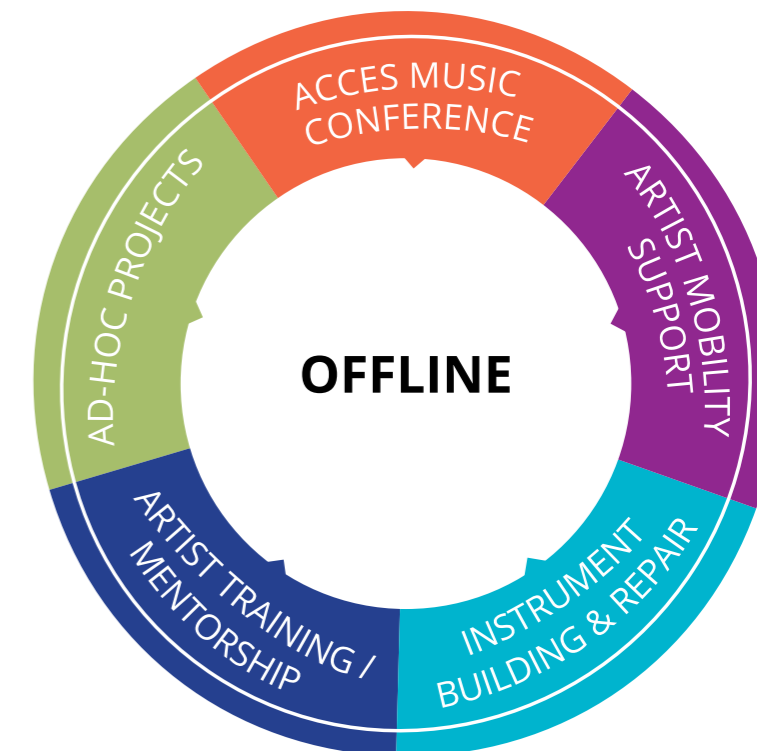
Advocacy

We conduct advocacy aimed at protecting the interests of musicians through, but not limited to, lobbying and awareness campaigns in the area of intellectual property protection.

Approach

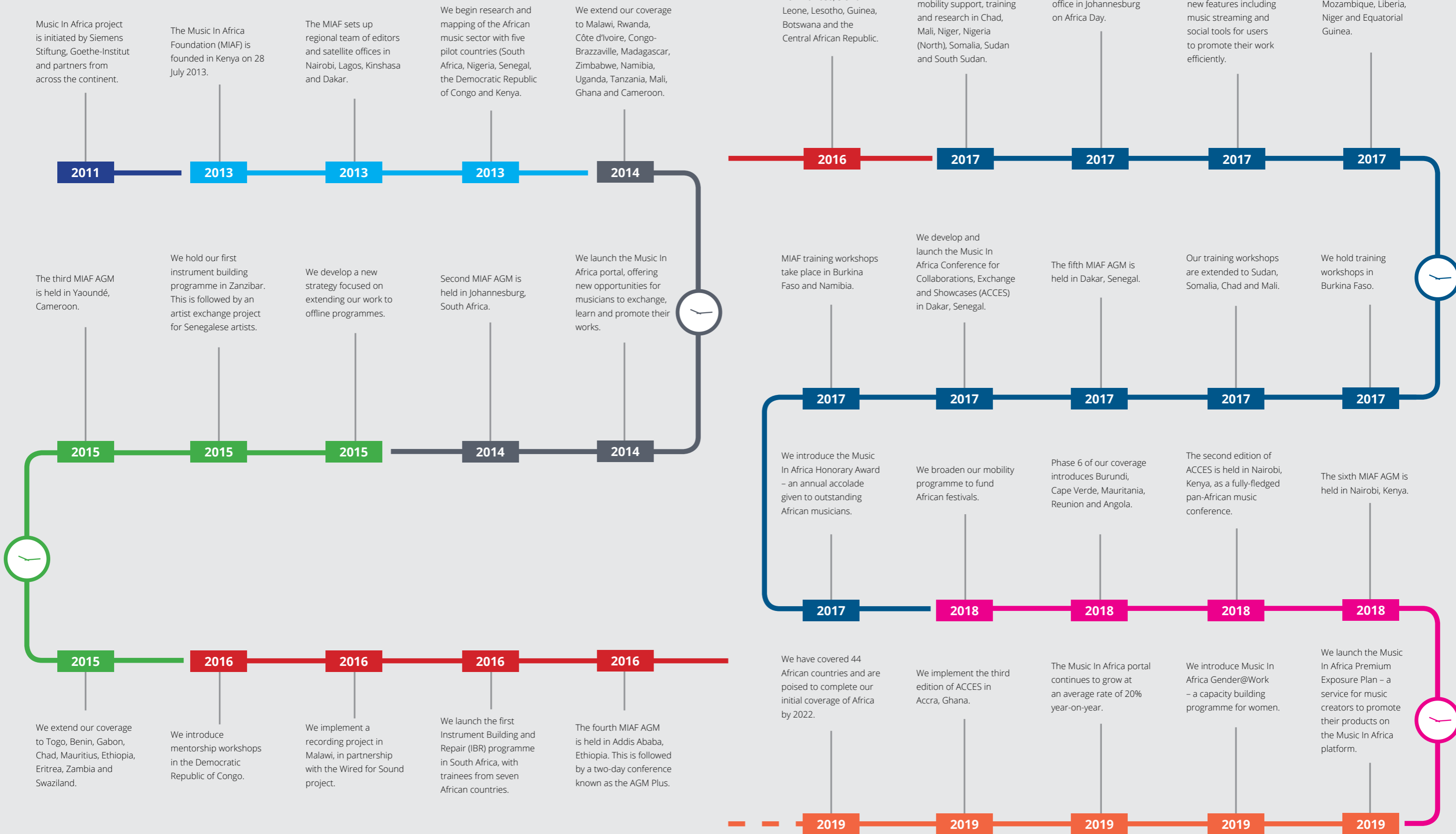


- We are more than an organisation – we are a strong network of music professionals active on the African continent.
- We employ the best music journalists in Africa and we have a dynamic team of content contributors across the continent.
- We have the competence, capacity and experience to develop and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



This report covers the activities of the Music In Africa Foundation (registration No. 133-617 NPO) for the financial year from 1 July 2018 to 30 June 2019.

OUR JOURNEY



ORGANISATIONAL STRUCTURE

Board

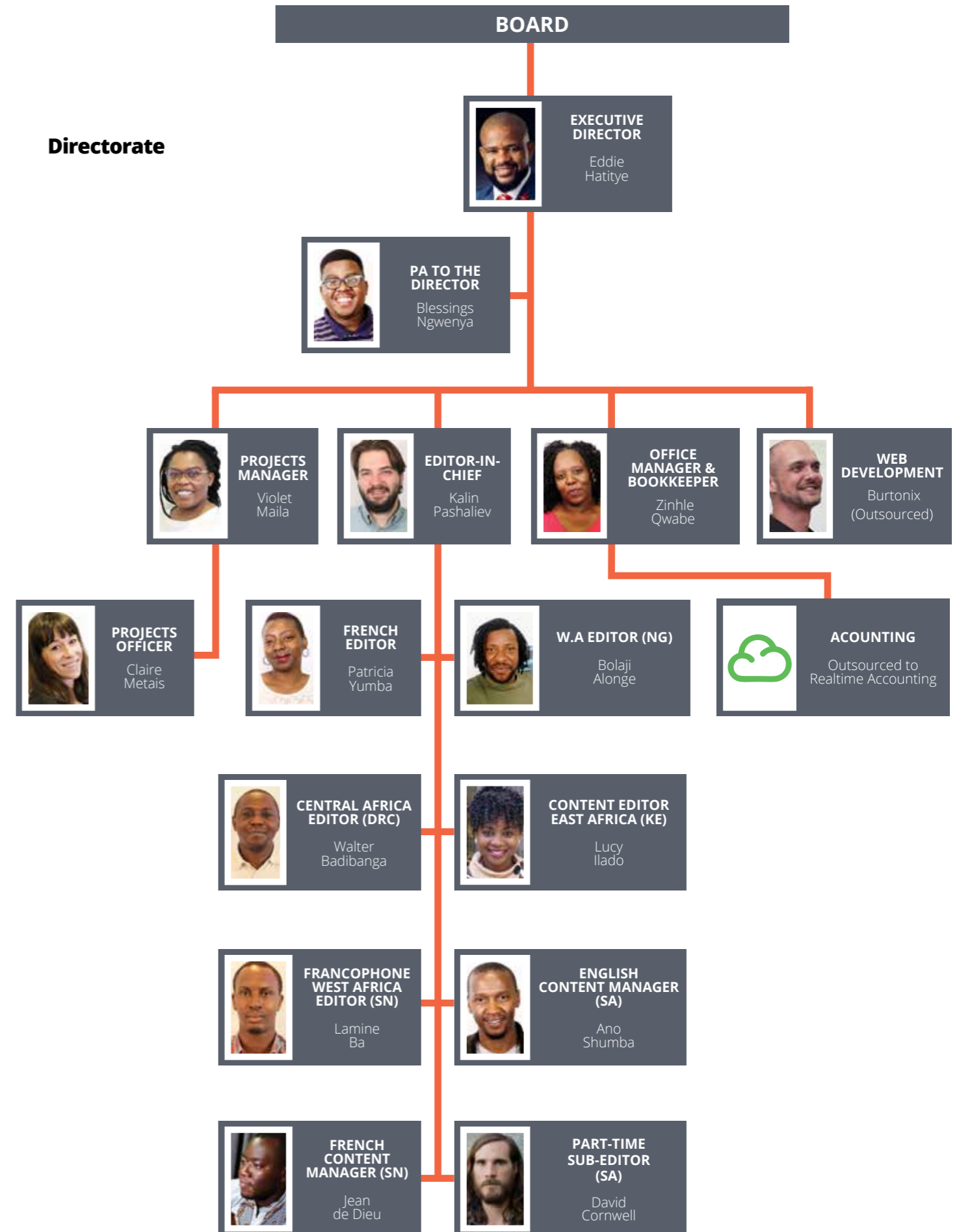


Advisory committees

Risk management Committee	Membership Committee	Human Resources Committee
Mr. Robert Hooijer Ms. Belisa Rodrigues Mr. Andre Le Roux	Mr. Babylas Ndiaye Mr. Faisal Kiwewa	Dr. Nadine Siegert Mr. Jens Cording

Elected Board members serve for a period of two years and step down during the Annual General Meeting (AGM) taking place in the second year of their membership. The current board was elected in 2018 and steps down in 2020. Refer to our online page for more information: www.musicinafrica.net/about/board-members

Directorate



CHAIRPERSON'S STATEMENT

It is an honour to share my first report as Chairperson of the MIAF. Firstly, I must register my sincere gratitude to the former leadership, in particular my predecessor Ms. Aisha Deme, the Board, Directorate and partners for laying a solid foundation that enables the MIAF to excel as a truly pan-African organisation with a clear vision and mission rooted in developing the African music sector.

We have a critical role to play in African music, especially now that the global spotlight is on the continent. Yet a majority of our musicians and related professionals lack fundamental knowledge, skills, resources and opportunities to advance their careers.

In the year under review, the MIAF continued to build on its impressive portfolio of online and offline programmes championed by the Music In Africa portal (www.musicinafrica.net) and a wide range of complementary projects, notably the ACCES music conference, artist mobility support via the Music In Africa Connects project and various capacity-building initiatives.

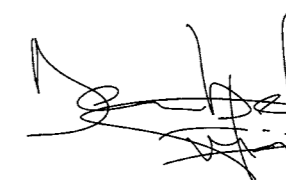
As a woman working in the cultural sector in Senegal, and having travelled extensively across the continent, I fully understand the challenges faced by my peers in the industry, particularly in Africa. This is why I am extremely proud to place an emphasis on the introduction of the Music In Africa Gender@Work programme, which will work specifically on upskilling women from different African countries in 2019, 2020 and 2021.

It is undeniable that funding for arts programmes is particularly constrained in Africa, especially with regard to music. The MIAF continues to make progress in diversifying its funding base, and by developing new revenue models in line with our sustainability plan. We need to remain vigilant in this area; in order to be more sustainable, we have to develop and implement more long-term sustainable programmes that have a real impact in more communities across Africa. I am fully confident in the competence of the MIAF leadership to succeed in this area, both at Board and Directorate level.

Appreciation

In the year under review, the sixth Annual General Meeting appointed a new Board on 15 November 2018. I am pleased and honoured to have been elected to serve as Chairperson of the MIAF Board for the next two years. I wish to emphasise that as the Board, we are committed to use our combined skills, diversity and experience to guide the organisation to much greater heights.

On behalf of the Board, I would like to thank the directorate and all staff under the leadership of Mr. Edington Hatitye for their relentless hard work and commitment to the work of the MIAF. I wish to acknowledge and thank our founding partners, Siemens Stiftung and Goethe-Institut, for their continued support, and lastly, all members of our advisory committees: Human Resources, HR and Risk Management.



Ms. Maimouna Dembélé
Chairperson

DIRECTOR'S REPORT

The year under review was a period in which we set out to refine our offering by carefully examining all of our existing programmes, with the key objective to improve the quality of our work and advance our reach and impact, while remaining focused on our financial and sustainability goals.

This also meant thinking more strategically about formulating solutions to long-standing issues in the African music sector such as gender parity.

Thanks to the immense growth in the year under review, the Music In Africa portal is now the largest information and exchange portal dedicated to African music with over 23 000 African musicians profiled and thousands of educational articles accessible for free in English and French. The portal grew by 130% to an average of 326 000 unique users per month, reaching almost half a million unique monthly users in the last quarter of the year under review. This is directly attributable to adjustments to our content strategy. Our portal now offers more opportunity updates to music professionals than any other platform. In terms of coverage, we extended our research work to Cape Verde, Mauritania, Angola, Burundi, Reunion and Djibouti, reaching a total of 44 African countries.

Through the MIAConnects project we supported musicians from all walks of life in Chad, Mali, Niger, Northern Nigeria, Somalia, Sudan and South Sudan. A total of 147 musicians received grants of up to €2 000 to tour locally, regionally and internationally, 272 aspiring professionals were trained and 11 festivals received funding (up to €5 000) to programme artists from the seven focus countries. The fact that we were able to successfully implement this multifaceted programme shows our readiness and competence to implement complex projects in any country on the continent. This is why we have started exploring the possibility of introducing an inclusive pan-African mobility fund in the near future.

ACCES is now well positioned as one of the leading pan-African music business events on the continent. In the year under review, we took ACCES to Kenya where we offered a dynamic programme to professionals from 41 countries. We continue to listen attentively to the needs of music professionals who attend ACCES and we are relentlessly improving every aspect of the event.

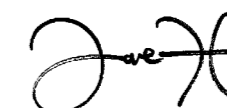
As ACCES grows, we are beginning to monetise its various components, and we have started to see positive results, especially with the third edition in Ghana. We will continue to place emphasis on ACCES, both as a vehicle for development in the sector and an income generator for the Foundation.

I am pleased to note that we have secured financial support to reintroduce the Instrument Building and Repair (IBR) programme in South Africa in the 2019-20 fiscal year. This is an important programme that enables us to facilitate the sharing and transfer of skills in indigenous instruments.

In the coming years, the Foundation will face a number of challenges, including building on the substantial gains reported in the past two fiscal years, when we implemented the Music In Africa Connects project, which helped us both financially and in expanding our work to more countries. These gains were indeed substantial and hard won and should not be underestimated. We now have to work on securing more long-term projects. We have started fundraising for a long-term industry intelligence initiative aimed at strengthening capacity for musicians to earn more income from their works. We have secured partial funding and we plan to start the pilot in the next fiscal year.

Appreciation

I want to thank our staff who work extremely hard for the Foundation to be where it is today. I want to thank our Board members for their prudent counsel and the advisory committees for their invaluable contributions to our work. I would also like to thank our founding partners, Siemens Stiftung and Goethe-Institut, for their continued support.



Mr. Edington Hatitye
Executive Director

2018-19 HIGHLIGHTS

SUCCESSFUL CONCLUSION OF MOBILITY AND TRAINING PROJECT (MIACONNECTS)

- > 70 venues participated in our mobility programme.
- > 274 trainees in music production, sound engineering and other aspects.
- > 149 professionals were supported to tour nationally, regionally and internationally.
- > 11 festivals supported.
- > 108 research commissions.

NEW PROJECT TO ADDRESS GENDER IMBALANCE IN THE INDUSTRY

- > We have introduced the Music In Africa Gender@Work project – a three-year training programme for women.

SUCCESSFUL IMPLEMENTATION OF ACCES 2018 IN NAIROBI, KENYA

ACCES is potentially the most elaborate pan-African event for music industry players to exchange ideas, discover new talent and create business linkages. The year 2018 was one of growth for ACCES:

- > 1 748 attendees from 41 countries
- > 70 individual artists
- > 52 speakers
- > 28 networkers

RESEARCH WORK CONTINUED IN BURUNDI, CAPE VERDE, MAURITANIA, REUNION AND ANGOLA

- > Phase 6 of our research and coverage plan extended into five more countries bringing the total number of countries we have covered to 44.

GROWTH OF THE MUSIC IN AFRICA PORTAL

- > 29.09% increase in number of profiles created to 23 889 (from 18 505).
- > 130.94% increase in monthly users to 326 493 (from 141 373).
- > 60% increase in newsletter subscriptions to 40 000.

FUNDING FOR NEW PROJECTS

- > We secured funding for the Instrument Building and Repair (IBR) programme from the National Lotteries Commission (South Africa). This project will be implemented in 2019-20.
- > We secured funding from the Prince Claus Fund for the Gender@Work initiative.

The Music In Africa Gender@Work initiative marks the beginning of a more concerted effort by the Foundation to support the participation and inclusion of women in all facets of its programmes and the African music sector as a whole.



A music fan at the 2019 Okavango Delta Music Festival © Jonathon Rees



The biggest information & exchange portal
for the African music sector.

www.musicinafrica.net

THE MUSIC IN AFRICA PORTAL

The Music In Africa portal is the flagship project of the Foundation. Launched in 2014, Music In Africa is the largest information and exchange online portal offering reliable information about the African music sector.

The portal is available in English and French, reaching millions of music professionals and fans through its tailored content and functionalities that cumulatively present a realistic and authoritative picture of the African music sector and its many facets.

In addition to offering comprehensive content, Music In Africa provides a free service to the sector by helping practitioners shape professional digital profiles while enabling them to promote their work to a wider audience on the continent and beyond. To date, about 24 000 profiles of African music professionals have been created on the portal, and 150 000 songs synched on these profiles are promoted to about 500 000 people every month.

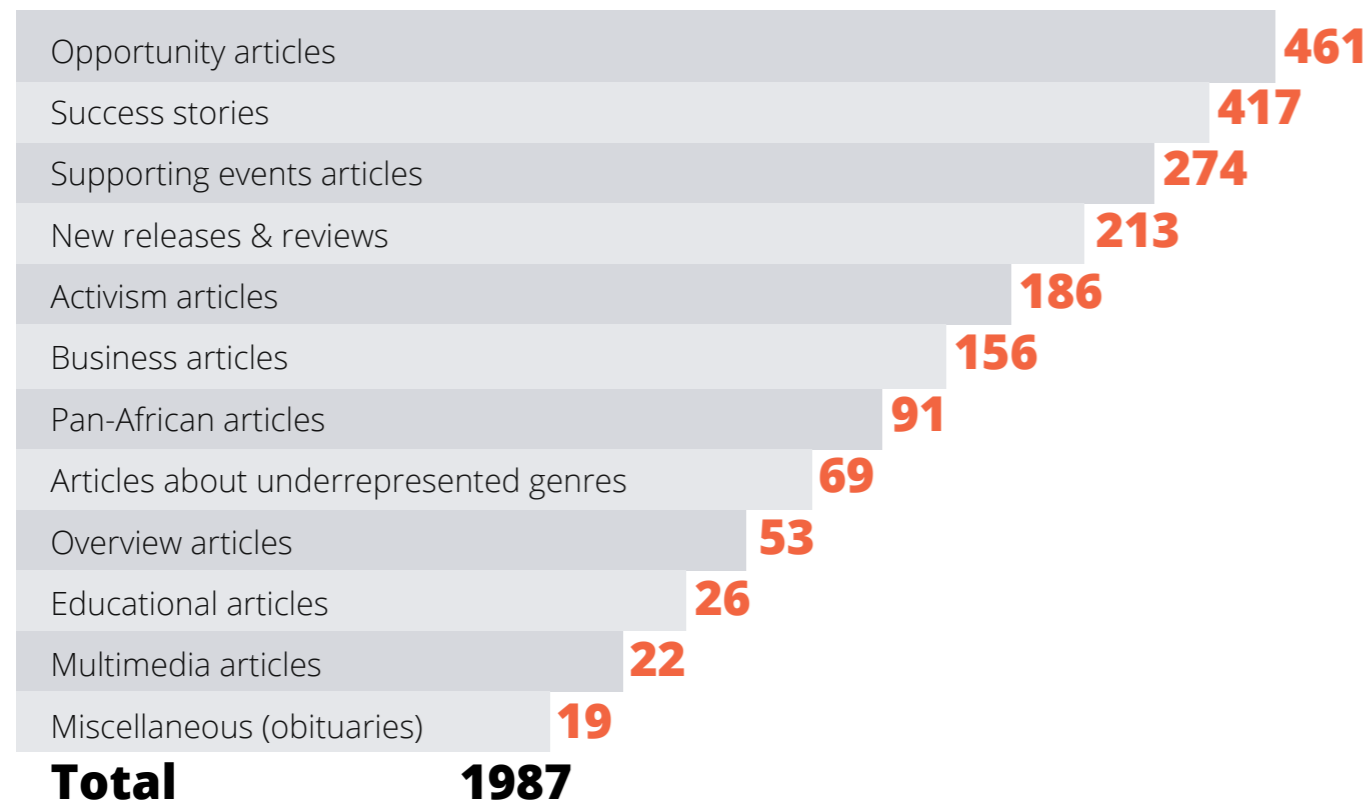
A complex online organism

Being the multifarious portal that it is, Music In Africa is highly innovative, current and engaging with the help of an editorial team working from our offices in South Africa, Nigeria, Senegal, Kenya and the DRC. Each office is headed by a regional editor who works with a cumulative pool of more than 100 contributors who provide the portal with relevant information, updates and research. To date, the Music In Africa portal has published well over 600 research articles covering the music scenes in 44 countries, as we get closer to our aim to reach the entire continent by 2022.

The portal is composed of distinct sections, including Artists and Industry where users can search for and connect with music professionals from across the continent such as producers, record labels, venue owners, festival organisers, managers, digital distributors, publishers and music archives, among many others. The portal's Magazine section offers the latest News, Features, Reviews and event information (Gig Guide) to keep those working in the industry abreast of what is happening in their country and on the continent. The Knowledge section, on the other hand, is dedicated to tutorials, elucidative articles and research about Africa's many music scenes. Finally, the portal's Music section, essentially a streaming platform, features hundreds of thousands of tracks from upcoming and established musicians on the continent and in the diaspora.

Clear content vision

At Music In Africa we have strategised our content offering in line with the vision of the Foundation, which places emphasis on supporting music creators. In doing so we have identified a number of content categories across our sections; each of our published articles is categorised according to a central theme, or angle. In the year under review, the Music In Africa portal published close to 2 000 articles in the following categories:



Descriptions

- **Opportunity articles** aid music professionals to find new opportunities such as residencies, training and collaborations.
- **Success stories** share the success of artists in terms of awards, sales, newly signed record/distribution deals etc.
- **Supporting events articles** preview important events on the African music industry calendar.
- **New releases & reviews** promote the latest African music/video releases and events.
- **Activism articles** promote activism, as well as the players trying to make a difference in the interest of musicians and the sector as a whole.
- **Business/industry articles** report on the inner workings of the African music industry.

- **Pan-African articles** promote pan-Africanism and its related values. For example, articles on collaborations between artists and arts organisations, and the desire for Africans to work towards an all-inclusive creative space.
- **Articles about underrepresented genres** promote musical genres that are underreported in other media, such as traditional and experimental music.
- **Overview articles** focus on a broad range of serious topics, including African music market structures, history, instruments and genres as well as the state of the media, recording, publishing and distribution industries, etc.
- **Educational articles** provide clarification on complex topics such as intellectual property, royalties, and the laws that govern these spheres.
- **Multimedia articles** were formally introduced in April 2019 and are mainly composed of video and audio content.

Premium Exposure Plan

In the year under review, we introduced the Music In Africa Premium Exposure Plan, which is a service provided to music creators who wish to effectively promote their music, events, services or any other exciting music projects to a much wider audience in Africa and beyond.



Seun Olota (Nigeria) is a Premium Exposure Plan user. Photo: Music In Africa



Mkwaba na Wanawe Crew (Tanzania) at Sauti za Busara 2019. Photo: Marc Ngotonie

Music In Africa is the official EPK platform for Sauti za Busara Festival

In the year under review, we entered into a partnership with Sauti za Busara – one of Africa’s biggest music festivals. The partnership provides musicians with the ideal platform to create electronic press kits (EPKs) when applying to perform at the festival. The benefit for artists is that they receive free support from us to develop their professional EPKs, which get reviewed by the festival’s curators during the selection process. This is a much-needed service, as most artists are still struggling to submit professional materials when applying for various opportunities. We plan to develop this model further with a view to partner with more festivals in the near future.

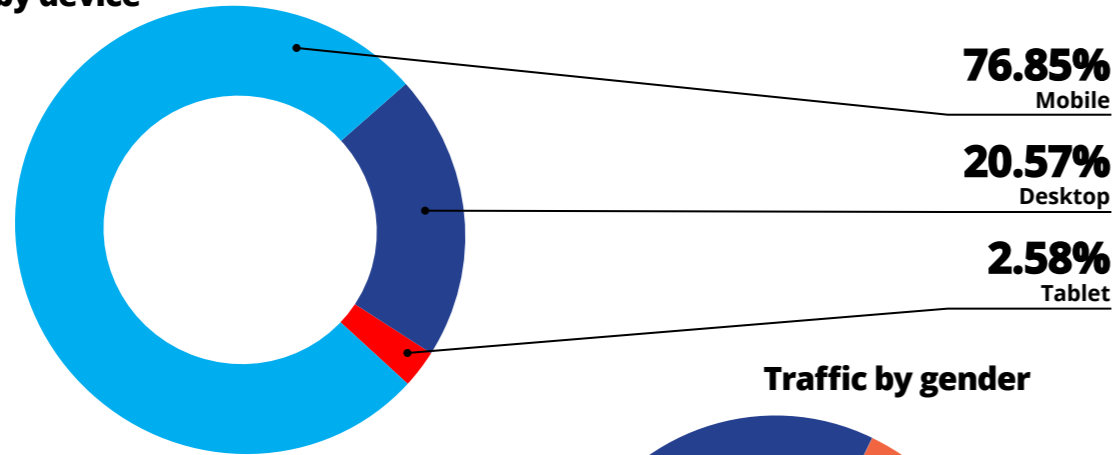
Traffic and reach

Traffic on the portal increased significantly. Unique users increased by 130.94% from 141 373 to 326 493 (monthly average). The amount of registered profiles in our database increased by 29.09% to reach 23 889 from 18 505 in the previous year. A significant increase was recorded in the number of newsletter subscribers, from 25 000 last year to 40 000 in the year under review.

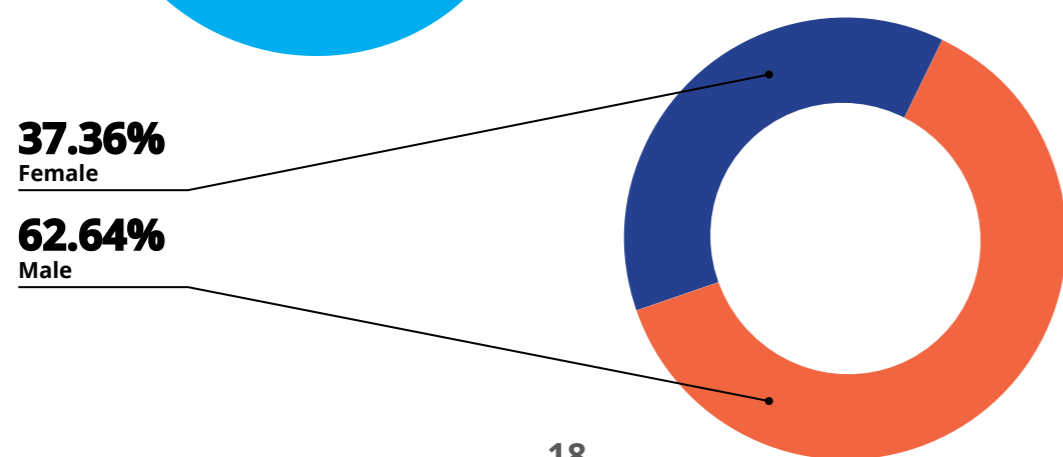
Traction and reach

Profiled music professionals 29.09% 23 889 vs 18 505	Newsletter subscribers 60% 40 000 vs 25 000	Facebook 0.8% 242 000 vs 240 000
Registered fans 24.05% 69 342 vs 55 900	Unique monthly users 130.94% 326 493 vs 141 373	Instagram (introduced in the year under review) 1 837
Music tracks 49.82% 150 508 vs 100 452	Average monthly enquiries 63.6% 98 vs 60	Newsletters sent 52

Traffic by device



Traffic by gender



Top countries (web traffic)

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



Kalin Pashaliev
Editor-in-chief

The year under review has been an exciting and eventful one for Music In Arica's editorial department. We have seen unprecedented growth in traffic and reach, as well as heightened curiosity in the work we do from the various sectors in the industry. We can now safely say that we are the most reliable music information portal on the continent, with increased interest coming in from non-African countries such as the US, where our content is used as a primary source to inform media practitioners and industry players about the activities of the African music industry. The Foundation's ACCES conference, as well as other offline activities, can be credited for bringing about much-needed brand awareness, making the symbiosis between our online and offline work key to long-term success. We have also seen astounding growth in the number of musicians creating Music In Africa profiles, evidence that many players on the continent find it advantageous to be a part of our ever-growing community. Although we've experienced a few challenges, particularly with regard to fully completing Phase 6 of our coverage strategy, we are confident that we will finish our coverage of the continent by 2022.



Patricia Yumba
French editor

Our Phase 6 countries, as the French editorial department, were Mauritania, Cape Verde, Djibouti and Reunion. It was difficult to find knowledgeable and skilled writers to provide us with quality Overviews for these countries, especially Djibouti. However, thanks to a solid network of writers that we have developed throughout the past few years, we have now found a number of reliable contributors. Following a content strategy workshop in Johannesburg, we also advanced our multimedia content strategy. This type of content is performing very well, both on the portal and on social media. Partnering with events across the region, via our Dakar and Kinshasa offices, is also steadily contributing to our growth and brand awareness. A testament to our growing influence, our regional editors are being frequently invited to take part in industry discussions in various countries across Francophone Africa. One partnership worth mentioning is our weekly gig guide with Radio France Internationale (RFI), a prominent French radio station with an estimated audience of 34.5 million listeners a week.

AFRICAN COVERAGE

Our coverage now covers 44 countries after the partial completion of Phase 6 in the year under review (Cape Verde, Mauritania, Angola, Burundi, Reunion and Djibouti). In the 2019-20 fiscal year, we will introduce three new countries – Morocco, the Comoros and the Seychelles – as part of the seventh coverage phase, which will also revisit countries that were not fully covered in previous phases, owing to accessibility challenges. These countries are Liberia, Angola, Mozambique and Djibouti.

PHASE 6 (2019 – 20)

Cape Verde
Mauritania
Angola
Burundi
Reunion
Djibouti

PHASE 5 (2017 – 18)

Somalia
Mozambique
Liberia
Niger
Equatorial Guinea

PHASE 4 (2016 – 17)

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

PHASE 3 (2015 – 2016)

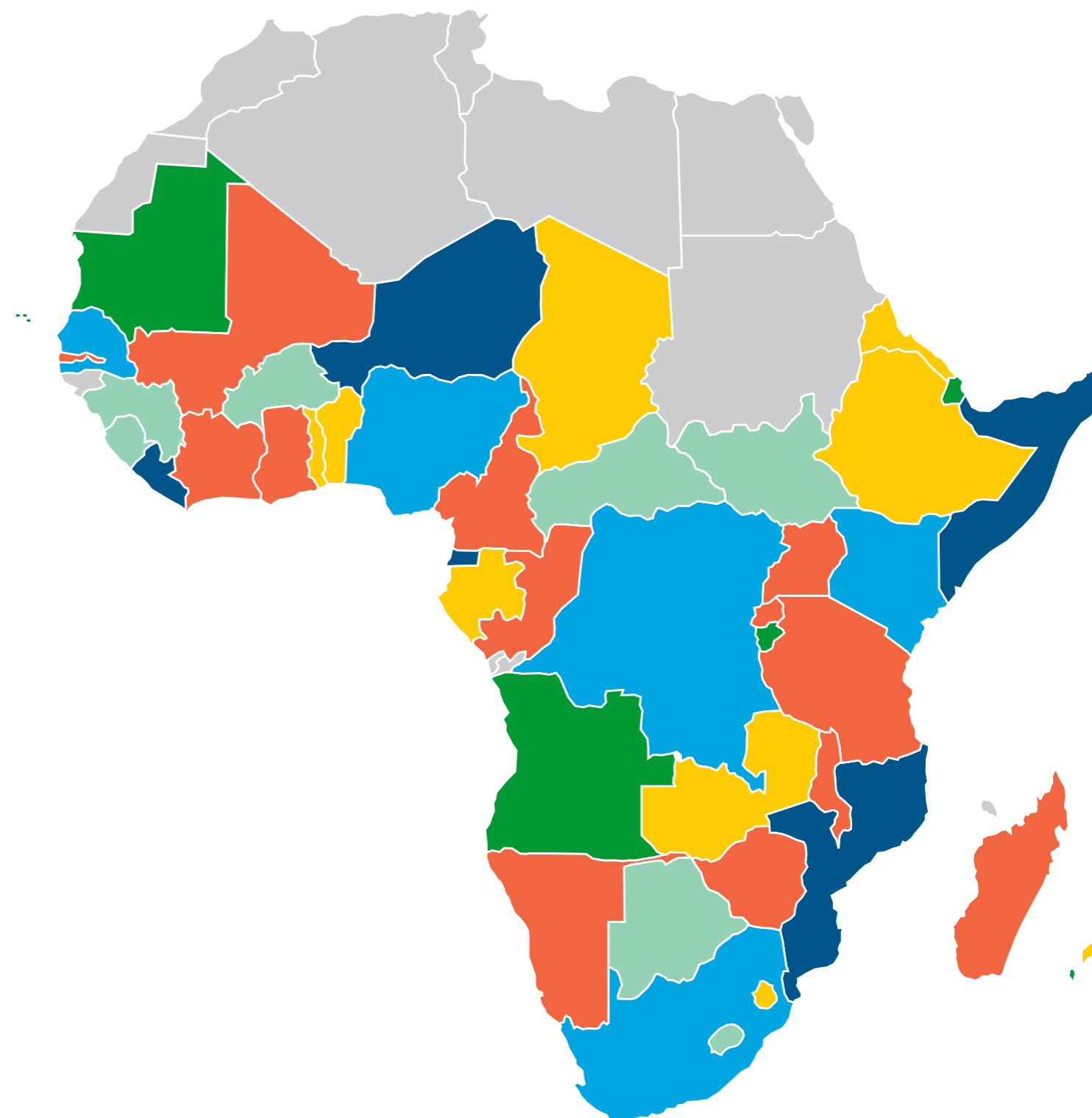
Togo
Benin
Gabon
Chad
Mauritius
Ethiopia
Eritrea
Zambia
Swaziland

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



North African coverage and physical presence

Morocco will be Music In Africa's first North African country to be covered in the next reporting period. This is in line with the Foundation's plans to expand our footprint to North Africa with the launch of our first satellite office in the region. Content for the North African region will be produced in English and French after an internal feasibility study found that the introduction of Arabic to the Music In Africa portal would not be practically achievable.

Challenges

As Music In Africa continues with its coverage of African countries with a view to cover the entire continent by 2022 in terms of commissioned research, a number of expected and unexpected challenges have been experienced, particularly in smaller countries with underdeveloped music and media industries, as well as countries where English and French are not spoken, the prime examples being Mozambique and Angola. Even in instances where French is an official language, such as Djibouti, our editors have found it enduringly challenging to find media practitioners who can be confidently commissioned to provide error-free and unbiased information about the music scenes in their countries. There are also persistent issues like conflict and political instability that make it difficult, and often dangerous, for potential contributors to come forward to offer their services, despite the many public application calls Music In Africa makes to uncover individuals with musical knowledge and journalistic acumen. Additionally, some countries experience infrastructural challenges, such as a lack of access to the internet and costly internet rates, which make it difficult for our contributors to do their work efficiently.

Solutions

Notwithstanding the challenges we are experiencing, Music In Africa's editorial team is making progress in the countries where coverage may seem impossible. We are always in contact with our network of partners trying to discover contributors who can provide high-quality content for the portal. This has proved to be a successful strategy, although it sometimes means that our coverage deadlines need to be extended. We are also unafraid to keep chipping away at the problem by carrying over countries into the next coverage phase until such countries have been completed.



Moonchild Sanelly (South Africa) at MTN Bushfire 2019 © Daniel Toro

THE MUSIC IN AFRICA HONORARY AWARD

The annual Music In Africa Honorary Award is given to outstanding African musicians in recognition of the contributions they have made to their home country's industry and that of Africa as a whole. Apart from releasing songs that have touched millions of people, these musicians have also made an enduring and profound difference to their communities by devoting time and energy in a constructive and meaningful way, and by forging paths of leadership for other music professionals to follow.

2019 RECIPIENTS



EBO TAYLOR
(GHANA)

With a music career spanning more than six decades, Ebo Taylor is a significant figure in the Ghanaian music scene. He is known for playing a pivotal role in shaping highlife groups the Stargazers and the Broadway Dance Band in the late 1950s. Taylor made an impact outside Ghana, especially in 1962 when he took his Black Star Highlife Band to London where he collaborated with legendary Afrobeat bandleader Fela Kuti and other African musicians. Taylor's last album 'Appia Kwa Bridge' was released under Strut Records in 2012. He continues to influence many corners of the sector, both as a musician and mentor.



BIBIE BREW
(GHANA)

The Music In Africa Honorary Award pays tribute to Bibie Brew's illustrious work as a music mentor and an advocate for positive change in the creative sector, in addition to a music career that produced one of Africa's biggest global hits. A daughter of a traveling diplomat, Bibie Brew earned success following the release of the French song 'Tout Doucement' in 1985. The song was produced by renowned French composer Jean-Paul Dréau. It was certified gold and climbed to second place on the French charts. Other songs that have defined her career include 'J'veux pas l'savoir' and 'Les femmes reviennent et les hommes s'en vont'. She has released six albums, including 'Bibie' (1985), 'Regards' (1986), 'Tendress'moi' (1988), 'La P'tite Black' (1990), 'Femme d'ici ou d'ailleurs' (1992) and 'Sereine' (2003).

2018 RECIPIENT



ERIC WAINAINA
(KENYA)

2017 RECIPIENT



BAABA MAAL
(SENEGAL)

Every year up to 10 nominations of active and accomplished music professionals are submitted by the Music In Africa Foundation's Directorate to a dedicated Curation Committee that is responsible for making preliminary recommendations. The recommendations are submitted and approved by the Foundation's Management Board, which comprises professionals from different countries.

OFFLINE PROJECTS

2018-19 was another strong year for projects as we continued to build on the success of previous years. Three projects stood out for us, namely the Music In Africa Conference for Collaborations, Exchanges and Showcases (ACCES) and the Music In Africa Connects (MIACconnects) project, which ended in December 2018 after a two-year implementation period.

More significantly, the year under review saw the introduction of a new three-year training programme for women called Music In Africa Gender@Work. This project could not have come at a better time. Gender disparity in the African music industry continues to grow at an alarming rate and more initiatives are needed to offer opportunities to women who are underrepresented in almost all forms of musical life on the continent.

Additionally, we continued to develop our fundraising strategy while developing new project concepts. This part of our work is tremendously important as we seek to deliver efficiently on our objectives and sustainability goals.

Implemented in 2018-19

Music in Africa Portal	ACCES	Gender@Work	Music in Africa Connects
All Africa	Kenya (2018)	All Africa	Chad, Mali, Niger, Nigeria (North), Somalia, South Sudan and Sudan
The leading information and exchange portal for African music <ul style="list-style-type: none"> > Research > Information dissemination > Exchange > Talent discovery > Music promotion > Opportunity sharing > Education 	The leading pan-African music business event <ul style="list-style-type: none"> > Information Exchange > B2B exchange > Talent discovery > Training > Music promotion > Opportunity sharing > Artist exchange > Education 	A training programming for women <ul style="list-style-type: none"> > Training (for women) > Career development > Mentorship > Education 	A multi-faceted music development programme for countries affected by conflict <ul style="list-style-type: none"> > Mobility support > Training > Career development > Research > Education > Talent promotion

To be implemented in 2019-20 (only projects with confirmed funding)

Music in Africa Portal	ACCES	Gender@Work	Instrument Building and Repair
All Africa	Ghana (2019)	All Africa	South Africa

The training programme for instrument makers in Africa covers the following:

- > Career development
- > Training
- > Mentorship
- > Education
- > Artist exchange
- > Education

The Music In Africa portal (www.musicinafrica.net) is the flagship project of the Foundation.

INTRODUCING THE MUSIC IN AFRICA GENDER@WORK PROGRAMME

Music In Africa Gender@Work is a three-year training programme aimed at upskilling and increasing the participation of female professionals in the African music sector. We launched this programme in April 2019, marking the beginning of a more concerted effort by the Foundation to support the participation and inclusion of women in all facets of its programmes and the music sector in Africa as a whole.

Over the three years, the programme will aim to address gender imbalances in the sector through training, lobbying, facilitating knowledge exchange and dialogues that foster the interest of women. As a way to provide immersion experiences for trainees, the programme is implemented a week before ACCES and gives participants a broader learning opportunity and access to industry leaders. This also means that we are able to implement the Gender@Work learning course in a different African country every year.

The broader objectives of the programme are to:

- Provide industry training for women on critical music industry skills, focusing on:
 - o Stage management
 - o Electronic music production and recording
 - o Music business management
 - o Technical knowledge
- Provide an opportunity for both professional and aspiring women to benefit from the Music In Africa network and its broad range of activities in 2019, 2020 and 2021.
- Provide a solution-based platform in the form of a round table at ACCES with a view to identify challenges, discuss opportunities and lobby for the interests of female practitioners.
- Offer participants the opportunity to benefit from programmes offered by MIAF's partners.
- Increase access to educational materials.

- Integrate participants in the broader ACCES programme to maximise experience and exposure to the industry.
- Record and present training materials on www.musicinafrica.net, including, but not limited to, tutorials, templates and other best-practice materials.
- Communicate women-based themes that support the key messages of the programme.

MAIN TRAINING ACTIVITIES

- 1. Training in first country (Ghana):** In the first year, participants will be trained on all aspects of stage management by a team of experienced stage managers from 24 to 30 November 2019. The programme will offer intensive classroom training as well as practical, hands-on guidance where participants will be given the opportunity to manage various aspects of the ACCES performance programme.
- 2. Training in second country:** The second training iteration will take place at ACCES 2020 when the programme will diversify its course to include music production lessons and training on other music business topics. A round-table platform will also be introduced to coincide with the ACCES programme.
- 3. Training in third country:** The third training iteration will take place at ACCES 2021 in a different country, offering an advanced course.

3
years15
trainees annually3
host countries100%
women

The Music In Africa Gender@Work programme is made possible with the support of the Prince Claus Fund, Siemens Stiftung and Goethe-Institut



CONCLUSION OF THE MUSIC IN AFRICA CONNECTS PROJECT

In the year under review, we concluded implementation of the Music In Africa Connects (MIACnects) project, which was started in 2017. The successful implementation of this multifaceted project is testament to our ability to deliver complex social projects of all shapes and sizes, even in the most challenging locations on the continent.

The MIACnects project had an ambitious goal to support music professionals in countries affected by conflict, namely Chad, Mali, Niger, Nigeria (North), Somalia, Sudan and South Sudan, for two years between 2017 and 2018.

Working with five strategic implementation partners in Somalia, Chad, Sudan, Nigeria and Niger, the project offered mobility support to musicians to tour locally and regionally. Financial support was also given to music festivals in different countries to programme and provide mobility and exposure to artists whose movement and growth has been significantly limited by ongoing restrictions in their own countries. The project established capacity-building workshops in Mali, Somalia, Nigeria, Chad and Sudan, providing much-needed training and upskilling to emerging music professionals in these countries. An international component of the project resulted in a rich cultural and creative exchange tour of a Malian band that performed and conducted workshops in Germany in 2018.

In addition to facilitating the rapid mobility of artists in the focus countries, the project offered talent discovery and career-development opportunities to beneficiaries at ACCES and partner events, which provided a platform for musicians and professionals from the focus countries to showcase their music and sectors, and to establish new partnerships with other professionals and businesses from the rest of the continent and beyond.

Extensive research conducted by the project in the focus countries led to the discovery of key trends, opportunities and challenges, while raising awareness of the music scenes in the countries and providing work opportunities to researchers and journalists. This process has the potential to improve the standard and quality of music

journalism in the focus countries, as the researchers and writers have to go through Music In Africa's rigorous quality control and best-practice processes.

The extension of the programme to support festivals in different parts of the continent by providing capacity to diversify their programming with artists from the focus countries goes a long way in facilitating stronger connections and touring opportunities for musicians in these countries. Additionally, this enriches the live music sector on the continent and supports the sustainability of the few festivals that exist.

More importantly, this project has given the MIAF much-needed impetus and stability to venture into artist mobility support, which is crucial in the development of the sector and the promotion of cultural expressions on the continent.



Way forward

We have developed a pan-African mobility fund plan that is based on the experiences from the MIACnects project. This programme has been added to the list of projects we are fundraising for possible implementation in 2021, subject to availability of funds.

MIACnects was made possible with the kind support of the Federal Foreign Office of Germany and Siemens Stiftung, which made additional contributions to the project.



A band performs at the Mygoma Orphanage in Khartoum, Sudan, through the MIACnects project.



MIACnects also went to Kano, Northern Nigeria, where it engaged 110 music workshop participants.



Young women perform at the Hargeysa International Book Fair in Somaliland. Photo: Kate Stanworth

RETURN OF THE INSTRUMENT BUILDING AND REPAIR PROGRAMME

The Instrument Building and Repair (IBR) programme, which we implemented in South Africa in 2016, will begin in 2020, thanks to a successful fundraising campaign in the year under review.

IBR is an important programme aimed at professionalising instrument making and repair in Africa, especially in relation to indigenous African instruments. The project has allowed the Foundation to train young people to make instruments, while providing online tutorials to a wider audience across the continent. The programme also includes performances and public dialogues around African instruments.

Twenty-five instrument makers from around South Africa and other African countries will participate in the programme, which offers a carefully curated course involving theory, practical learning and performance. In addition to receiving a certificate of participation, each trainee will leave the workshop with all the instruments they will have made. The participants will also receive online tutorial materials developed by experts to enable them to learn further and train others in their respective communities.

How to participate

A call for applications will be announced on the Music In Africa website in February 2020. A total of 25 applicants will be selected.

Objectives of the programme

- o To develop awareness of instrument makers in Africa with a view to promote their work to a wider national, regional and global audience.
- o To facilitate the sharing and transfer of skills in indigenous instruments.
- o To encourage the formalisation and professionalisation of instrument making and repair in Africa, especially in relation to indigenous instruments.
- o To help instrument makers develop their careers.
- o To foster the rapid monetisation and sustainable development of instrument making and repair in Africa.
- o To promote constant exchange of ideas, expertise, experiences and know-how among instrument makers in Africa.
- o To facilitate the identification of existing gaps in the field with a view to contribute solutions.
- o To facilitate the intergenerational transfer of knowledge and skills in indigenous instruments.



An IBR workshop participant in 2016 © Music In Africa

acces

**THE MUSIC IN AFRICA CONFERENCE FOR
COLLABORATIONS EXCHANGE AND
SHOWCASES**

**INDUSTRY TALKS
EXHIBITIONS
LIVE PERFORMANCES
NETWORKING SESSIONS
PITCH SESSIONS
AWARDS
KEYNOTES
WORKSHOPS**

REGISTER NOW

www.musicinafrica.net/acces

ACCES

The Music In Africa Conference for Collaborations, Exchange and Showcases, or simply ACCES, is the ideal international platform for music industry players from across Africa to exchange ideas, discover new talent and accelerate the shaping of a vibrant music sector on the continent. In the year under review, ACCES was held in Nairobi, Kenya, as a fully-fledged, pan-African event offering a robust programme that included presentations, exhibitions, live performances, networking sessions, panel discussions and inspirational keynote talks.

We are making huge strides in the African music sector with ACCES and we continue to grow this brand as we move into new markets every year. ACCES continues to experience growth in many areas, including attendance, programme offering, partnerships, reach and coverage. We are also proud to see the event becoming more diverse and balanced in terms of participation. ACCES 2018 attracted 1 748 attendees from 41 countries, including 38 media representatives and 70 individual performers from 14 countries. But the strength of ACCES is not only in numbers. It is about offering a strong and relevant programme that speaks to the realities and needs of the African music scene.

Feedback from ACCES 2018



Wiseman Qinani Ngubo

CAPASSO (South Africa)

"ACCES was the most refreshing conference I attended this year. It will definitely be one of the more premier events on my calendar next year. The panels were expertly curated and the discussions were relevant."

"The only music industry event that has a specific focus on the entire African continent" – **Business Daily, Kenya**



Lorenz Herrmann

Artist manager (Tanzania)

"ACCES 2018 was through and through a great success. Well planned out and executed, with broad attendance by music professionals from all levels and destinations. It was a true music conference experience creating future opportunities and network for the rising African music industry."

"One of the largest pan-African events for the music industry." – **CISAC**



Gillian Ezra

Deezer (South Africa)

"I can't thank you enough for the invitation to this wonderful event. I really enjoyed it all, from the sessions to meeting the speakers and artists, and the incredible performances. The education and networking was incredible and I am certain that anyone who attended got a lot out of it! I would love to come again."

"It has become the most important pan-African network in a few years in terms of cross-border cooperation and the exchange of experience and knowledge."

– **Frankfurter Allgemeine Zeitung, Germany**

Wherever it is held, ACCES presents unique opportunities for the local industry

Reasons to attend

- > Connect with the African music industry.
- > Promote works to a wider audience.
- > Meet local, regional and international professionals who are keen to do business.
- > Build new partnerships.
- > Join an active network of music professionals on the continent.
- > Gain new knowledge and discover talent.
- > Share your ideas.

ACCES objectives

- > To connect and promote exchange between music professionals from, or related to, Africa and its diaspora.
- > To facilitate the discovery of African music talent and new opportunities.
- > To provide reliable and useful information that promotes the African music sector and its operators.
- > To encourage the creation of content by Africans, about Africa or related to Africa and its diaspora.
- > To improve the distribution, accessibility and viability of African musical works.
- > To strengthen music networks and collaboration on the continent.
- > To encourage growth in the African music sector.



Blinky Bill (Kenya) at ACCES 2018 © Music In Africa



3 days



1000+ delegates



40+ countries



DYNAMIC CONTENT

The ACCES conference programme offers world-class presentations, panel discussions, lectures and keynotes from the industry's most inspired thinkers, covering a wide range of current topics.



NETWORKING

ACCES offers innovative networking formats for attendees to efficiently connect and create meaningful business connections. These include curated one-on-one meetings, live events and interactive online tools.



SHOWCASES

The ACCES showcase programme is curated by top music professionals to offer an unforgettable experience led by Africa's most promising young musicians. The showcases offer a cross section of African genres and talent.



EXHIBITIONS

ACCES exhibitions provide the perfect opportunity for industry operators, such as service providers, labels and start-ups, to present their services to a wider audience.



WORKSHOPS

Training workshops complement the ACCES programme perfectly, targeting mostly emerging artists with customised content delivered by skilled thought leaders to build capacities in the industry.



AWARDS

The Music In Africa Honorary Award is given annually to recognise the outstanding contribution of notable musicians to their home country's industry and that of Africa as a whole.



RECORDING STUDIO [NEW]

In line with our mandate to encourage collaborations among African music creators, we are introducing a dedicated studio space at ACCES.



PITCH SESSIONS [NEW]

ACCES Pitch Sessions provide a platform for professionals to present new and exciting products to a critical audience.

Key highlights for ACCES 2019 in Accra, Ghana (28-30 November)



Efyia



Sarkodie

Top speakers

One of the best aspects at ACCES is our strong programme, which is characterised by top-quality speakers carefully selected to benefit both established and emerging professionals.

Top speakers in Ghana will include multi award-winning musicians Efyia (Ghana), Sarkodie (Ghana) and Samini (Ghana), as well as Chocolate City vice-president Aibee Abidoye (Nigeria), Ditto Music founder and CEO Lee Parsons (UK), Boulevard Festival co-director Hicham Bahou (Morocco), TRUE Africa founder and editor-in-chief Claude Grunitzky (Togo/UK) and Simfy OTT music services head Oye Akideinde (Nigeria), among others.



Tamikrest (Algeria) at Reeperbahn Festival 2019 © Florian Trykowski

We are bringing the global music industry to Africa

We have signed a partnership agreement with Reeperbahn Festival – one of the most important meeting places for the music industry worldwide and Europe’s largest club festival based in Hamburg, Germany. The partnership creates a framework for the festival to collaborate with ACCES in facilitating sustainable business engagements and exchange between European and African music businesses and professionals, as well as the provision of performance opportunities to musicians in both territories.

The main aspects of this partnership include:

- Funding of a strong European delegation to attend ACCES, including representatives from the recording, publishing and distribution industries as well as talent agents and artist managers.
- Curated matchmaking opportunities on a business level.
- Performance opportunities for ACCES artists at Reeperbahn Festival in Germany.
- ACCES 2019 is able to programme African bands currently based in the diaspora.

GOVERNANCE

The MIAF is governed by a Management Board comprising prominent cultural professionals from different countries. Our commitment to best-practice governance drives us to constantly improve the way our organisation is managed and governed. The Board represents the interests of our membership and provides strategic direction expressed in the Foundation’s policies.

Policy changes

There were no significant policy changes.

Changes on the board

The 6th Annual General Meeting (AGM) of the MIAF, held in Nairobi, Kenya, on 15 November 2018, elected a new Board in line with the Constitution of the Foundation. The members on the Board, representing the music scenes from different regions, are new chairperson Ms. Maimouna Dembélé (Senegal), deputy chairperson Mr. Serge Maboma

(Cameroon), treasurer Dr. Joel Baloyi (South Africa), Mr. Yusuf Mahmoud (Zanzibar), Mr. Ade Bantu (Nigeria), Mr. Ghita Kaldi (Morocco), Dr. Nadine Siegert (South Africa) and Mr. Jens Cording (Germany). Dr. Siegert and Mr. Cording serve on the board on behalf of the MIAF’s founding partners Goethe-Institut and Siemens Stiftung respectively.

Outgoing Board members were Mr. Faisal Kiwewa (Uganda), Mr. Andre Le Roux (South Africa), Prof Ribio Nzeza Bunketi Buse (DRC), Ms. Aisha Deme (Senegal) and Mrs. Belisa Rodrigues (South Africa).



Mr. Serge Maboma addresses the 6th MIAF AGM in Nairobi, Kenya © Music In Africa

Meetings

Previous Board (prior to 6th AGM)

Board member	Attendance	
	3 July 2018	14 Nov 2018
Mr. Andre Le Roux	✓	✓
Ms. Aisha Deme	-	✓
Ms. Belisa Rodrigues	✓	✓
Mr. Jens Cording	✓	✓
Mrs. Noemi Njangiru	-	-
Mr. Faisal Kiwewa	✓	✓
Mr. Ade Bantu	-	✓
Dr. Ribio Nzeza Bunketi Buse	✓	✓

New Board

Board member	Attendance			
	17 Nov 2018	28 Nov 2018	26 Feb 2019	27 June 2019
Mr. Yusuf Mahmoud	✓	✓	✓	✓
Ms. Maimouna Dembélé	-	✓	✓	✓
Ms. Ghita Kaldi	✓	✓	✓	✓
Mr. Jens Cording	✓	✓	✓	✓
Mrs. Noemie Njangiru	-	✓	✓	-
Mr. Serge Maboma	✓	✓	✓	-
Mr. Ade Bantu	✓	✓	✓	✓
Dr. Joel Baloyi	-	✓	-	✓

Mrs. Njangiru will be replaced by Dr. Nadine Siegert at the seventh AGM.

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 Foundation at all times. All board members declare any interests that might conflict with their positions on the Board.

Board terms

Elected members serve for a period of two (2) years and step down as members at the 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.

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.

- **Human Resources Committee**

The Human Resources Committee has an oversight responsibility to monitor and assess the human resource 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 strategic 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.

Changes on advisory committees

The Board appointed new committees in the year under review, following a public call inviting interested professionals to apply for available positions.

This process also allowed the Board to streamline our advisory committees, with a view to increase efficiency while also bringing in new ideas and energy to our fiduciary structures.

The appointed members are:

Risk Management Committee members	Human Resources Committee members	Membership Committee members
<ul style="list-style-type: none"> • Mr. Robert Hooijer • Ms. Belisa Rodrigues • Mr. Andre Le Roux 	<ul style="list-style-type: none"> • Dr. Nadine Siegert • Mr. Jens Cording 	<ul style="list-style-type: none"> • Mr. Babylas Ndiaye • Mr. Faisal Kiwewa
Met twice	Met three times	Met once

The Board made a decision to remove the Education and Content Committee as a way to streamline the work of the committees.

RISK MANAGEMENT

The newly appointed Risk Management Committee comprises former member Mr. Rob Hooijer and former Treasurer Ms. Belisa Rodrigues, as well as former Board member Mr. Andre Le Roux. The Committee has reviewed the risk focus areas of the organisation, paying particular attention to risks that face the Foundation as it continues on its growth and expansion.

Priority risks

The following risk areas are monitored quarterly by the Directorate in consultation with the Risk Management Committee and the Board.

Business risks

- > Financial stability and sustainability of the Foundation, which connects to:
 - o Independence from funders
 - o Revenue streams
 - o Entrepreneurial risk
 - o Reputational risks **(new addition)**
 - o Governance risks **(new addition)**
- > Website security
- > Risk related to safety at events and travel

Legal risks

- > Risks connected to content and potential copyright infringements

Regulatory/legislative risks

- > Legal obligations of the Foundation, which connects to:
 - o Legislative reporting to the registration office
- > Tax- and HR-related



Risk Management Committee member
Mr. Rob Hooijer © Music In Africa

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	Committee was reappointed in 2019
4.5	The Board should ensure that risk assessments are performed on a continual basis	In practice since 2015	The Risk Management Committee meets quarterly
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
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	Risk Management Committee has key focus on IT risks
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	

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 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.



**Music In Africa Foundation Director
Eddie Hatitye © Music In Africa**

The MIAF 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 the MIAF special recognition and limited liability for Internet content, while enforcing the MIAF to conform to a set of regulations in a prescribed code of conduct (<https://ispa.org.za/code-of-conduct/>). Membership to ISPA means that the MIAF gives ISPA a responsibility of accepting and mediating take-down notifications that may be brought against the portal.

FINANCIAL STATEMENTS DIRECTOR'S REPORT TO THE MEMBERS

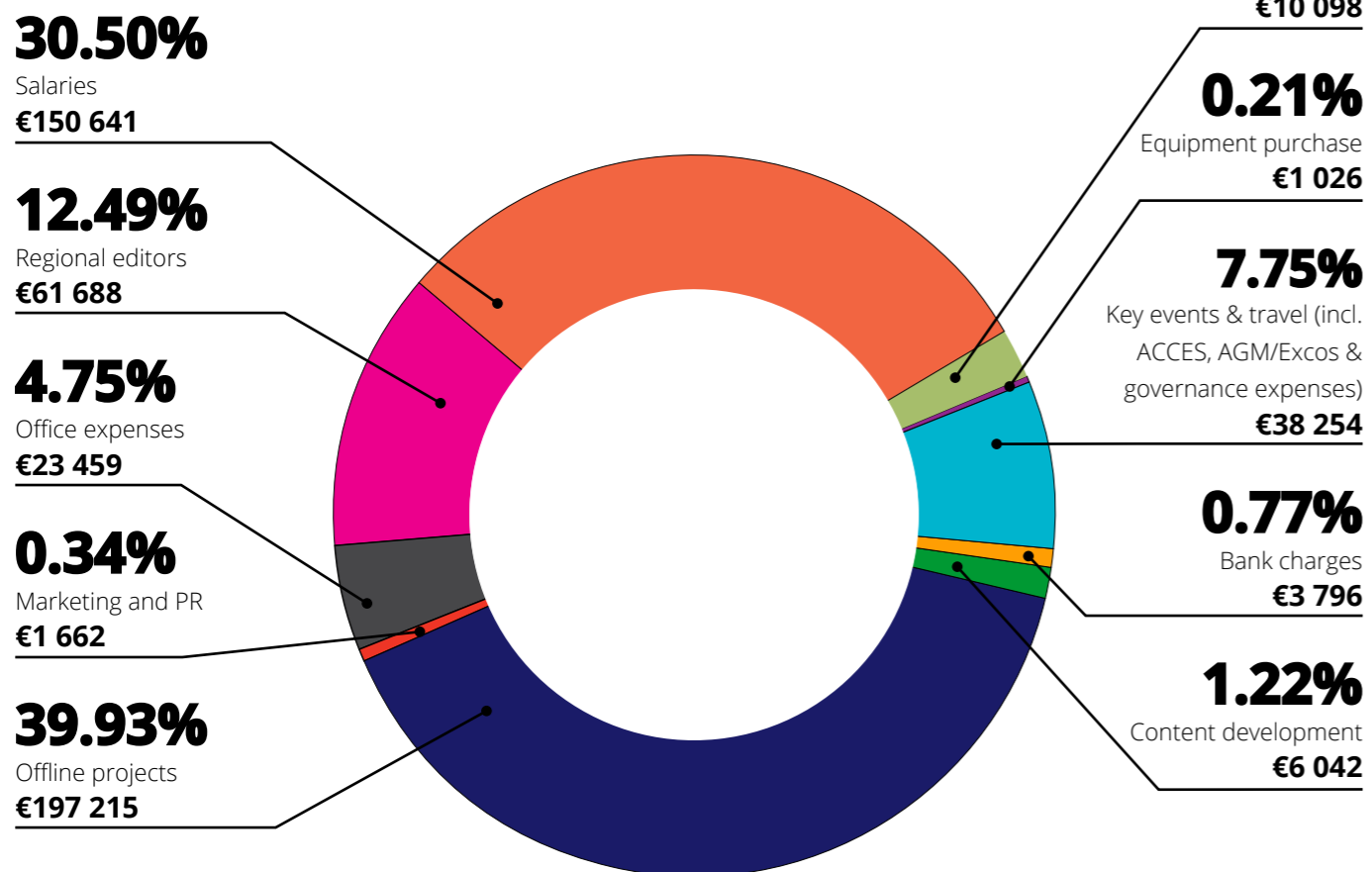
We have the pleasure in submitting the audited financial statements for the year ending 30 June 2019.

Donations

The amount raised from grants and donations decreased to €435 140 from €638 130 in the previous year. This was an expected change occasioned by the conclusion of the Music In Africa Connects project, which increased our projects income considerably in the past two fiscal years. The conclusion of every project is followed by considerable reporting, evaluation and admin processes. It is important for the organisation to employ a measured approach with regard to the uptake of big projects. This change does not affect the operations of the organisation. We expect our donations and grants income to increase steadily in the next fiscal year when we undertake new projects.

Members' attention is further drawn to a distinction between recurring and non-recurring grants and donations (note 1.5 on page 55). Recurring grants and donations refer to recurrent income from the founding partners Goethe-Institut and Siemens Stiftung while non-recurring donations refer to income from intermittent funders. Funds for the Music In Africa Connects project fall under non-recurring grants and donations and occasion significant changes in total revenue.

Expenditure (2018-19)



Sustainability

Other income, including ACCES revenue, advertising sales and project management fees increased to €50 485 from €45 557. ACCES revenue amounted to €27 717 – a considerable increase from the previous year. Advertising sales decreased to €6 994 from €18 233, due to our strategy to focus on higher revenue-generating opportunities presented by ACCES. Project management fees declined to €14 890 from €24 354 in the previous year. This is attributed to conclusion of the Music In Africa Connects project.

Key events & travel

Our direct spend on key events and travel, including ACCES and the AGM, decreased to €38 254 from €64 554 in the previous year. This is due to additional projects and grants that contribute to various event costs, reducing our contributions on events.

Office expenses

Office expenses decreased to €23 459 from €45 325 in the previous year, as half of the costs were allocated to the Music In Africa Connects project. The average office costs of the MIAF average €40 000 annually. Projects are required to contribute to office costs, in line with our sustainability plan.

Salary expenses

Salary costs increased slightly to €150 641 from €142 921 in the previous year. For the purpose of this report, salary costs for specific projects are covered and included in project costs.

Content development

Content development costs increased slightly from € 4 813 last year to € 6 042 in the year under review.

Regional editors

Regional editors' costs decreased slightly from €54 004 in the 2017-18 fiscal year to €41 288 last year as offline projects contributed to regional content development costs. With the conclusion of the Music In Africa Connects project ending in 2018, regional costs return to their normal range of €61 000. We expect this figure to increase slightly in the next fiscal year when we start operations in North Africa with the appointment of a regional editor in Morocco.

Marketing costs

We had a considerable reduction in marketing costs from €6 147 to €1 662. Our marketing spend was initially much higher in the first years to support the launch of our portal. As the website grows organically, we are strategically cutting down on paid advertising.

Offline projects

The biggest change is seen in our expenses on offline projects, which decreased from €366 856 to €197 552 as we concluded the Music In Africa Connects project. This movement is in line with our hybrid business model, which is rooted on developing, fundraising and implementing projects. Going forward, we expect to see further growth in grants revenue to support various projects that are being fundraised for. The Gender@Work project started in the fourth quarter of the last fiscal year. There will be a sharp increase on this line item next year, as well as in costs for the Instrument Building and Repair project, which is scheduled for implementation in the 2019-20 fiscal year.

Fixed assets

Total assets decreased slightly to €242 757 from €282 000 in the previous year. This is due to the amortisation of our intangible assets. A breakdown of the amortisation is provided on pages 56 and 57.

Intangible contributions

Goethe-Institut

Goethe-Institut consistently contributes to the Foundation with its longtime partnerships, network and appreciation within the cultural sector on the continent. Goethe-Institut supports the Foundation through its worldwide network, contacts and communication systems. It also provides support for the local running costs of the infrastructure in Johannesburg. Rent, administration, personnel and running costs, including Internet and communication expenses, are estimated at €40 000 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 €50 000

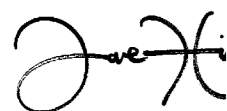
FINANCIAL STATEMENTS DIRECTORATE'S RESPONSIBILITIES AND APPROVAL

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 auditor's 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.



Mr. Edington Hatitye
Director

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 2020 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 49.

The annual financial statements set out on pages 50 to 59, which have been prepared on the going concern basis, were approved by the Directorate on 2 October 2019 and were signed on its behalf by:



Ms. Maimouna Dembélé
Director - Music In Africa Foundation

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

To the members

We have audited the annual financial statements of Music In Africa Foundation set out on pages 50 to 59, which comprise the statement of financial position as at 30 June 2019, and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the annual financial statements, including a summary of significant accounting policies.

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 2019, and its financial performance and cash flows for the year then ended in accordance with International Financial Reporting Standard for Small and Medium-sized Entities and the requirements of the Constitution.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the annual financial statements section of our report. We are independent of the Foundation in accordance with the Independent Regulatory Board for Auditors Code of Professional Conduct for Registered Auditors (IRBA Code) and other independence requirements applicable to performing audits of annual financial statements in South Africa. We have fulfilled our other ethical responsibilities in accordance with the IRBA Code and in accordance with other ethical requirements applicable to performing audits in South Africa. The IRBA Code is consistent with the International Ethics Standards Board for Accountants Code of Ethics for Professional Accountants (Parts A and B). We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Emphasis of matter

We draw attention to Note 12 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 ensuring 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.

Responsibilities of the directors for the annual financial statements

The Directorate are responsible for the preparation and fair presentation of the annual financial statements in accordance with International Financial Reporting Standard for Small and Medium-sized Entities and the 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 misstatement, whether due to fraud or error. In preparing the annual financial statements, the Directorate are responsible for assessing the Foundation's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Directorate either intend to liquidate the Foundation or to cease operations, or have no realistic alternative but to do so.



PKF Octagon Inc
R Bloch
Director

Registered Auditor
02 October 2018

Waverley

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2019

	Notes	2019 €	2018 €	2019 R	2018 R
Assets					
Non-Current Assets					
Property, plant and equipment	2	12 626	18 949	202 219	304 024
Intangible assets	3	195 500	202 329	3 131 328	3 246 115
		208 126	221 278	3 333 547	3 550 139
Current Assets					
Trade and other receivables	4	24 484	60 449	392 144	969 838
Cash and cash equivalents	6	10 293	45 434	164 857	728 930
Funding held by Goethe-Institut	5	23 481	23 987	376 081	384 846
		58 258	129 870	933 082	2 083 614
Total Assets		266 384	351 148	4 266 629	5 633 753
Reserves and Liabilities					
Reserves					
Equipment Fund		208 125	221 279	3 048 077	3 550 140
Accumulated Funds		34 632	60 727	840 109	974 301
		242 757	282 006	3 888 186	4 524 441
Liabilities					
Current Liabilities					
Trade and other payables	7	10 383	9 113	166 299	146 218
Deferred income	8	13 244	60 029	212 144	963 094
		23 627	69 142	378 443	1 109 312
Total Reserves and Liabilities		266 384	351 148	4 266 629	5 633 753

DETAILED STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 30 JUNE 2019

	Notes	2019 €	2018 €	2019 R	2018 R
Income					
Grants and Donations		435 140	638 130	6 969 624	10 238 003
Other income					
Project management income		14 890	24 354	238 498	390 726
Advertising Fees		6 994	18 233	112 026	292 521
Membership Fees		884	1 209	14 155	19 387
ACCES Revenue		27 717	-	443 946	-
Interest received		-	6	-	103
Profit and loss on exchange rate differences		(202)	1 755	(3 231)	28 116
		50 283	45 557	805 394	730 853
Expenditure					
Key events & travel (incl AGM/Exco & Governance expenses)		38 254	64 554	612 714	1 035 689
Bank charges		3 796	768	60 795	12 319
Consulting fees		-	194	-	3 119
Instrument Building and Repair		(1 524)	8 467	(24 413)	135 849
Office Expenses		23 459	45 325	375 742	727 179
Web and IT Development		10 098	12 595	161 747	202 079
Gender at Work Program		464	-	7 423	-
Regional Editors		61 688	41 288	988 063	662 416
MIAC Project Expenses		197 552	304 253	3 164 196	4 881 353
Content Development		6 042	4 813	96 779	77 207
MAIF Partner Events (Goethe-Institut)		723	10 350	11 577	166 049
Marketing and PR		1 662	6 147	26 630	98 617
Salaries		150 641	142 921	2 412 828	2 292 996
		492 855	641 675	7 894 081	10 294 872
Surplus for the year		(7 432)	42 012	(119 063)	673 984
Other Comprehensive Income					
Transfer to Equipment Fund		(19 794)	(24 006)	317 042	(385 139)
- Equipment Purchased		(1 026)	(8 965)	(16 442)	(139 344)
- Intangible (Web development)		(18 768)	(15 320)	(300 600)	(245 795)
Total Comprehensive Income		(27 226)	18 006	(436 105)	288 845

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 30 JUNE 2019

	Equipment Fund Tangible assets	Equipment Fund Intangible assets	Reserves for own shares / Share repurchase reserve	Total reserves	Accumulated Funds	Total
Euro						
Balance at 01 July 2017	-	226 318	-	226 318	45 877	272 195
Surplus for the year	-	-	-	-	42 012	42 012
Transfer of assets acquired during the year to equipment funds	8 685	15 320	-	24 005	(24 005)	-
Foreign exchange movement	(1 361)	(15 570)	-	(16 931)	(3 157)	(20 088)
Depreciation for the year	(8 166)	(23 739)	-	(31 905)	-	(31 905)
Total changes	(842)	(23 989)	-	(24 831)	(27 162)	(51 993)
Balance at 01 July 2018	18 950	202 329	-	221 279	60 727	282 006
Surplus for the year	-	-	-	-	(7 432)	(7 432)
Total comprehensive loss for the year	-	-	-	-	(7 432)	(7 432)
Transfer of assets acquired during the year to equipment funds	1 026	18 768	-	19 794	(19 794)	-
Foreign exchange movement	32	337	-	369	1 131	1 500
Depreciation for the year	(7 383)	(25 934)	-	(33 317)	-	(33 317)
Total changes	(6 325)	(6 829)	-	(13 154)	(18 663)	(31 817)
Balance at 30 June 2019	12 625	195 500	-	208 125	34 632	242 757
Rand						
Balance at 01 July 2017	295 694	3 381 185	-	3 676 879	685 406	4 362 285
Surplus for the year	-	-	-	-	674 034	674 034
Transfer of assets acquired during the year to equipment funds	139 344	245 795	-	385 139	(385 139)	-
Depreciation for the year	(131 013)	(380 865)	-	(511 878)	511 878	-
Total changes	8 331	(135 070)	-	(126 739)	126 739	-
Balance at 01 July 2018	304 025	3 246 115	-	3 550 140	974 301	4 524 441
Surplus for the year	-	-	-	-	(436 105)	(436 105)
Total comprehensive loss for the year	-	-	-	-	(436 105)	(436 105)
Transfer of assets acquired during the year to equipment funds	16 442	300 600	-	317 042	(317 042)	-
Depreciation/amortisation for the year	(118 247)	(415 387)	-	(533 634)	533 634	-
Total changes	(101 805)	(114 787)	-	(216 592)	216 592	-
Balance at 30 June 2019	202 219	2 845 858	-	3 048 077	840 109	3 888 186

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 2019

	Notes	2019 €	2018 €	2019 R	2018 R
Cash flows from operating activities					
Cash used in operations	11	(16 979)	(37 586)	(272 239)	(507 509)
Cash flows from investing activities					
Purchase of property, plant and equipment	2	(1 026)	(8 685)	(16 442)	(139 344)
Purchase of intangible assets (Website Development)	3	(18 768)	(15 320)	(300 600)	(245 795)
Net cash from investing activities		(19 794)	(24 005)	(317 042)	(385 139)
Cash flows from financing activities					
Fund held in Trust - Goethe Institut		506	(23 987)	8 765	(384 846)
Total cash movement for the year		(36 267)	(85 578)	(580 516)	(1 277 494)
Cash at the beginning of the year		45 434	132 414	728 930	1 978 258
Effect of exchange rate movement on cash balances		1 126	(1 401)	16 443	28 166
Total cash at end of the year	6	10 293	45 435	164 857	728 930

ACCOUNTING POLICIES

FOR THE YEAR ENDED 30 JUNE 2019

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.

A distinction in income is made between recurring and non-recurring grants and donations.

	2019		2018	
	€	ZAR	€	ZAR
Recurring grants and donations	314 878	5 004 653	317 280	5 391 690
Non-recurring grants and donations	138 497	2 213 522	703 732	6 200 133

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.

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 2019

2. Property, plant and equipment

Summary of property, plant and equipment

Euro	2019			2018		
	Cost	Accumulated depreciation	Carrying value	Cost	Accumulated depreciation	Carrying value
Office equipment	12 420	(5 398)	7 022	11 780	(3 033)	8 747
IT equipment	18 027	(12 423)	5 604	17 591	(7 389)	10 202
Total	30 447	(17 821)	12 626	29 371	(10 422)	18 949

Rand	2019			2018		
	Cost	Accumulated depreciation	Carrying value	Cost	Accumulated depreciation	Carrying value
Office equipment	198 931	(86 462)	112 469	188 999	(48 662)	140 337
IT equipment	288 738	(198 988)	89 750	282 228	(118 541)	163 687
Total	487 669	(285 450)	202 219	471 227	(167 203)	304 024

Reconciliation of property, plant and equipment - Euro - 2019

	Opening balance	Additions	Foreign exchange movements	Depreciation	Total
Office equipment	8 747	406	229	(2 360)	7 022
IT equipment	10 202	620	(195)	(5 023)	5 604
	18 949	1 026	34	(7 383)	12 626

Reconciliation of property, plant and equipment - Euro - 2018

	Opening balance	Additions	Foreign exchange movements	Depreciation	Total
Office equipment	9 627	1 941	(662)	(2 159)	8 747
IT equipment	10 165	6 744	(700)	(6 007)	10 202
	19 792	8 685	(1 362)	(8 166)	18 949

Reconciliation of property, plant and equipment - Rand - 2019

	Opening balance	Additions	Depreciation	Total
Office equipment	140 337	9 932	(37 800)	112 469
IT equipment	163 687	6 510	(80 447)	89 750
	304 024	16 442	(118 247)	202 219

Reconciliation of property, plant and equipment - Rand - 2018

	Opening balance	Additions	Depreciation	Total
Office equipment	143 825	31 146	(34 634)	140 337
IT equipment	151 869	108 198	(96 380)	163 687
	295 694	139 344	(131 014)	304 024

3. Intangible assets

	2019			2018		
	Cost	Accumulated amortisation	Carrying value	Cost	Accumulated amortisation	Carrying value
Website development	268 669	(73 169)	195 500	249 485	(47 156)	202 329

	2019			2018		
	Cost	Accumulated amortisation	Carrying value	Cost	Accumulated amortisation	Carrying value
Website development	4 303 267	(1 171 939)	3 131 328	4 002 667	(756 552)	3 246 115

Reconciliation of intangible assets - Euro - 2019

	Opening balance	Additions	Foreign exchange movements	Amortisation	Total
Website development	202 329	18 768	337	(25 934)	195 500

Reconciliation of intangible assets - Euro - 2018

	Opening balance	Additions	Foreign exchange movements	Amortisation	Total
Website development	226 318	15 320	(15 570)	(23 739)	202 329

Reconciliation of intangible assets - Rand - 2019

	Opening balance	Additions	Amortisation	Total
Website development	3 246 115	300 600	(415 387)	3 131 328

Reconciliation of intangible assets - Rand - 2018

	Opening balance	Additions	Amortisation	Total
Website development	3 381 185	245 795	(380 865)	3 246 115

	2019	2018	2019	2018
	€	€	R	R
Website Development - cost				
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	50 900	760 440	760 440
Website Development - 2018	15 320	15 320	245 795	245 795
Website Development - 2019	18 768	-	300 600	
Foreign exchange movements	(50 823)	(51 239)		
	268 669	249 485	4 303 267	4 002 667

4. Trade and other receivables

Trade receivables	19 912	55 884	318 908	896 602
Deposits	4 572	4 565	73 236	73 236
	24 484	60 449	392 144	969 838

5. Funds held in trust

Goethe - Institut	23 481	23 987	376 081	384 846
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6. Cash and cash equivalents

Cash and cash equivalents consist of:

Cash on hand	989	150	15 836	2 405
Bank balance - Standard Bank current account	8 642	6 879	138 414	110 385
Bank balance - Standard Bank CFC account	573	38 270	9 187	613 985
Bank balance - Standard bank Investment accounts	89	135	1 420	2 156
	10 293	45 434	164 857	728 931

7. Trade and other payables

Accruals	8 073	6 555	129 299	105 178
Accrued audit fees	2 310	2 558	37 000	41 040
	10 383	9 113	166 299	146 218

8. Deferred income

Prince Clause	13 244	-	212 144	-
Siemens Stiftung	-	39 613	-	635 831
Siemens Stiftung for MIAConnects	-	20 398	-	327 263
	13 244	60 029	212 144	963 094

	2019	2018	2019	2018
	€	€	R	R
9. Revenue				
Prince Clause	732	-	6 939	-
Received	15 500	-	243 479	-
Sustainability/management fee	(1 523)	-	(24 396)	-
Deferred to 2019/2020 fiscal year	(13 245)	-	(212 144)	-
Siemens Stiftung for MIAConnects	122 247	341 700	1 958 032	5 482 144
Received	122 997	386 452	1 970 043	6 200 133
Sustainability/management fee	(750)	(24 354)	(12 011)	(390 726)
Deferred to 2018/2019 fiscal year	-	(20 398)	-	(327 263)
Goethe Institut Funds	89 991	1 878	1 441 381	301 326
Received	89 991	1 878	1 441 381	301 326
Siemens Stiftung	224 887	277 649	3 563 272	4 454 533
Received	224 887	317 280	3 563 272	5 090 364
Deferred to 2018/2019 fiscal year	-	(39 631)	-	(635 831)
	437 857	638 130	6 969 624	10 238 003

10. Other income

Profit and loss on exchange differences	-	1 755	-	28 166
Project management income	14 890	24 354	238 498	390 726
Advertising Fees	6 994	18 233	112 026	292 521
Membership Fees	884	1 209	14 155	19 387
ACCES Revenue	27 717	-	443 946	-
Interest Income	-	6	-	103
	50 485	45 557	808 625	730 903

11. Cash used in operations

Surplus before taxation	(7 432)	42 012	(119 063)	674 034
Adjustments for:				
Profit and loss on exchange rate differences	1	(1 755)	-	(28 166)
Changes in working capital:				
Trade and other receivables	35 967	(32 595)	577 693	(553 684)
Trade and other payables	1 270	(562)	20 081	1 661
Deferred income	(46 785)	(44 686)	(750 950)	(601 354)
	(16 979)	(37 586)	(272 239)	(507 509)

12. 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

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South Africa

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Smiles Makama (eSwatini) at MTN Bushfire 2019 © Bram Lammers

