

ANNUAL REPORT 2020 – 21

OUR PURPOSE

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

OUR VISION

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

 www.musicinafrica.net

GUIDED BY OUR VALUES

The Music In Africa Foundation (MIAF) is guided by a pan-African ethos and operates under responsible management that guarantees a spirit of independence in relation to national authorities and institutions. Non-partisan, non-racist, non-sexist and based on the principles of inclusion, the MIAF does not take into account the political or religious affiliations of its members, partners or other stakeholders, and prohibits any discriminatory behaviour or expressions of discrimination.

- ✔ We are more than an organisation – we are a strong network of music professionals active on the African 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.
- ✔ We employ the best in our sector.

STRATEGY



OUR RECENT COMMITMENTS AT A GLANCE

STRATEGIC PROJECTS	INVESTMENT INFO	OFFERING	GEOGRAPHICAL FOCUS
Music In Africa portal The largest information and exchange online portal offering reliable information about the African music sector.	€1.6m spent in the past 9 years.	<ul style="list-style-type: none"> > Music industry research > Artist education > Editorial > Promotion (music, services and events) > Online networks > Education 	Whole of Africa
Music In Africa Live A continent-wide funding programme that responds to the COVID-19 impact on artists and music businesses.	€900k committed to 2021 and 2022. €300k spent in 2020 alone.	<ul style="list-style-type: none"> > Funding > Capacity building > Promotion > Performance > Talent discovery 	Whole of Africa
Sound Connects Fund A multifaceted developmental funding initiative targeting creatives in Southern Africa by offering financial support in the form of grants and robust capacity-building programmes.	€4.3m committed for 2021-2024	<ul style="list-style-type: none"> > Funding > Capacity building > Promotion > Performance > Talent discovery 	Southern Africa
ACCES A leading pan-African trade event offering a platform for music industry players to exchange ideas, discover new talent and accelerate the shaping of a vibrant music sector on the continent.	€450k spent in 2017, 2018 and 2019.	<ul style="list-style-type: none"> > Trade exchange > Capacity building > Networking > Artist exchange > Talent discovery > Performance > Promotion > Talent export 	Whole of Africa

STRATEGIC PROJECTS	INVESTMENT INFO	OFFERING	GEOGRAPHICAL FOCUS
Gender@Work A training programme aimed at upskilling and increasing the participation of female professionals in the African music sector.	€50k spent since 2019.	<ul style="list-style-type: none"> > Capacity building > Online networks > Education > Advocacy 	Whole of Africa
Instrument Building and Repair programme (IBR) IBR is aimed at professionalising instrument making and repair in Africa, especially in relation to indigenous African instruments.	€200k spent since 2016.	<ul style="list-style-type: none"> > Capacity building > Talent discovery > Performance > Promotion 	Whole of Africa
MusicXwords A project offering training, exchange and performing opportunities to musicians and spoken word artists in South Africa.	€35k committed for 2021.	<ul style="list-style-type: none"> > Capacity building > Talent discovery > Performance > Promotion > Export 	South Africa
Revenue Streams for African Musicians (RSFAM) RSFAM's goal is to help African music professionals earn more income from their works. The project has four main facets: research, reporting, capacity building and advocacy.	€75k committed for 2022. €63k spent in 2021.	<ul style="list-style-type: none"> > Research > Capacity building > Practical tools > Advocacy 	Whole of Africa (current pilot in South Africa)



Lindigo (Reunion) live at MTN Bushfire 2019.
Photo: Bram Lammers

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ORGANISATIONAL STRUCTURE

Board



Yusuf Mahmoud
(Tanzania)
Chairperson



Maimouna Dembélé
(Senegal)
Deputy Chairperson



Ghita Khaldi
(Morocco)
Treasurer



Faisal Kiwewa
(Uganda)
Board member



Aziza Ongala
(Tanzania)
Board member



Adé Bantu
(Nigeria)
Board member



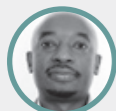
Jens Cording
(Germany)
Board member



Caroline Christgau
(South Africa)
Board member

Advisory committees

Risk Management Committee



Wiliam Chirinda (SA)

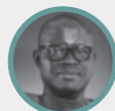


Robert Hooijer (SA)



Andre Le Roux (SA)

Membership Committee



Abiodun Adebisi (NIG)



Faisal Kiwewa (UGA)

Human Resources Committee

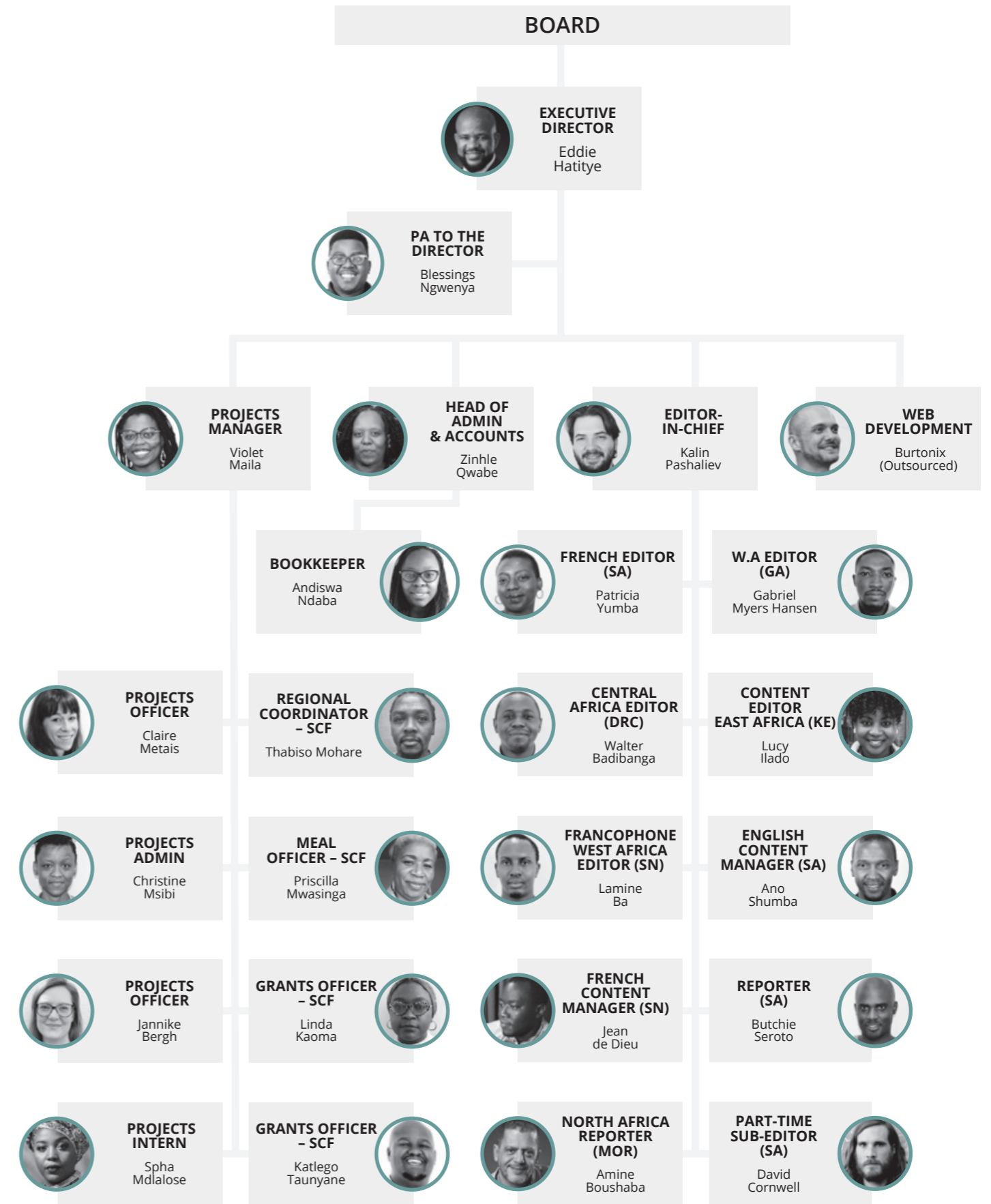


Caroline Christgau (SA)



Jens Cording (GER)

Directorate



Our accounting services are outsourced to Realtime Accounting.

CHAIRPERSON'S STATEMENT

Dear colleagues, members, partners and friends of the Music in Africa Foundation. It gives me great pleasure to share my first report as Chairperson of the Foundation. As one of its founding members, I have a great passion for this organisation. I strongly believe our work is crucial for the advancement of the music sector and the continental creative economy as a whole.

The MIAF has grown massively since its birth as a small project in 2011 and I must take this opportunity to express my sincere gratitude to all whose relentless efforts have brought the MIAF to where it is today. I want to acknowledge, in particular, the Board, Directorate and our key partners, Siemens Stiftung and Goethe-Institut, for their dedication and commitment.

The year under review has been a particularly strong one for the MIAF. We are all aware that the world has been grappling with the devastating effects of COVID-19, bringing economic hardship and other unprecedented threats to the creative sector, including organisations such as ours. In spite of this challenging backdrop, the MIAF has fully delivered on its strategic priorities by successfully implementing developmental

projects of different shapes and sizes across the continent at a time when other organisations made cutbacks on such activities.

Our focus has remained firmly rooted in supporting African musicians and all who operate in the cultural and creative industries. Shifts across our sector demanded that the MIAF demonstrate great agility in continuing to meet the core needs of our beneficiaries.

In the past two years, the MIAF has built an impressive list of new programmes and initiatives that address the changing climate of our industry. These include the Revenue Streams for African Musicians (RSFAM) project, which aims at helping musicians to increase their revenues, the Music In Africa Live fund, which funds artists to stage showcases and build their capacities, the Sound



Connects Fund, a ground-breaking developmental fund for Southern Africa, and MusicXwords, which offers touring, capacity-building and exchange opportunities for creatives in South Africa.

The cumulative value of these new initiatives – together with our other long-term projects including ACCES, the Music In Africa portal and the Instrument Building and Repair project – position the MIAF as a leading institution with solid purpose, values and strategies to meet the evolving demands with immeasurable benefits for all who are creating or are connected to African music.

Yusuf Mahmoud
Chairperson

DIRECTOR'S STATEMENT

I am pleased to report on our strong performance in the year under review – a year in which many musicians and organisations found themselves under immense financial pressure and in huge need for support.

The MIAF's strategy has been keenly focused on finding solutions to some of these challenges through the creation and careful implementation of a wide range of developmental projects in Africa. Through this drive, the MIAF has also transformed and grown considerably in terms of its staff complement, reach, as well as the financial resources that are earmarked for various interventions across the continent.

Our financial resources towards developmental projects has more than quadrupled in the year under review to €1.9m. With Music In Africa Live, we have secured and committed €900 000 to be used in this programme in 2021 and 2022. This means that a total of €1.2m will have been spent as part of this initiative by the end of 2022 (including €300 000 spent in the last fiscal year).

With the Sound Connects Fund, we have secured and allocated €4.3m to the fund, which targets organisations in Southern Africa. Other programmes, such as ACCES, the Music In Africa portal, Gender@Work and RSFAM,

are also well-positioned to continue delivering on their objectives.

This growth has placed a demand for the MIAF to be more astute in areas such as risk management, fundraising and strategy implementation as we seek to sustain the growth that we have achieved so far. As a responsible organisation, we have long acknowledged the need to tighten our processes, including control systems, while also developing clear methods for the management and selection of recipients of our support. A great deal of time was spent in this area in the year under review.

I want to stress that the Music In Africa portal remains and shall always be a priority flagship project of the Foundation. In fact, it is the DNA of the MIAF. In the year under review, alone, we registered an increase of 23% (3 024 vs 2 400 articles in the previous year) in content published on the portal as we sought to share knowledge and opportunities with our beneficiaries.



As a pan-African organisation, we continue to be guided by a pan-African ethos. We uphold the principles of inclusion and transparency in all facets of our work. We are continuously looking at ways to upscale our work to reach the massive area that we serve. We acknowledge that while we have stepped up considerably in the past few years, we still have a long way to go. Having said that, we should never underestimate the value of our work because we truly play a crucial role in the Africa music sector.

Acknowledgements

The success of the MIAF is largely attributable to the exceptional team and partners whose efforts continue to drive our business forward. With a great sense of appreciation, I acknowledge and thank everyone working at Music In Africa, our partners, Board, advisory committees and members.

Mr. Eddie Hatitye
Executive Director

2020-21 HIGHLIGHTS



Launch of Music In Africa Live

- ✓ We launched the first call of Music In Africa Live in August 2020.
- ✓ €160k allocated to 23 grantees in 2020.
- ✓ €314k allocated to 35 grantees in 2021.
- ✓ €276k allocated to 30 grantees in 2022.



Revenue streams programme expansion

- ✓ We developed innovative data-centric software that will distribute reports to the industry.
- ✓ We appointed 14 field researchers who collected data across all 9 provinces of South Africa.
- ✓ We completed our nationwide surveys, reaching just under 3 000 surveys.



Growth of the Music In Africa portal

- ✓ 21% increase in number of profiles created to 34 000.
- ✓ 260 000 monthly users. 43 000 newsletter subscriptions



New initiative for spoken word artists and musicians

- ✓ MusicXwords was introduced to provide training and touring opportunities for spoken word artists and musicians.



Launch of the Sound Connects Fund

- ✓ We designed the Sound Connects Fund and launched it by inviting applicants from Southern Africa to apply.



The return of ACCES and Gender@Work

- ✓ Having cancelled both activities in 2020 due to COVID-19, we have worked hard to implement them safely in 2021. ACCES takes place in Johannesburg for the first time from 25 to 27 November 2021.



Continued COVID-19 strategies

- ✓ We continue to optimise our work environment to work efficiently under COVID-19. We strive to deliver new initiatives that help African music professionals deal with the impact of COVID-19.

THE MUSIC IN AFRICA PORTAL

The Music In Africa portal (www.musicinafrica.net) has become the largest and most important online destination for music professionals on the continent. Through this platform, we seamlessly promote the works and services of music professionals from all walks of life across the continent and related diasporas. Music In Africa also exists as a comprehensive resource of opportunities for creators in the African music sector. The platform connects practitioners with like-minded players, enabling them to access free, reliable information in English and French to improve their knowledge and keep abreast of the latest developments in the music industry.

The period under review is the second in a row defined by the challenges of the COVID-19 pandemic on the culture and creative industries. Whereas our previous reporting period (2019-20) saw the negative effects of the pandemic creeping in towards the last quarter, 2020-21 was entirely consumed by a need to reimagine the music industry through a digital lens.

With the help of our regional editors in Western, Central, Eastern and Southern Africa, as well as reporting from Northern Africa, we amplified our efforts to support music professionals on the continent by adding even more helpful content to our offering. We strategised our content to provide more information about the opportunities available for our readers and to reflect the rapid changes taking place in the music industry during this difficult time. This was done through the continuation of

our Opportunities for Artists During COVID-19 page, which compiles published open calls relating to grants, funding, training, showcases, residencies and industry discussions, among others.

We also introduced the new 'tech' content category in January 2021, to report on the growing number digital tools and services that African musicians and practitioners can make use of to increase their competitiveness in the global music industry. In the year under review, the Music In Africa content team also worked closely with our Projects department (see MIAF's 2020-21 projects on pg. 14) to disseminate information about the many new opportunities coming out of the Foundation. This, in addition to our Projects and Grants platform, has bolstered the portal's standing as arguably the most valuable online music resource in Africa.

ANATOMY OF THE MUSIC IN AFRICA PORTAL

The Music In Africa portal is divided into distinct sections that work holistically to provide all the information that music professionals on the continent would need to navigate the industry more efficiently. Apart from our media offering of informative articles and music journalism under the Magazine and Knowledge sections, we also provide a number of helpful tools that are free to access for anyone in Africa and beyond.

Artists and Industry directory

Music In Africa's Artists and Industry directory is easily the most comprehensive listing of artists, service providers, events, venues, festivals, music education entities, archives, music media and organisations working in the music and cultural space on the continent. The directory features some 34 000 profiles of the above-mentioned industry players, allowing anyone on the Music In Africa platform to search for them according to country, region, language and designation.

Messaging, Newsfeed and EPKs

Registered artists on the Music In Africa portal get to create an all-inclusive profile with a biography, contact details, website and social media links as well as pictures and multimedia (audio and video) to create an electronic press kit (EPK) that they can use to promote themselves and find work. An aggregated profile is an easy-to-create, one-link destination for music professionals to showcase their work. This helpful tool has been noticed by festivals and mobility programmes, such as Sauti za Busara in Zanzibar and Concerts SA, which ask applicants to create a Music In Africa profile as part of their application processes. This lets organisers curate their line-ups in a streamlined fashion with added editorial support from Music In Africa's content managers.

Once music professionals have created a Music In Africa profile, their updates and posts will appear on the Newsfeed where they are

visible to their followers. In addition, our messaging tool allows users to communicate with each other and find new collaborative opportunities in the process.

Music discovery

The Music In Africa portal allows visitors to stream music from the continent via our Music page. This page features the music that artists and labels synchronise to their profiles from licensed digital service providers and presents it to users who are keen to discover new African music. Our Music page also includes trending artists and music, and the curated Artists to Watch section featuring upcoming musicians who are showing potential to become the next big names on the continent.

The Music In Africa portal in numbers

Since the COVID-19 outbreak, the Music In Africa editorial team ramped up its efforts to provide even more diversified content for our readership. In the year under review, our editorial team published 3 024 articles, a 23% increase on the 2 400 articles published in 2019-20. This increase, in addition to the 21% increase of published articles in the previous period, means that our output has gone up by 44% in just two years with no significant changes to our editorial staff complement.

Our content is designed according to 12 central categories (13 categories as of January 2021) to which our articles are angled, with an emphasis on opportunities, business news, tech news and knowledge dissemination.

Overview of main content changes

23%

increase in published articles (3 024 vs 2 400)

47%

increase in opportunity articles (1 123 vs 757)



Mihi Matshingana of Bombshelter Beast (South Africa) at Standard Bank Jazz Festival 2019. Photo: Jonathon Rees

Traffic and reach

The Music In Africa portal continued to enjoy a healthy stream of traffic to the platform, with an average of about 260 000 unique users visiting the platform on a monthly basis. We also saw positive social media growth and engagement, where Facebook followers surpassed the 350 000 mark.

262 089

unique monthly visitors

21% ▲

Profiled music professionals (34 000 vs 28 000)

36% ▲

Facebook (356 000 vs 242 000)

30% ▲

Instagram (3 742 vs 1 837)

29% ▲

Twitter followers (6 700 vs 5 000)

We had a healthy increase in new subscriptions, profiles and newsletter sign-ups.

43 000

newsletter subscribers

250 000 vs 208 000

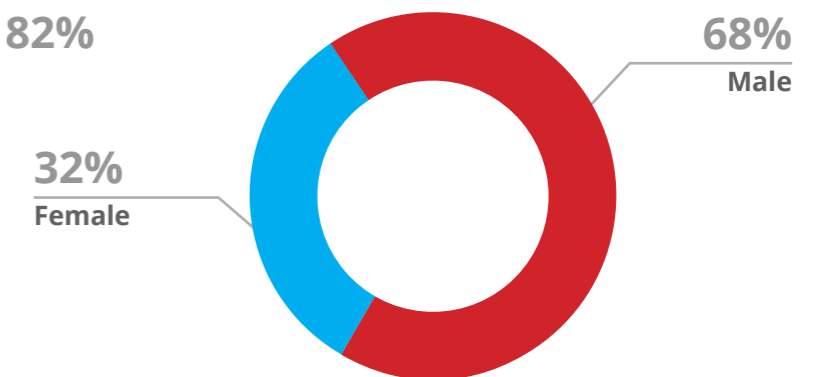
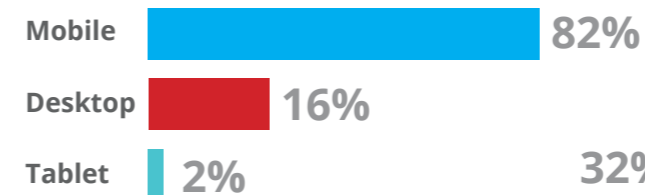
Music tracks

123 vs 115

Average monthly enquiries

117 000 vs 98 000

Registered fans



Top countries (traffic)

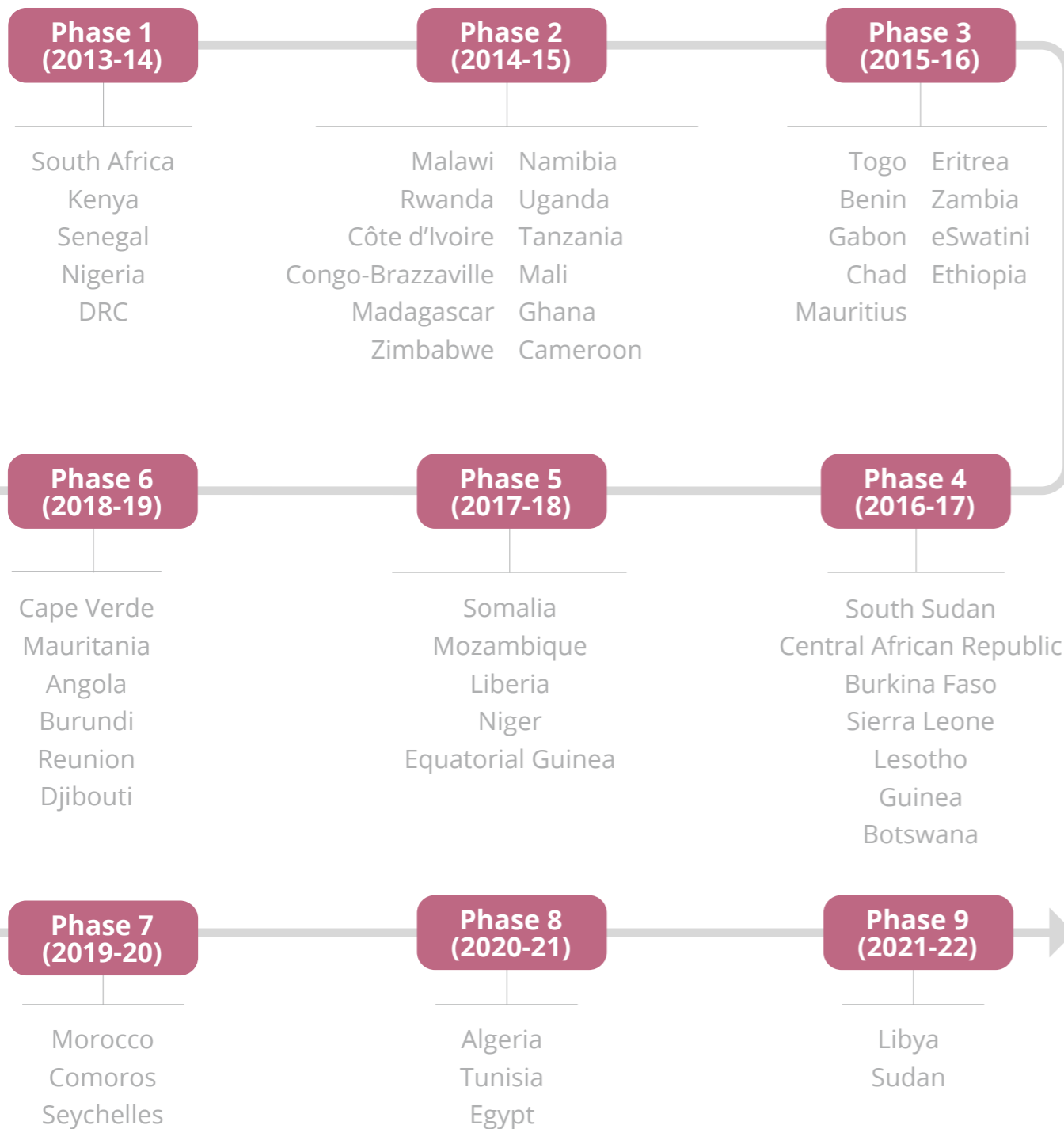
- | | | | |
|-----------------|-------------|-------------------|-------------|
| 1. South Africa | 6. Tanzania | 11. Zambia | 16. UK |
| 2. Nigeria | 7. France | 12. Côte d'Ivoire | 17. Liberia |
| 3. Kenya | 8. DRC | 13. Zimbabwe | 18. Canada |
| 4. US | 9. Uganda | 14. Cameroon | 19. Ireland |
| 5. Ghana | 10. Senegal | 15. Germany | 20. Guinea |

The number of newsletter subscriptions of 52 000 decreased due to a clean-up of our email database. However, the rate of sign-ups did not decrease.

THE MUSIC IN AFRICA PORTAL (continued)

African coverage

Our content coverage of the African continent now boasts 50 countries after the partial completion of Phase 8 in the year under review (Algeria, Tunisia and Egypt). As we enter Phase 9 of our coverage – which will include the commissioning of research texts about the music industries in Libya and Sudan – we will revisit countries from previous phases that were not covered fully due to accessibility challenges. Our aim is to expand our research in the remaining countries by 2022.



*Dizu Plaatjies (South Africa) at the Music In Africa Instrument Building and Repair concert in 2016.
Photo: Music In Africa*

SECTOR SUPPORT

The COVID-19 pandemic continued to present challenges for the sector in the year under review. Our key focus was to increase support to practitioners at a time when they needed it the most. This meant that we had to upscale our operations, grow our teams with a view to navigate the challenges posed by the COVID-19 pandemic on our business. Having launched the Sound Connects Fund, completed the first phase of Music In Africa Live funding, and set in motion the various facets of Revenue Streams for African Musicians and Instrument Building and Repair projects, we can say that 2020-21 was another strong year for projects.



*Trainees during the Instrument Building and Repair Project in 2020.
Photo: Music In Africa*



live

Grants for showcase and capacity-building initiatives

[VISIT WEBSITE](#)



REVENUE STREAMS FOR AFRICAN MUSICIANS

SOUND CONNECTS FUND

In June 2021, the Music In Africa Foundation, in partnership with Goethe-Institut, launched the Sound Connects Fund, a multifaceted financial grants and capacity-building initiative that aims to accelerate development and increase the capacity of the cultural and creative sectors in Southern Africa. Work on this fund began in 2020 with the MIAF coming together with Goethe-Institut to conceptualise an initiative dedicated to making a real change in the Southern African creative sector.

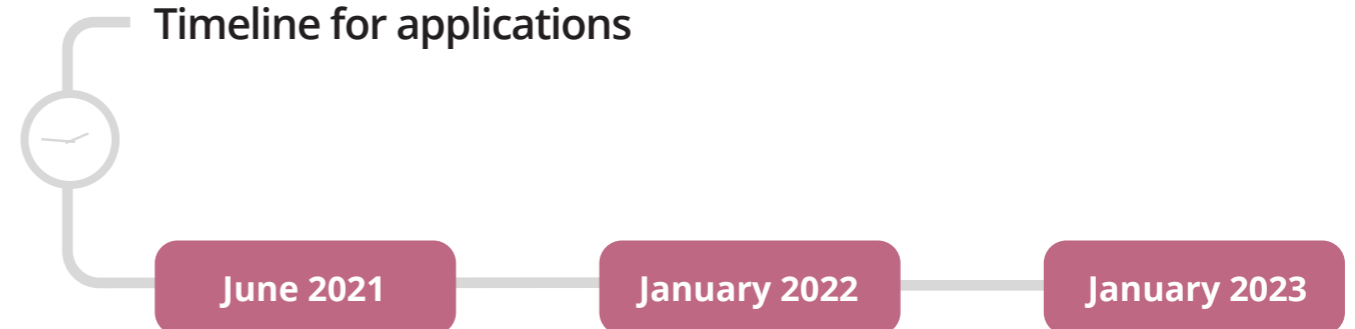
Over a period of 40 months (2021 – 2024), the Sound Connects Fund will publicise three calls for grant applications and run a comprehensive capacity-building programme to support not only the successful grantees with the delivery of the project but also to share knowledge and good practices with the broader cultural and creative industries. The fund will support the broad creative sector in Southern Africa, including, but not limited to, music, dance, theatre, gaming, animation, film, photography, videography and visual arts.

The initiative will strategically seek to support projects and activities that:

- ✓ Facilitate the rapid production and distribution of high-quality goods within and outside the region.
- ✓ Increase capacities among professionals.
- ✓ Support rapid mobility and exchange among creators.
- ✓ Enhance access to new markets.
- ✓ Develop visual literacy, especially among underrepresented groups.
- ✓ Promote advocacy aimed at protecting the interests of creators.
- ✓ Support the existence of sustainable financing structures.

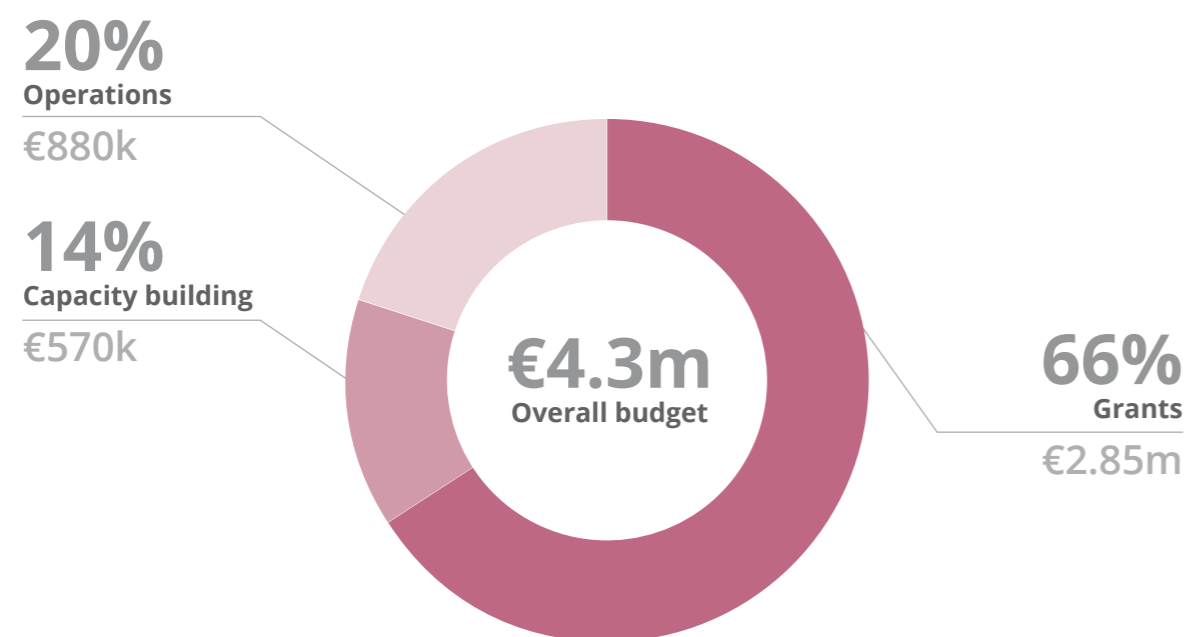
The first call for grant applications closed in July 2021 with the second and third calls scheduled for January and December 2022.

Timeline for applications



SOUND CONNECTS FUND (continued)

Project budget



Grant sizes

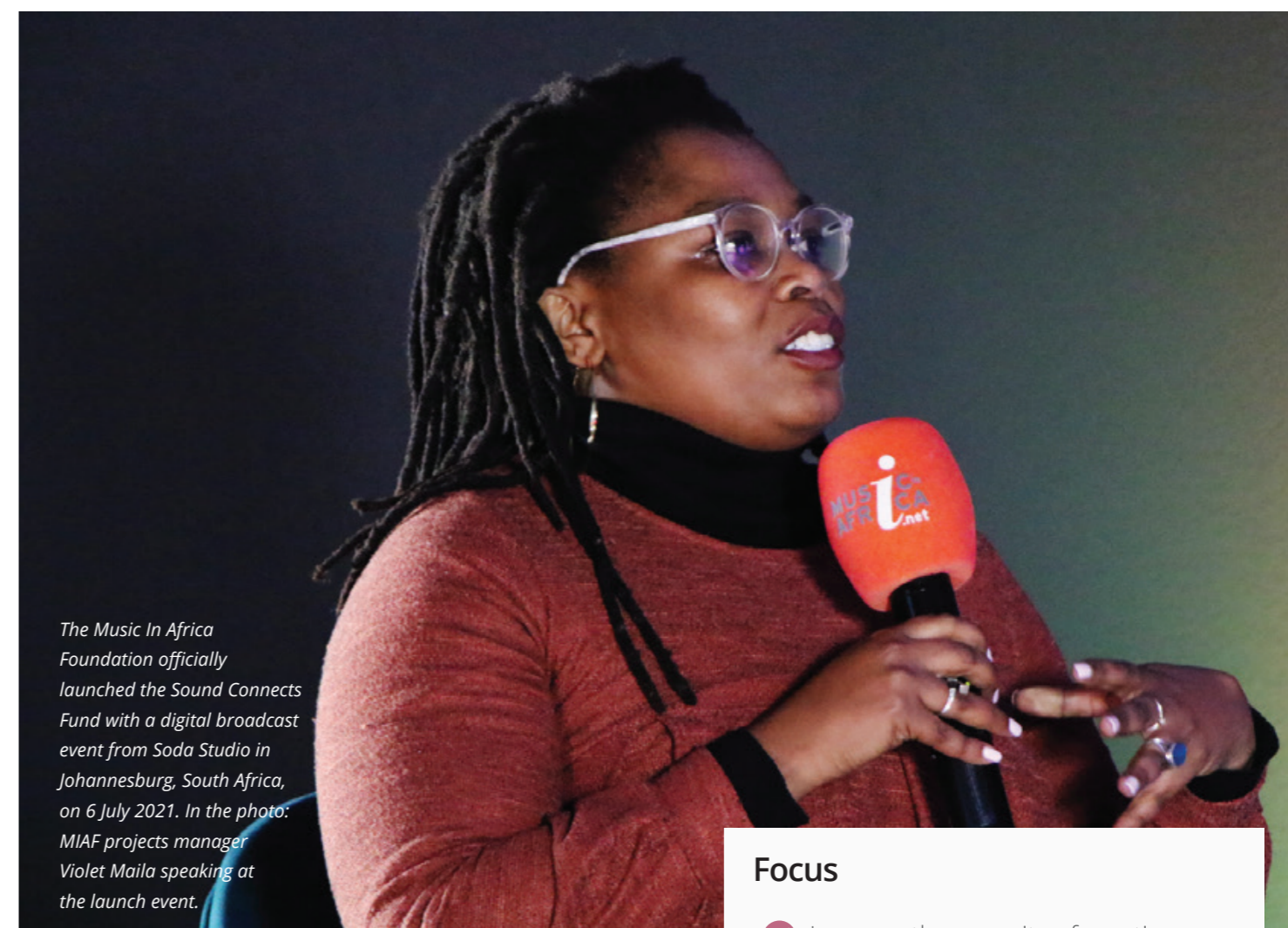
Category A	Category B	Category C
(€35 000 – €60 000)	(€61 000 – €100 000)	(€101 000 – €180 000)
Project length – 8 months	Project length – 12 months	Project length – 18 months

9 eligible countries

- ✓ Angola
- ✓ Botswana
- ✓ eSwatini
- ✓ Lesotho
- ✓ Malawi
- ✓ Mozambique
- ✓ Namibia
- ✓ Zambia
- ✓ Zimbabwe

Key numbers

3	9	35	40
Number of grant calls	Eligible countries	Target number of grants	Months (duration)



The Music In Africa Foundation officially launched the Sound Connects Fund with a digital broadcast event from Soda Studio in Johannesburg, South Africa, on 6 July 2021. In the photo: MIAF projects manager Violet Maila speaking at the launch event.

Focus

- ✓ Improve the capacity of creative professionals, leaders and organisations.
- ✓ Enhance practitioners' contribution to the social and economic development of the cultural and creative sectors.
- ✓ Improve access to financing. Support the creation of high-quality content, goods and services.
- ✓ Increase visibility, exchange and access to key markets.

Objective

- ✓ To contribute to economic and social development of Southern Africa.
- ✓ To accelerate development and increase the capacity of the cultural and creative sectors in Southern Africa.

Operating under the banner 'ACP-EU Culture Programme (Southern Africa) – Sound Connects Fund', the initiative is made possible with funding from the ACP-EU Culture Programme, a project implemented by the Secretariat of the African, Caribbean and Pacific (ACP) Group of States and funded by the European Union (EU). The programme is co-funded by Goethe-Institut. The Sound Connect Fund is implemented by the MIAF in partnership with Goethe-Institut South Africa. The Siemens Stiftung, a founding partner of the MIAF, is also a partner of the fund.

REVENUE STREAMS FOR AFRICAN MUSICIANS

Running over an 18-month period, the RSFAM project has set out to collect and analyse big data on the earning trends of music professionals to identify definitive revenue models for the South African context. The key objectives are to publish industry reports and develop digital tools, educational content and capacity-building programmes. The outcomes of the RSFAM project will support a dedicated policy committee that will advocate for improved legislation to support the music industry.

Key activities | Milestones completed and underway

- ✓ **Development of a web platform**
 Between January and March 2021, a digital hub hosting a survey was developed, including software to collate and analyse data.
- ✓ **Industry consultation and survey development**
 An industry consultation workshop session was held in March 2021, which hosted industry experts in the intellectual property, music rights, publishing, arts journalism and artist promotion spheres to identify a comprehensive list of revenue streams for South African musicians. This led to the finalisation of the definitions for each revenue stream.
- ✓ **Collecting and analysis of statistics and big data on the South African music industry**
 Fourteen field researchers based in all 9 provinces were mobilised to interview musicians as part of the nationwide survey between June and September 2021. They tapped into different networks to obtain a substantial sample across genres, income-generating activities and regions. The field researchers facilitated an interview process and acted as technical support for musicians taking part in the research. A total of 3 000 musicians were interviewed.



Bholaja (eSwatini) performing at ACCES 2019. Photo: So Fraiche

Due to COVID-19 restrictions, the majority of the interviews were carried out telephonically. Data analysis was underway during the writing of this report, with a view to publish a report with key research findings accessible to all.



Morena Leraba (Lesotho) performing at MTN Bushfire 2019. Photo: Daniel Toro

Provinces 9	Field researchers 14	Musicians surveyed 3 000
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Milestones underway

Data analysis	Data analysis is currently underway and a report with key research findings will be published and made accessible to practitioners.
Production of industry reports	We will deduce and distribute our findings in compact sectorial reports. We are developing functionalities to help musicians learn about the revenue models faster and more efficiently.
Training	We are developing training courses on revenue models. Our training workshops will be implemented in the first quarter of 2022 in different provinces. This will be supported by online content and tutorials.
Advocacy	We have selected an independent committee to carry out a study on the policies and legal frameworks concerning the music industry with a view to identify areas of improvement, formulate recommendations and engage policymakers.

The RSFAM project is supported by UNESCO's International Fund for Cultural Diversity in the framework of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the Siemens Stiftung Sense For Cents programme, Goethe-Institut, and the National Arts Council (SA).

MUSIC IN AFRICA LIVE

The aim of MIAL is to offer financial support to operators, to enable them to create high-quality performances, promote, market and showcase their content to a wider global audience, primarily via digital means, to facilitate the creation and dissemination of educational content with a view to upskill and enable professionals to adjust and adapt to the needs of the changing music industry.

Thousands of African musicians have been affected by the COVID-19 pandemic, which has introduced unprecedented lockdowns and restrictions across the continent. African musicians and professionals traditionally make a living from live performances, and now they find themselves in extreme difficulty. While social media platforms offer alternative avenues for operators to broadcast their works seamlessly, many musicians are failing to make ends meet. Additionally, most musicians do not have the adequate skills, equipment and resources required to stage successful digital performances, and, in general, to navigate the many challenges occasioned by COVID-19. The pandemic has forced the sector to devise strong support mechanisms that can ignite a digital live music ecosystem that is able to offer competitive, high-quality products and ensure that African musicians are able to earn a living.

The project has four main actions, which are to:

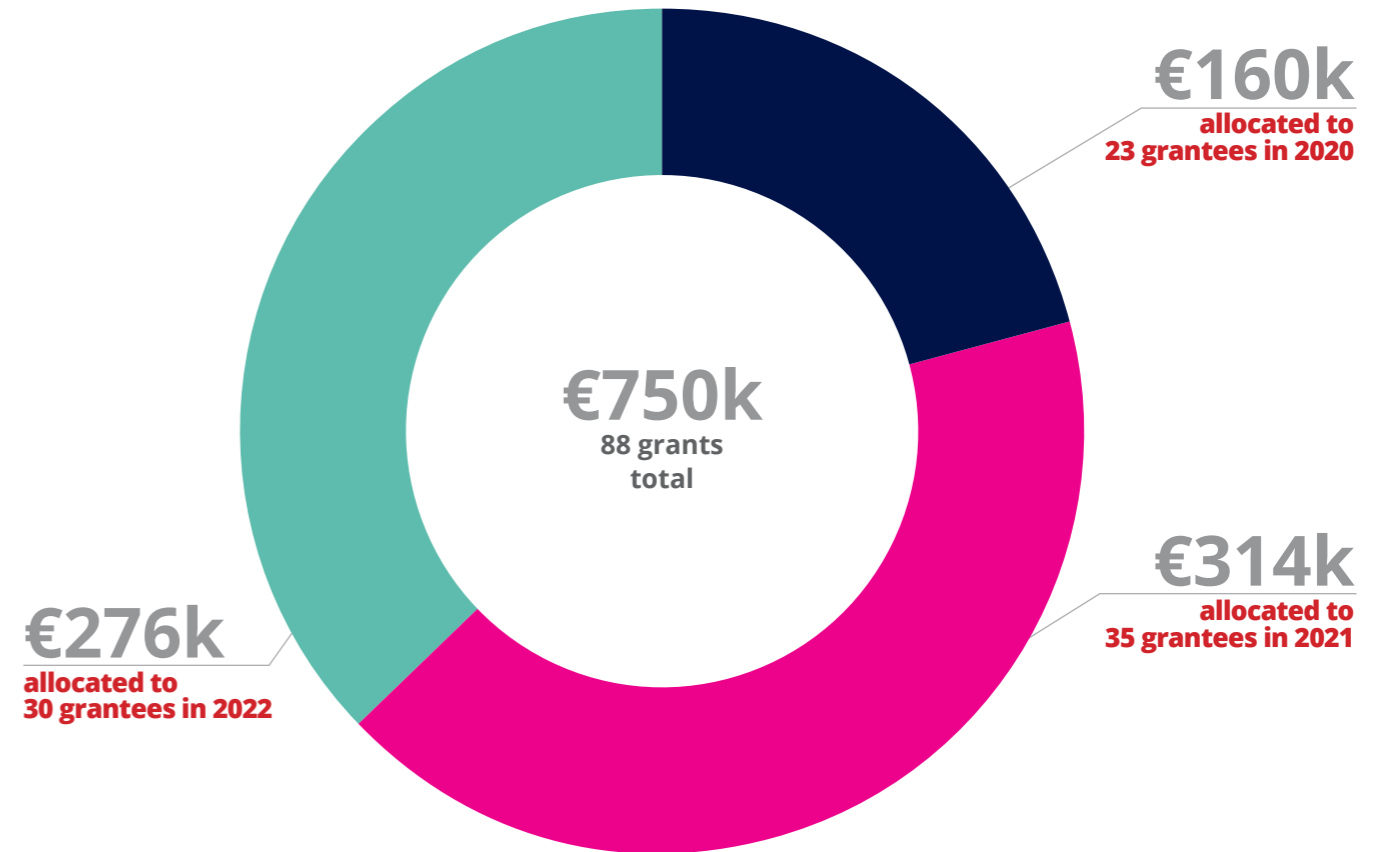
- ✓ Financially support practitioners to stage high-quality live productions, on the condition that funds from the project are used to offer musicians paid gigs to showcase and market their work to a wider audience.
- ✓ Market and promote developed content, especially among critical and influential audiences around the world.
- ✓ Financially support organisations to deliver (via digital means) viable capacity-building initiatives that develop relevant critical skills among music professionals.
- ✓ Financially support organisations to deliver (via digital means) advocacy interventions in the interest of musicians and stakeholders.



Lumanyano 'Unity' Mzi performing with the Congo Cowboys during the MIAL-supported Blues, Rock and Roots concert in 2020. Photo: Zenneth Steyn

Music In Africa Live is supported by the German Federal Foreign Office, Siemens Stiftung and Goethe-Institut.

Grants breakdown



Grant types and sizes



Support the production of high-quality digital live concerts, with an emphasis on professional productions that offer real exposure, potential export opportunities and more opportunities for participants (musicians and audiences).



Support digital initiatives that develop relevant critical skills for music professionals to navigate the new challenges and the transformations of the industry, especially those introduced by the pandemic.



Support projects that conduct advocacy aimed at protecting the interests of musicians through the creation of relevant content.

INSTRUMENT BUILDING AND REPAIR

The overarching objective of the IBR project is to encourage the formalisation and professionalisation of instrument making and repair in Africa, especially in relation to indigenous African instruments. This project has enabled 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, public dialogues and video content around African instruments.

Key activities in the year under review

<p>Training</p>	<p>The 2020 IBR programme trained 19 young participants selected across South Africa via an open call for applications to create the mbira and kamale ngoni traditional instruments. Training was conducted during intensive workshop sessions in Johannesburg from 19 to 24 September. The sessions were facilitated by experienced instrument makers Farai Machingambi (mbira) and Joe Ntsako Makhanza (kamale ngoni).</p>
<p>Performance</p>	<p>Hosted on Heritage Day in South Africa a two-hour free-to-view live-streamed concert featuring acclaimed musicians; Pops Mohamed, Morena Leraba, Sibusile Xaba and Buhlebendalo. Additionally, the show featured short video messages about the significance of employing traditional instruments by musicians Hope Masike (Zimbabwe), Matchume Zango (Mozambique), Msafiri Zawose (Tanzania), Mehdi Qamoum (Morocco) and Siti & The Band (Zanzibar).</p>
<p>Tutorial content</p>	<p>The MIAF invited instrument makers and video producers across Africa to apply for an opportunity to produce a series of short, high-quality educational videos focusing on traditional African instruments. The videos will add to the tutorials provided on the MIAF's channels, by providing technical knowledge and general awareness on traditional instrument making.</p>

The first iteration of the IBR project was held in South Africa in 2016 when participants from across Africa took part in a series of training sessions dedicated to the making of the marimba, dulcimer guitar and umakhweyana.



Trainer Joe Makhanza at the 2020 IBR workshop in Johannesburg. Photo: Music In Africa

Participants 45	Editions 2	Countries 5	Trainers 7
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Morena Leraba
Artist 2019 (Lesotho)

"Traditional or indigenous musical elements do matter – we cannot be divorced from that sound. More significantly, in Africa a song is a spiritual connection between us and the world around us, a form of communication that connects us with the other world. We live in a world driven by technology, and when it comes to music and sound, it's a privilege to borrow from these old sonic elements and combine them with new ways. We are also preserving and reinventing our earlier stories and way of life."

The Music In Africa Instrument Building and Repair project is funded by the National Lotteries Commission and the German Federal Foreign Office. It is implemented in partnership with Siemens Stiftung, Goethe-Institut and Kaya FM.



acces

Music In Africa Conference
Collaborate | Exchange | Showcase

ACCES

After a break in 2020 due to COVID-19, we bring back ACCES in 2021 with a clear agenda to reignite the African music sector at a time when the pandemic has introduced many challenges. ACCES 2021 takes place in Johannesburg in a physical format from 25 to 27 November.

ACCES, which is organised by the Music In Africa Foundation in a different African city every year, will offer a robust programme and platforms for performers to showcase their talent to a diverse audience of local and international delegates, including festival curators, promoters, booking agents, record label execs and other influential audiences. Once again, we have partnered with the Reeperbahn Festival with a view to facilitate sustainable business exchanges between European and African music businesses and professionals while offering performance opportunities to musicians at ACCES.



Main programme features

- ✓ Conference sessions with local and international artists and speakers.
- ✓ Workshops for emerging creatives and young industry professionals.
- ✓ Pan-African music showcases from the continent and the diaspora.
- ✓ Digital matchmaking and on-site networking activities.
- ✓ Exhibitions featuring music-related products and services.
- ✓ Music In Africa Honorary Awards.

ACCES is the only pan-African trade event that moves to a different African city every year. After Dakar (2017), Nairobi (2018) and Accra (2019), ACCES has stamped its authority as Africa's leading music trade event.

GENDER@WORK TRAINING

ACCES 2021 will also integrate our training programme for women. Gender@Work is aimed at upskilling and increasing the participation of female professionals in the African music sector. It provides industry training, networking and lobbying opportunities for the interests of both professional and aspiring female music practitioners. Launched in April 2019, and interrupted in 2020 due to COVID-19, Gender@Work will continue in 2021 with curated activities connected to the ACCES music conference in Johannesburg, South Africa.

Trainees will:

- ✓ Attend an intense week-long training workshop.
- ✓ Complete a theoretical course on stage management.
- ✓ Learn about the key aspects of producing a successful music event (budgeting, technical aspects, talent management, partnerships, fundraising, etc.).
- ✓ Learn the basics of filming events and marketing.
- ✓ As part of the practical module, participants will get to work as stage managers at ACCES showcases.
- ✓ Receive a certificate of completion at the end of the training.

Activities



Gender@Work trainees at ACCES 2019
Photo: Music In Africa



Carine Tredgold
Facilitator (Zimbabwe)

“There were several difficult situations that were not anticipated and this was a good opportunity for the ladies. This gave them a chance to deal with unexpected problems and get a real taste of stage management requirements. I don’t think any of them anticipated the stamina required to be a stage manager over the period of three days, but hopefully they went home inspired and energised by the possibilities of pursuing a career in the music festival industry.”



Mariama Haruna
Trainee 2019 (Ghana)

“The programme has indeed upgraded my knowledge in stage management, which will go a long way to increase my technical know-how in this artistic discipline. I intend to raise funds to organise workshops for local artists in Ghana, particularly female ones, in order to impart the knowledge acquired to the larger community.”

[VISIT WEBSITE](#)

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

GOVERNANCE

The MIAF is governed by a Management Board comprising prominent cultural professionals from different countries. The year under review has seen a marked acceleration in the focus on governance issues at the MIAF. This has also occasioned increasing expectations for transparent and consistent reporting on these topics across different levels of the organisation. In addition to changes to the Board in line with our Constitution, the Board has also appointed new committee members as a way to strengthen the Foundation's governance structures.

Changes on the board

A new Board was selected at the 7th Annual General Meeting (AGM) of the MIAF, held virtually on 26 November 2020. Following the elections, the Board elected the following office bearers: new Chairperson Yusuf Mahmoud (Tanzania), Deputy Chairperson Maimouna Dembélé (Senegal) and new Treasurer Ghita Khaldi (Morocco). Other board members are Ade Bantu (Nigeria), Aziza Ongala (Tanzania), Faisal Kiwewa (Uganda), Dr Nadine Siegert (South Africa) and Jens Cording (Germany).

Changes on advisory committees

The Board delegates some of its roles to the advisory committees. The Risk Management Committee welcomed new member Mr William Chirinda who replaces Ms Belisa Rodrigues, whom the board thanks immensely for her contribution in various fiduciary roles since 2013. The membership committee also saw a change with the introduction of a new member, Mr Abiodun Adebisi, who shall be serving on the committee with Mr Faisal Kiwewa. The Board expresses its gratitude to Mr Babylas Ndiaye, who served on the committee between 2019 and 2021. Another change was made in the HR Committee with the appointment of Ms Carolin Christgau who replaces Dr Nadine Sierget. Dr Sierget is also set to step down from the Board at the MIAF's 8th AGM on 25 November 2021. The Board and Directorate express their deepest appreciation to Dr Sierget for her huge contributions to the MIAF between 2019 and 2021.

Policy changes

There were no significant policy changes.

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

HR 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.

RISK MANAGEMENT

With the growth of the MIAF, the Risk Management Committee has taken an increased focus on ensuring that the Foundation is well placed to deal with its changing risk profile, especially with regard to financial risk. This has led to more engagements between the Board, Directorate and the Committee on risk matters in the year under review.

Members of the Risk Management Committee are former interim treasurer Mr Rob Hooijer, former Board member Mr Andre Le Roux and new member and Chairperson of the Committee Mr William Chirinda – a corporate governance specialist by profession. In the year under review, the Risk Management Committee also adopted the KING IV reporting standards from the KING III standards used previously. The compliance review is provided below:

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:
 - Independence from funders.
 - Revenue streams.
 - Entrepreneurial risk.
 - Reputational risks.
 - Governance risks.
- 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 connect to:
 - Legislative reporting to the registration office.
 - Tax- and HR-related.



RISK MANAGEMENT (continued)

KING IV Checklist

King IV principle	Current practice	Comment
Principle 1: The governing body should lead ethically and effectively	In practice	The work and roles of the Board are articulated in the MIAF's Board of Management Governance Policy Manual.
Principle 2: The governing body should govern the ethics of the organisation in a way that supports the establishment of an ethical culture	In practice	The ethos of the MIAF are underpinned by the constitution. They are expressed in the various policies and implemented accordingly.
Principle 3: The governing body should ensure that the organisation is and is seen to be a responsible corporate citizen	In practice	Included in Annual Reports
Principle 4: The governing body should appreciate that the organisation's core purpose, its risks and opportunities, strategy, business model, performance and sustainable development are all inseparable elements of the value creation process	In practice	
Principle 5: The governing body should ensure that reports issued by the organisation enable stakeholders to make informed assessments of the organisation's performance, and its short, medium and long-term prospects	In practice	The MIAF issues annual reports which include narrative and audited financial statements.
Principle 6: The governing body should serve as the focal point and custodian of corporate governance in the organisation	In practice	The MIAF Board acts as the focal point and custodian of governance at the MIAF.
Principle 7: The governing body should comprise the appropriate balance of knowledge, skills, experience, diversity and independence for it to discharge its governance role and responsibilities objectively and effectively	In practice	The MIAF Board strives to comprise members with a balanced mix of experience and functional skills relevant to its practice. The Board continues to engage within itself and with the Risk Management committee with a view to recruit members with the best skills and experience related to the MIAF's core activities.
Principle 8: The governing body should ensure that its arrangements for delegation within its own structures promote independent judgement, and assist with balance of power and the effective discharge of its duties	In practice	The work and roles of the Board are articulated in the MIAF's Board of Management Governance Policy Manual. The following activities are reported: <ul style="list-style-type: none"> Internal accounting and control processes are implemented by the directorate. An external accounting service (Realtime Accounting) supports the MIAF. The Treasurer reviews the management accounts bi-monthly with the director. The Risk Management Committee reviews the management accounts quarterly together with the Treasurer and director. Audited financial statements are reviewed by the Risk Management committee and Board.
Principle 9: The governing body should ensure that the evaluation of its own performance and that of its committees, its chair and its individual members, support continued improvement in its performance and effectiveness	In practice	The work and roles of the Board are articulated in the MIAF's Board of Management Governance Policy Manual. Further evaluation of its performance and that of committees is receiving attention.

Principle 10: The governing body should ensure that the appointment of, and delegation to, management contribute to role clarity and the effective exercise of authority and responsibilities	In practice	The overarching structure of the MIAF is prescribed in the Constitution. The Board has set up guiding policies, including the Board of Management Governance Policy Manual and the HR policy which prescribe the appointment and roles of management, office bearers and the directorate.
Principle 11: The governing body should govern risk in a way that supports the organisation in setting and achieving its strategic objectives	In practice	The MIAF has a dedicated Risk Management Committee which meets quarterly and makes recommendations to the Board.
Principle 12: The governing body should govern technology and information in a way that supports the organisation setting and achieving its strategic objectives	In practice	The Board decides on the key IT investments and strategies including budgets.
Principle 13: The governing body should govern compliance with applicable laws and adopted, non-binding rules, codes and standards in a way that supports the organisation being ethical and a good corporate citizen	In practice	This is addressed in the MIAF's HR policy and implemented accordingly.
Principle 14: The governing body should ensure that the organisation remunerates fairly, responsibly and transparently so as to promote the achievement of strategic objectives and positive outcomes in the short, medium and long term	In practice	This is addressed in the MIAF's HR policy and implemented accordingly. The HR Committee meets quarterly and makes recommendations to the Board.
Principle 15: The governing body should ensure that assurance services and functions enable an effective control environment, and that these support the integrity of information for internal decision-making and of the organisation's external reports	In practice	The Board, in consultation with the Directorate, strives for best practices to enable an effective control environment. This area continues to receive further attention.
Principle 16: In the execution of its governance role and responsibilities, the governing body should adopt a stakeholder-inclusive approach that balances the needs, interests and expectations of material stakeholders in the best interests of the organisation over time	In practice	The MIAF transparently deals with its partners, members and stakeholders. Regular reporting and engagements at annual AGMs assist in this area.

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 the 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.

ANNUAL FINANCIAL STATEMENTS

DIRECTOR'S REPORT TO THE MEMBERS

We have the pleasure of submitting the audited financial statements for the year ending 30 June 2021.

Total income

The amount raised from grants and donations, services and other income more than quadrupled to €1 938 057 from €385 947 in the previous year. This change is attributable to the increasing projects, in particular the Sound Connects Fund and the Music In Africa Live project.

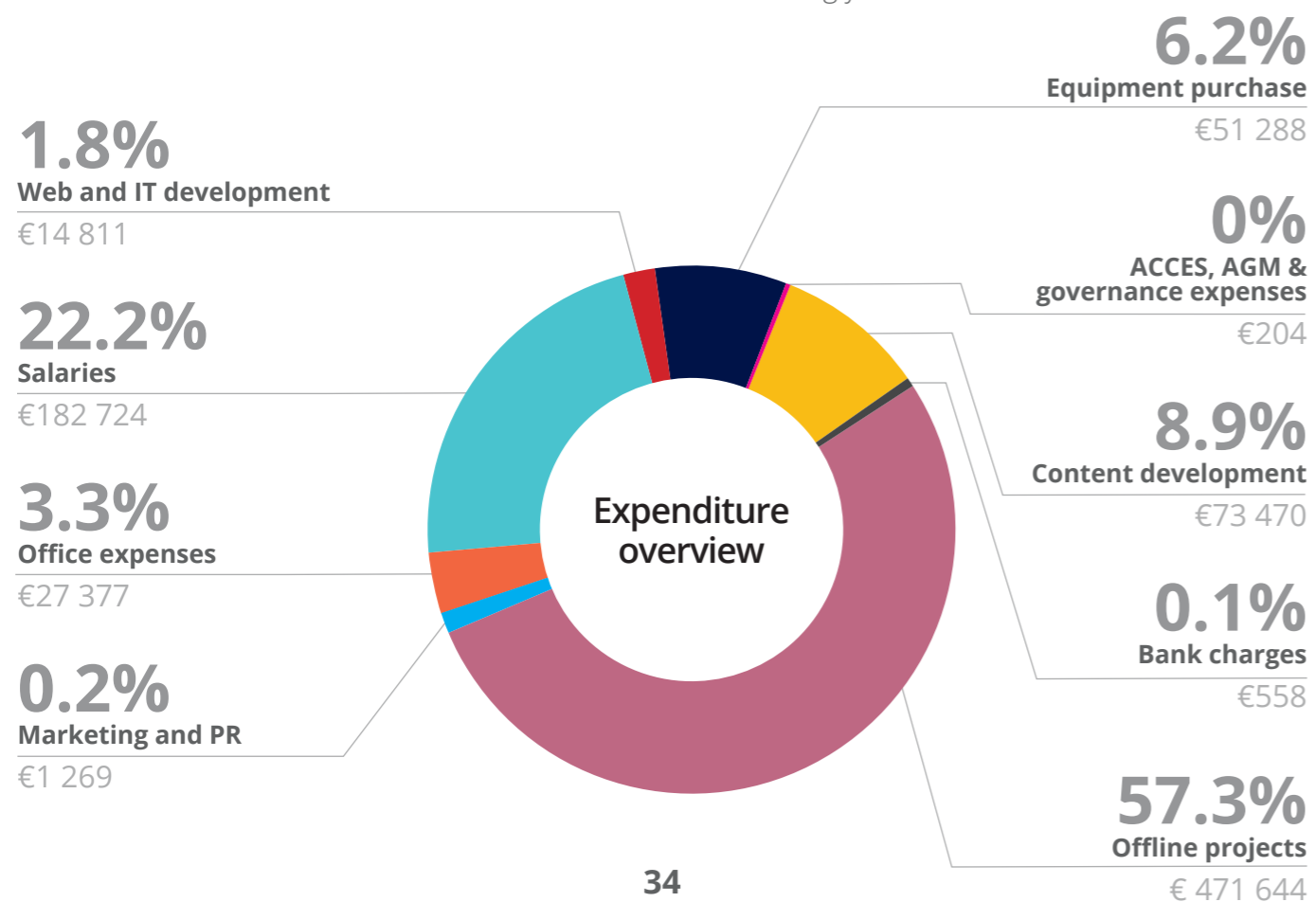
Members' attention is drawn to a distinction between recurring and non-recurring grants and donations (note 1.7 on page 44). Recurring grants and donations refer to recurrent income from the founding partners, Goethe-Institut and Siemens Stiftung, while non-recurring donations refer to income from intermittent funders. Funds for the Music In Africa Connects project fall under non-recurring grants and donations and occasion significant changes in total revenue.

Sustainability

Other income, including advertising sales and project management fees, increased by 80% to €148 710 from €82 835. A considerable increase in project management income from €946 to €103 761 is reported. The change in advertising sales and other services amounts to 388% (from €8 644 to €42 189). There was no income generated from ACCES because the project was cancelled in 2020 due to COVID-19.

Offline projects

The biggest change over the year is seen in our expenses on offline projects, which increased to € 471 644 from €61 784 thanks to the uptake of new projects in the year under review. We expect this trend to continue, but we shall see a sharp decrease around 2024 when key contributing projects like the Sound Connects Fund and Music In Africa Live come to an end. However, there are plans in place to develop and fundraise for projects of the same size in the coming year.



Fixed assets

Non-current assets increased to €183 306 from €154 215 in the previous year. A breakdown of the amortisation is provided on page xxx.

Intangible contributions

✓ Goethe-Institut

Goethe-Institut supports the Foundation through its worldwide network, contacts and communication systems. It also provides support for the running costs of some satellite offices, for example in the DRC and previously in Nigeria. These costs are recorded as intangible costs and 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 some events in consultation with the MIAF. Intangible contributions for the year under review are estimated at €50 000.



Jazz guitarist Keenan Ahrends performing at the Andre Petersen tribute concert at Wits University theatre in 2021. Photo: Jonathon Rees

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 is engaged to express an independent opinion on the annual financial statements.

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

The Directorate acknowledge that they are ultimately responsible for the system of internal financial control established by the Foundation and place considerable importance on maintaining a strong control environment. To enable the Directorate to meet these responsibilities, they set standards for internal control aimed at reducing the risk of error or loss in a cost effective manner. The standards include the proper delegation of responsibilities within a clearly defined framework, effective accounting procedures and adequate segregation of duties to ensure an acceptable level of risk. These controls are monitored throughout the Foundation and all employees are required to maintain the highest ethical standards in ensuring the Foundation's business is conducted in a manner that in all reasonable circumstances is above reproach. The focus of risk management in the Foundation is on identifying, assessing, managing and monitoring all known forms of risk across the Foundation. While operating risk cannot be fully eliminated, the Foundation endeavours to minimise it by ensuring that appropriate infrastructure,

controls, systems and ethical behaviour are applied and managed within predetermined procedures and constraints.

The management Board is 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 has reviewed the Foundation's cash flow forecast for the year to 30 June 2021 and, in 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 financial statements.

The financial statements have been examined by the Foundation's external auditors and their report is presented on page 4 to 5. The financial statements set out on page 6 to 17, which have been prepared on the going concern basis, were approved by the Directorate on 23 September 2021 and were signed on its behalf by:



Mr. Edington Hatitye
Director – Music In Africa Foundation



Mr. Yusuf Mahmoud
Chairperson

INDEPENDENT AUDITOR'S REPORT

Opinion

We have audited the financial statements of the Music In Africa Foundation (the Foundation) set out on pages 4 to 15, which comprise the statement of financial position as at 30 June 2021, 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 financial statements, including a summary of significant accounting policies. In our opinion, the financial statements present fairly, in all material respects, the financial position of Music In Africa Foundation as at 30 June 2021, 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 Companies Act of South Africa.

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 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 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 corresponding sections of the International Ethics Standards Board for Accountants' International Code of Ethics for Professional Accountants (including International Independence Standards). 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 15 to the annual financial statements, the Foundation needs ongoing 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. The Foundation has, however, started to diversify its income by generating low levels of other income. 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.

Other information

The Directorate are responsible for the other information. The other information comprises the information included in the document titled "Music In Africa Foundation financial statements for the year ended 30 June 2021", which includes the Director's Report as required by the Constitution and the Statement of Comprehensive Income, which we obtained prior to the date of this report. The other information does not include the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and we do not express an audit opinion or any form of assurance conclusion thereon. In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of the Directorate for the financial statements

The Directorate are responsible for the preparation and fair presentation of the financial statements in accordance with the 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 financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the 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.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISA will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with International Standards on Auditing, we exercise professional judgement and maintain professional scepticism throughout the audit.

We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud

is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit 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.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Directorate.
- Conclude on the appropriateness of the Directorate's use of the going concern basis of accounting and based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Foundation's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Foundation to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation

We communicate with the Directorate regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



PKF Octagon Inc.
Raymond Bloch
Director

Chartered
Accountants (SA)
Registered Auditor
23 September 2021
Johannesburg
Waverley

AS AT 30 JUNE 2021

	Notes	Euro		Rand	
		2021 €	2020 €	2021 R	2020 R
Assets					
Non-Current Assets					
Property, plant and equipment	2	17 512	8 669	296 305	169 028
Intangible assets	3	165 794	145 546	2 805 201	2 838 143
		183 306	154 215	3 101 506	3 007 171
Current Assets					
Trade and other receivables	4	51 821	23 723	876 802	462 591
Cash and cash equivalents	5	924 073	45 564	15 635 103	888 497
Funds held in trust by Goethe-Institut for SCF	6	130 417	-	2 206 623	-
Funds held in trust by Goethe-Institut for MIAF	7	7 072	11 755	119 660	229 231
Funds held in trust by Siemens Stiftung for MIAF	8	107 814	-	1 824 193	-
		1 221 197	81 042	20 662 381	1 580 319
		1 404 503	235 257	23 763 887	4 587 490
Total Assets					
Equity and Liabilities					
Equity					
Equipment Fund		183 305	154 214	3 101 506	2 722 268
Accumulated Funds		75 422	39 636	1 276 116	1 057 787
		258 727	193 850	4 377 622	3 780 055
Liabilities					
Current Liabilities					
Trade and other payables	9	12 840	5 744	217 257	112 009
Deferred income	10	1 132 936	35 663	19 169 008	695 426
		1 145 776	41 407	19 386 265	807 435
		1 404 503	235 257	23 763 887	4 587 490
Total Equity and Liabilities					

STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 30 JUNE 2021

	Notes	Euros		Rand	
		2021 €	2020 €	2021 R	2020 R
Income					
Grants and Donations	11	737 023	362 584	12 470 256	7 070 391
Other Income					
Project Management Income		103 761	946	1 755 614	18 452
Advertising and Other Services		42 189	8 644	713 823	168 549
Membership Fees		2 760	824	46 705	13 718
ACCES Revenue		-	72 421	-	1 412 213
	12	148 710	82 835	2 516 142	1 612 932
Expenditure					
Bank Charges		558	3 267	9 436	63 703
Content Development		4 712	5 235	79 730	102 091
Gender at Work Programme		-	13 349	-	260 304
Instrument Building and Repair Programme		53 369	20 286	902 988	395 577
Key Events & Tavel (incl AGM/Exco & Governance)		204	88 260	3 457	1 721 067
MIAC Project Expenses		-	319	-	6 212
Marketing and Public Relations		1 269	4 537	21 478	88 481
Music In Africa Live		314 490	-	5 321 087	-
Office Expenses		27 377	22 050	463 209	429 973
Other Project Expenses		745	28 730	12 612	548 524
Regional Editors		68 758	53 230	1 163 366	1 037 985
Revenue Streams for African Musicians		63 457	-	1 073 677	-
Salaries		182 724	185 536	3 091 636	3 617 956
Sound Connects Fund		39 583	-	669 740	-
Web and IT Development		14 811	12 810	250 600	249 791
Write-offs		6 080	-	102 879	-
		778 137	436 709	13 165 895	8 521 664
Surplus for the Year		107 596	8 710	1 820 503	161 659
Other Comprehensive Income:					
Transfer to Equipment Fund					
- Equipment Purchased		(25 098)	(4 999)	(424 646)	(97 473)
- Intangible (Web Development)		(26 190)	(7 499)	(443 136)	(146 235)
Total		(51 288)	(12 498)	(867 782)	(243 708)
Profit and Loss on Exchange Differences	14	(77 854)	15 371	(1 317 271)	299 727
Other Comprehensive (Loss)/Income for the Year		(129 142)	2 873	(2 185 053)	56 019
Net of Taxation					
Total Comprehensive Income		(21 546)	11 583	(364 550)	217 678

STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 30 JUNE 2021

	Equipment Fund Tangible Assets	Equipment Fund Intangible Assets	Accumulated Funds	Total Equity
Euro				
Balance at 01 July 2019	12 625	195 500	34 632	242 757
Surplus for the year	-	-	24 081	24 081
Total comprehensive income for the year	-	-	24 081	24 081
Transfer of assets acquired during year to equipment funds	4 999	7 499	(12 498)	-
Foreign exchange movement	(2 256)	(22 534)	(6 579)	(31 369)
Depreciation for the year	(6 700)	(34 919)	-	(41 619)
Total changes	(3 957)	(49 954)	(19 077)	(72 988)
Balance at 01 July 2020	8 668	145 546	39 636	193 850
Surplus for the year	-	-	107 596	107 596
Total comprehensive income for the year	-	-	107 596	107 596
Transfer of assets acquired during year to equipment funds	26 887	26 190	(53 077)	-
Depreciation for the year	(17 575)	(28 137)	2 993	(42 719)
Foreign exchange movement	1 320	22 195	(23 515)	-
Transfer of assets disposed of during the year to equipment funds	(1 789)	-	1 789	-
Total changes	8 843	20 248	(71 810)	(42 719)
Balance at 30 June 2021	17 511	165 794	75 422	258 727
Company				
Balance at 01 July 2019	202 219	2 845 858	840 109	3 888 186
Surplus for the year	-	-	461 386	461 386
Total comprehensive income for the year	-	-	461 386	461 386
Transfer of assets acquired during year to equipment funds	97 473	146 811	(243 708)	576
Depreciation for the year	(130 664)	(439 420)	-	(570 084)
Total changes	(33 191)	(292 609)	(243 708)	(569 508)
Balance at 01 July 2020	169 028	2 553 240	1 057 787	3 780 055
Surplus for the year	-	-	1 820 503	1 820 503
Total comprehensive income for the year	-	-	1 820 503	1 820 503
Transfer of assets acquired during year to equipment funds	454 917	443 136	-	898 053
Depreciation for the year	(297 369)	(476 078)	-	(773 447)
Correction of fund balance	-	284 903	(284 903)	-
Foreign exchange movement	-	-	(1 317 271)	(1 317 271)
Transfer of assets disposed of during the year to equipment funds	(30 271)	-	-	(30 271)
Total changes	127 277	251 961	(1 602 174)	(1 222 936)
Balance at 30 June 2021	296 305	2 805 201	1 276 116	4 377 622

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STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2021

Notes	Euro		Rand		
	2021 €	2020 €	2021 R	2020 R	
Cash flows from operating activities					
Cash generated from operations	13	1 255 407	57 992	21 302 393	1 119 658
Cash flows from investing activities					
Purchase of property, plant and equipment	2	(26 887)	(4 999)	(454 917)	(97 473)
Sale of property, plant and equipment	2	1 789	-	30 271	-
Purchase of other intangible assets	3	(26 190)	(7 499)	(443 136)	(146 235)
Net cash from investing activities		(51 288)	(12 498)	(867 782)	(243 708)
Cash flows from financing activities					
Funds held in trust by Goethe-Institut for SCF		(130 417)	-	(2 206 623)	-
Funds held in trust by Siemens Stiftung for MIAF		(107 814)	-	(1 824 193)	-
Funds held in trust by Goethe-Institut for MIAF		6 476	11 726	109 571	76 389
Net cash from financing activities		(231 755)	11 726	(3 921 245)	76 389
Total cash movement for the year					
Cash at the beginning of the year		45 983	10 293	888 497	164 857
Effect of exchange rate movement on cash balances		(94 274)	(21 949)	(1 766 760)	(228 699)
Total cash at end of the year	5	924 073	45 564	15 635 103	888 497

ACCOUNTING POLICIES

FOR THE YEAR ENDED 30 JUNE 2021

1. Basis of preparation and summary of significant accounting policies

The financial statements have been prepared on a going concern basis in accordance with the International Financial Reporting Standard for Small and Medium-sized Entities, and the Companies Act of South Africa. The financial statements have been prepared on the historical cost basis, and incorporate the principal accounting policies set out below. They are presented in South African Rand.

These accounting policies are consistent with the previous period.

1.1 Consolidation

1.2 Property, plant and equipment

Property, plant and equipment are tangible assets which the group holds for its own use or for rental to others and which are expected to be used for more than one period.

Property, plant and equipment is initially measured at cost. Cost includes 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 of an asset commences when the asset is available for use as intended by management. Depreciation is charged to write off the asset's carrying amount over its estimated useful life to its estimated residual value, using a method that best reflects the pattern in which the asset's economic benefits are consumed by the group.

The useful lives of items of property, plant and equipment have been assessed as follows:

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

When indicators are present that the useful lives and residual values of items of property, plant and equipment have changed since the most recent annual reporting date, they are reassessed. Any changes are accounted for prospectively as a change in accounting estimate.

1.3 Intangible assets

Intangible assets are initially recognised at cost and subsequently at cost less accumulated amortisation and accumulated impairment losses.

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

Item	Depreciation method	Average useful life
Website	Straight line	10 Years

The residual value, amortisation period and amortisation method for intangible assets are reassessed when there is an indication that there is a change from the previous estimate.

1.4 Foreign exchange transactions

Exchange differences arising on monetary items are recognised in profit or loss in the period in which they arise. All transactions in foreign currencies are initially recorded in Rand, using the spot rate at the date of the transaction. Foreign currency monetary items at the reporting date are translated using the closing rate. All exchange differences, realised and unrealised, are recognised in profit or loss. All numbers reported in Euro on the financial statements are translated using the closing rate at year end.

1.5 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 without undue cost or effort are measured at cost less impairment.

1.6 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.

1.7 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.

Grants and donations	2021	2020	2021	2019
	€	€	R	R
Recurring grants and donations	277 164	295 385	4 689 554	5 813 787
Non-recurring grants and donations	459 859	67 199	7 780 702	1 256 604
	737 023	362 584	12 470 256	7 070 391

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

Foreign exchange

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

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.

FOR THE YEAR ENDED 30 JUNE 2021

2. Property, plant and equipment

Euro	2021			2020		
	€	€	€	€	€	€
	Cost or revaluation	Accumulated depreciation	Carrying value	Cost or revaluation	Accumulated depreciation	Carrying value
Office equipment	17 881	(10 429)	7 452	10 202	(6 486)	3 716
IT equipment	19 482	(9 422)	10 060	19 806	(14 853)	4 953
Total	37 363	(19 851)	17 512	30 008	(21 339)	8 669

Rand	2021			2020		
	R	R	R	R	R	R
	Cost or revaluation	Accumulated depreciation	Carrying value	Cost or revaluation	Accumulated depreciation	Carrying value
Office equipment	302 542	(176 452)	126 090	198 931	(126 484)	72 447
IT equipment	329 630	(159 415)	170 215	386 212	(289 631)	96 581
Total	632 172	(335 867)	296 305	585 143	(416 115)	169 028

Reconciliation of property, plant and equipment - Euro - 2021

	Opening balance	Additions	Disposals	Foreign exchange movements	Depreciation	Closing balance
Office equipment	3 716	7 592	-	565	(4 421)	7 452
IT equipment	4 953	19 295	(1 789)	755	(13 154)	10 060
	8 669	26 887	(1 789)	1 320	(17 575)	17 512

Reconciliation of property, plant and equipment - Euro - 2020

	Opening balance	Additions	Foreign exchange movements	Depreciation	Closing balance
Office equipment	7 022	-	(1 254)	(2 052)	3 716
IT equipment	5 604	4 999	(1 002)	(4 648)	4 953
	12 626	4 999	(2 256)	(6 700)	8 669

Reconciliation of property, plant and equipment - Rand - 2021

	Opening balance	Additions	Disposals	Depreciation	Closing balance
Office equipment	72 447	128 450	-	(74 807)	126 090
IT equipment	96 581	326 467	(30 271)	(222 562)	170 215
	169 028	454 917	(30 271)	(297 369)	296 305

Reconciliation of property, plant and equipment - Rand - 2020

	Opening balance	Additions	Depreciation	Closing balance
Office equipment	112 469	-	(40 022)	72 447
IT equipment	89 750	97 473	(90 642)	96 581
	202 219	97 473	(130 664)	169 028

NOTES TO THE ANNUAL FINANCIAL STATEMENTS (continued)

3. Intangible assets

Euro	2021 €			2020 €		
	Cost	Accumulated amortisation	Carrying value	Cost	Accumulated amortisation	Carrying value
Website development	289 167	(123 373)	165 794	228 180	(82 634)	145 546

Rand	2021 R			2020 R		
	Cost	Accumulated amortisation	Carrying value	Cost	Accumulated amortisation	Carrying value
Website development	4 892 637	(2 087 436)	2 805 201	4 449 502	(1 611 359)	2 838 143

Reconciliation of intangible assets - Euro - 2021

	Opening balance	Additions	Foreign exchange movements	Amortisation	Total
Website Development	145 546	26 190	22 195	(28 137)	165 794

Reconciliation of intangible assets - Euro - 2020

	Opening balance	Additions	Foreign exchange movements	Amortisation	Total
Website Development	195 500	7 499	(34 919)	(22 534)	145 546

Reconciliation of intangible assets - Rand - 2021

	Opening balance	Additions	Amortisation	Total
Website Development	2 838 143	443 136	(476 078)	2 805 201

Reconciliation of intangible assets - Rand - 2020

	Opening balance	Additions	Amortisation	Total
Website Development	3 131 328	146 235	(439 420)	2 838 143

	2021 €	2020 €	2021 R	2020 R
Website Development - Costs				
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	18 768	300 600	300 600
Website development - 2020	7 499	7 499	146 235	146 235
Website development - 2021	26 190	-	443 136	-
Foreign exchange movements	(64 014)	(98 811)	-	-
	289 167	228 180	4 892 638	4 449 502

4. Trade and other receivables

Trade receivables	47 493	19 967	803 566	389 355
Deposits	4 328	3 756	73 236	73 236
	51 821	23 723	876 802	462 591

5. Cash and cash equivalents

Cash and cash equivalents consist of:

Cash on hand	11	22	190	421
Bank balance - Standard Bank current account	19 034	9 541	322 056	186 052
Bank balance - Standard Bank CFC account	904 889	35 880	15 310 502	699 669
Bank balance - Standard Bank Investment accounts	139	121	2 355	2 355
	924 073	45 564	15 635 103	888 497

6. Funds Held in trust

Goethe-Institut for Sounds Connect Fund (SCF)	130 417	-	2 206 623	-
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7. Funds held in trust by Goethe-Institut

Goethe-Institut	7 072	11 755	119 660	229 231
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8. Funds held in trust by Siemens Stiftung

Siemens Stiftung	107 814	-	1 824 193	-
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9. Trade and other payables

Accruals	12 840	5 744	217 257	112 009
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NOTES TO THE ANNUAL FINANCIAL STATEMENTS (continued)

	2021 €	2020 €	2021 R	2020 R
10. Deferred income				
Deferred income	1 132 936	35 663	19 169 008	695 426
Deferred Income Detail				
Current liabilities	1 132 936	35 663	19 169 008	695 426
Prince Claus	16 027	10 161	271 164	198 135
Pro-Helvetia	-	34	-	655
National Lottery Commission	1 593	25 468	26 961	496 636
UNESCO	27 383	-	463 312	-
Music in Africa Live	8 996	-	152 214	-
National Arts Council	928	-	15 702	-
Cents4Sense	14 547	-	246 136	-
Sound Connects Fund (EU)	1 057 307	-	17 889 383	-
Instrument Building and Repair – Siemens	6 155	-	104 136	-
	1 132 936	35 663	19 169 008	695 426
11. Income				
Grants and donations	737 023	362 584	12 470 256	7 070 391
Prince Claus				
Deferred from 2020/2021 fiscal year	10 161	13 244	198 135	212 144
Received	6 945	13 342	91 286	252 505
Sustainability/management fee	(1 079)	(946)	(18 257)	(18 452)
Deferred to 2021/2022 fiscal year	(16 027)	(10 161)	(271 164)	(198 135)
	-	15 479	-	248 061
Instrument Building Repairs Content				
Received	24 672	-	417 446	-
Sustainability/Management Fee	(6 155)	-	(104 136)	-
	18 517	-	313 310	-
Goethe-Institut Funds				
Received	25 355	14 551	429 003	337 345
Siemens Stiftung				
Received	251 809	280 834	4 260 551	5 476 442
Received for ACCES on behalf of German Federal foreign office	-	20 799	-	405 581
Received – MIAL	54 174	-	916 605	-
	305 983	301 633	5 177 156	5 882 023
Sound Connects Fund (EU)				
Received	1 178 612	-	19 941 822	-
Sustainability/Management Fee	(82 503)	-	(1 395 928)	-
Deferred to 2021/2022 fiscal year	(1 057 307)	-	(17 889 383)	-
	38 802	-	656 511	-

	2021 €	2020 €	2021 R	2020 R
11. Income (continued)				
RSFAM – Cents4Sense				
Received	33 944	-	574 321	-
Deferred to 2021/2022 fiscal year	(14 547)	-	(246 136)	-
	19 397	-	328 185	-
RSFAM – National Arts Council of SA				
Received	4 728	-	80 000	-
Deferred to 2021/2022 fiscal year	(928)	-	(15 702)	-
	3 800	-	64 298	-
RSFAM – UNESCO				
Received	67 641	49 229	1 144 506	960 000
Deferred to 2021/2022 fiscal year	(27 383)	(25 468)	(463 312)	(496 636)
	40 258	23 761	681 194	463 364
IBR – National Lottery Commission				
Received	35 263	49 229	596 636	960 000
Deferred to 2021/2022 fiscal year	(1 593)	(25 468)	(26 961)	(496 636)
	33 670	23 761	569 675	463 364
ACCES – ProHelvetia				
Received	39	7 192	655	140 252
Deferred to 2021/2022 fiscal year	-	(24)	-	(655)
	39	7 168	655	139 597
Siemens-Stiftung for Music In Africa Live on behalf of German Federal foreign office				
Received	280 377	-	4 743 912	-
Sustainability/Management Fee	(20 179)	-	(341 429)	-
Deferred to 2021/2022 fiscal year	(8 996)	-	(152 214)	-
	251 202	-	4 250 269	-
Total Income				
Deferred from 2020/2021 fiscal year	35 663	13 244	695 426	212 144
Received	1 938 057	385 947	32 699 452	7 572 125
Sustainability/Management Fee	(103 761)	(946)	(1 755 614)	(18 452)
Deferred to 2021/2022 fiscal year	(1 132 936)	(35 663)	(19 169 008)	(695 426)
	737 023	362 582	12 470 256	7 070 391
12. Other income				
Project Management Income	103 761	946	1 755 614	18 452
Advertising Fees	42 189	8 644	713 823	168 549
Membership Fees	2 760	824	46 705	13 718
ACCES Revenue	-	72 421	-	1 412 213
	148 710	82 835	2 516 142	1 612 932

NOTES TO THE ANNUAL FINANCIAL STATEMENTS (continued)

	2021 €	2020 €	2021 R	2020 R
13. Cash generated from operations				
Surplus (Deficit) before taxation	107 596	24 081	1 820 503	461 386
Adjustments for:				
Profit or loss on exchange differences	77 854	15 371	1 317 271	299 727
Changes in working capital:				
Trade and other receivables	(28 098)	760	(414 211)	(70 447)
Trade and other payables	6 220	(4 639)	105 248	(54 290)
Deferred income	1 091 835	22 419	18 473 582	483 282
	1 255 407	57 992	21 302 393	1 119 658

14. Profit and loss on exchange differences

Profit and loss on unrealised exchange differences	(79 021)	17 049	(1 337 016)	332 418
Profit and loss on realised exchange differences	1 167	(1 678)	19 745	(32 691)
	(77 854)	15 371	(1 317 271)	299 727

All transactions in foreign currencies are initially recorded in Rand, using the spot rate at the date of the transaction. Foreign currency monetary items at the reporting date are translated using the closing rate of R16.92 (2020: R 19.45). All exchange differences, realised and unrealised, are recognised in profit or loss.

15. 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.



A drummer at ACCES 2019 in Ghana.
Photo: Music In Africa



Jupiter & Okwess (DRC) performs at a Music In Africa event in Kinshasa in 2014.
Photo: Music In Africa

SUPPLEMENTARY INFORMATION

Registered office address

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3rd floor, 158 Jan Smuts Avenue
Johannesburg
South Africa

Registration number

133-617-NPO

Postal address

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Bankers

Standard Bank South Africa
Trust fund banker name: Nedbank

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