



ANNUAL REPORT 2017 – 18



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WHO WE ARE

The Music In Africa Foundation (MIAF) was established in 2013 and registered in 2014 as a non-profit organisation, registered in terms of the South African Nonprofit Organisations Act, No. 71 of 1997. Our mandate is to support the African music sector, particularly musicians, by creating and sharing opportunities for them to learn, exchange, develop and promote their careers.

VISION

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

MISSION

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. We do this in two ways: digitally via the Music In Africa website (musicinafrica.net) and offline through workshops, concerts, conferences, lobbying, training programmes, artist mobility programmes and other related initiatives.

In 2018 we turn 5 years old! We are extremely proud of an excellent formative period that has seen us achieve many of our objectives.

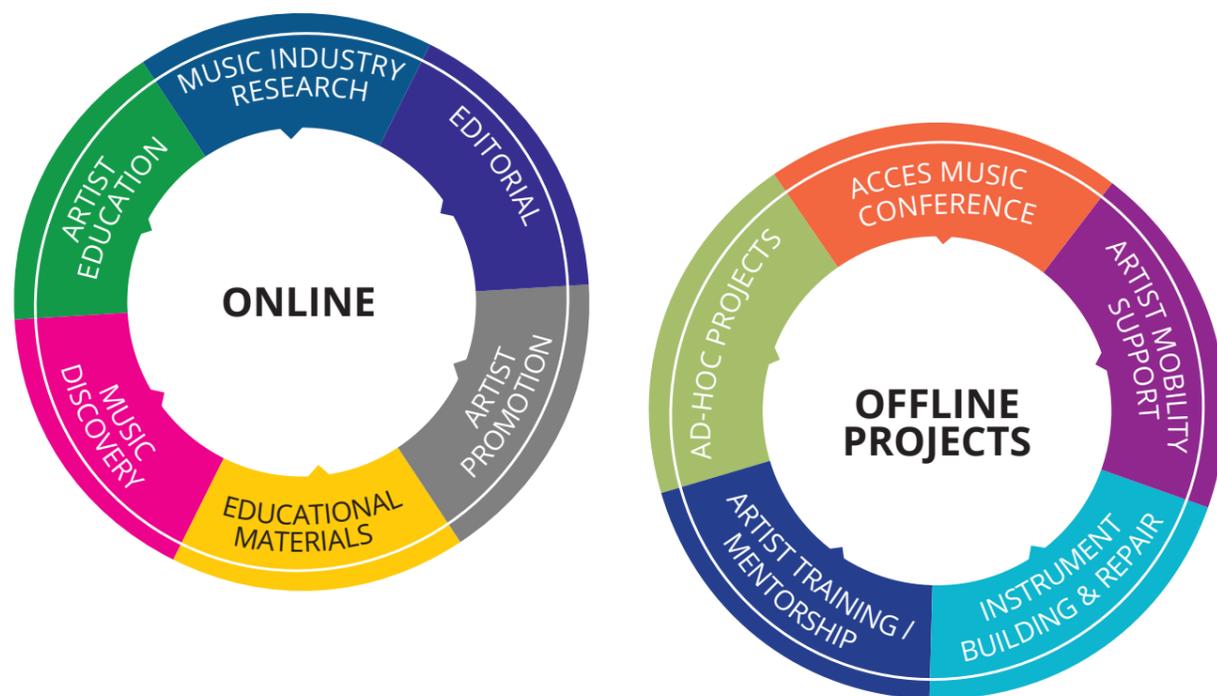


Flavia Coelho (Brazil) at MTN Bushfire 2018 © Bram Lammers

OBJECTIVES

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

Overview of our work



Some of our key achievements in the past five years include launching an exponentially growing music portal (www.musicinafrica.net), which provides free information and practical tools to musicians, an instrument building programme, a mobility fund that supports musicians and festivals, training programmes in many African countries, and recently the introduction of ACCES – the only pan-African music conference held in a different African city every year.

The past five years at a glance

- > Founded and registered the Foundation in 2013.
- > Created a strong legal framework for the Foundation.
- > Elected a dynamic Board supported by four advisory committees.
- > Established four satellite offices in Lagos, Dakar, Nairobi and Kinshasa.
- > Opened our head office in Johannesburg.
- > Grown our staff complement to 18 members, stationed across Africa.
- > Conceptualised, developed and launched the Music In Africa portal.
- > Upgraded the Music In Africa portal in 2017 to include new design and functionality (streaming, messaging, artist booking and automated audio and video synching).
- > Signed more than 45 partnerships across Africa.
- > Developed our membership strategy, which is based on attracting quality membership.
- > Launched the Instrument Building and Repair Programme (pilot in 2015 in Zanzibar and full programme in South Africa in 2016).
- > Launched the MIAConnects project in 2017, which offers mobility support and training to music professionals, as well as research.
- > Delivered more than 15 mentorship workshops across Africa under the mentorship programme *Steps To a Professional Music Career*.
- > Delivered artist-exchange projects between Africa and Europe (2015).
- > Developed the Music In Africa Conference for Collaborations, Exchange and Showcases (ACCES), launched in Dakar in 2017.
- > Diversified our funding base to include support from the National Lotteries Commission in South Africa and the German Foreign Ministry.
- > Signed key support MoU with Siemens Stiftung
- > MIAF is currently shortlisted for two considerable grants from two new European funders.
- > Four clean audits since our establishment.
- > Strong internal control systems, including financial and grant management systems.
- > Five Annual General Meetings (Kenya, South Africa, Cameroon, Ethiopia and Senegal).
- > Developed a business plan for the next four fiscals (2018-22).

18 000+
Profiled music professionals

38
Countries covered

250+
Newsletters sent

600+
Research commissions

4
Key offline projects implemented

155
Individual musicians (mobility support beneficiaries)

85
Concerts

4
Clean audits

As a pan-African organisation, our membership base comprises organisations, businesses and music professionals who are actively involved in the African music sector.

ORGANISATIONAL STRUCTURE

Board

Prof. Ribio Nzeza Bunketi Buse (DRC)
Deputy Chairperson

Ms. Aisha Deme (Senegal)
Chairperson

Ms. Belisa Rodrigues (South Africa)
Treasurer

Mr. André Le Roux (South Africa)
Networks

Mr. Faisal Kiwewa (Uganda)
Content strategies

Mr. Adé Bantu (Nigeria)
Communications and membership strategies

Mr. Jens Cording (Germany)
Partnerships and networks

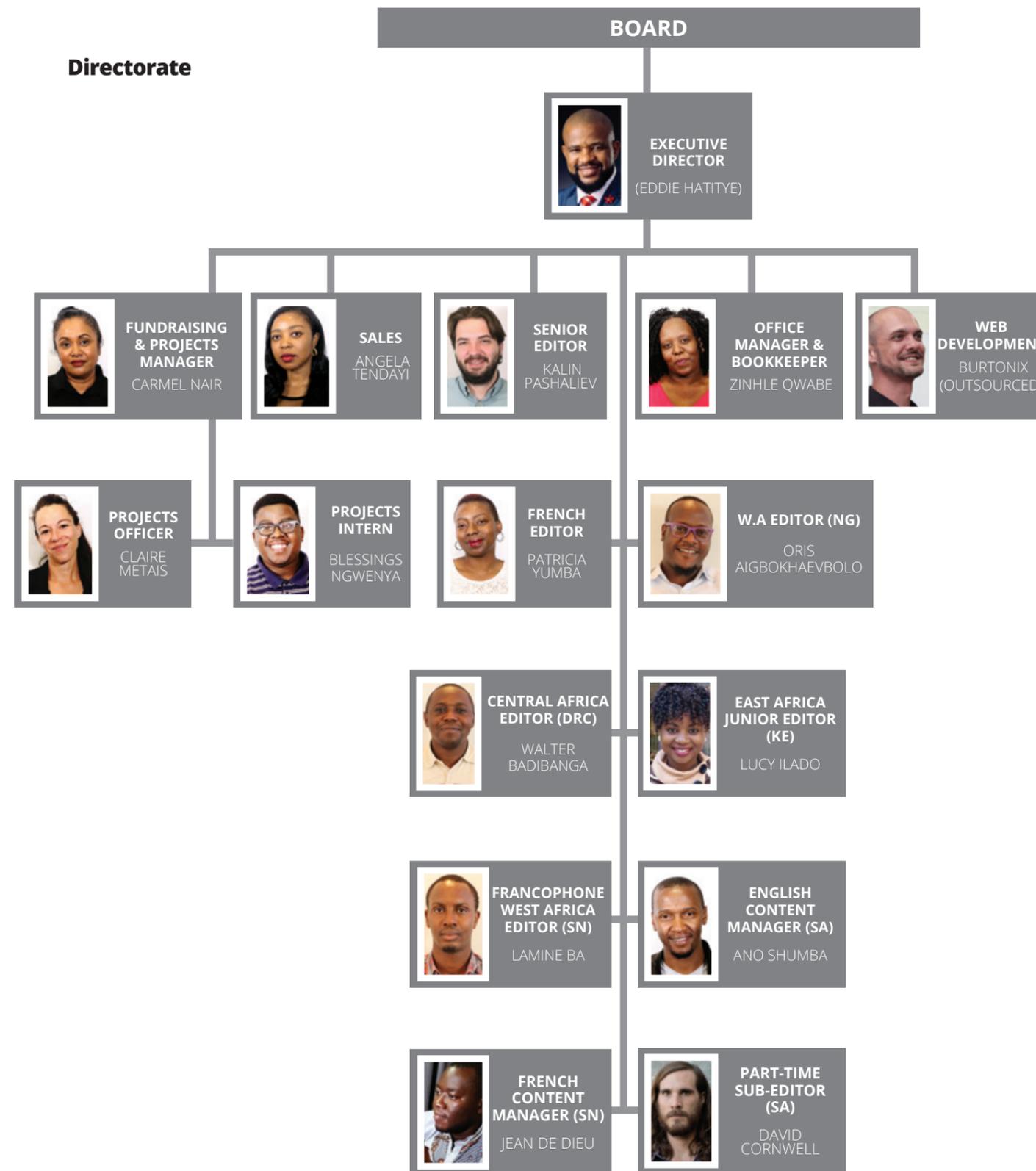
Mrs. Noemie Njangiru (South Africa)
Partnerships and networks

Advisory committees

Risk management	Education and content	Membership	Human resources
Mr. Robert Hooijer	Dr. Benon Kigozi	Ms. Monica Seeber	Mrs. Noemie Njangiru
Ms. Belisa Rodrigues	Mr. Seta Ramarosan	Mr. Bill Odidi	Mr. Jens Cording
	Mr. Will Ramsay		
	Ms. Aisha Deme		
	Ms. Jill Richards		

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 2016 and steps down in 2018. Refer to our online page for more information: www.musicinafrica.net/about/board-members.

Directorate



The Foundation is headquartered in Johannesburg, South Africa, and has satellite offices in Nairobi, Lagos, Dakar and Kinshasa. Our first office in North Africa will open in 2019.

CHAIRPERSON'S STATEMENT

I am pleased to submit my last report as chairperson of the MIAF. I feel privileged to have been part of the Music In Africa initiative since its inception. And I am particularly grateful to have had the opportunity to serve on the Board since 2013, leading to my appointment as chairperson in 2016.

The MIAF's growing presence and influence across Africa is truly irrefutable and extremely exciting. I strongly believe in our work and I am proud to see our Foundation as a pillar of growth, exchange and development in the African music sector.

The year under review has been a strong one once again. We have diligently pursued our objectives in an ambitious yet measured manner, advancing our offline projects considerably while maintaining our focus on growing the Music In Africa portal. Continued growth is not only seen in the exponential reach and increase in our published content but also in the number of documented music professionals on the portal. An important development is that we have now extended our research and coverage to 38 African countries with more than 600 key research commissions completed over the past five years alone. This is important and will serve as confirmation that our envisaged target to cover all 54 African countries by 2022 is well on track.

Over the past few years, our strategy to develop our work beyond the online portal has taken significant steps. In the year under review, we successfully launched the ACCES music conference – a great platform that will go a long way in facilitating exchange and growth in the African music sector. Having had ACCES launched in my home town Dakar last year, I fully appreciate its power as an elaborate platform for musicians, professionals, service providers and the sector as a whole to engage and shape strategies for the future.

The Music In Africa Connects project, which we introduced in 2017, had its peak phase in the year under review, supporting some 80 bands and 11 festivals with funds and administrative support to organise local and regional tours in over 10 countries. In addition to this we were able to introduce a range of training initiatives in countries such as Somalia, Chad, Mali, Sudan and Nigeria.

The increasing economic challenges across the globe will continue to put pressure on organisations such as ours. I remain confident in the MIAF's commitment and ability to address these issues going forward. This year, the MIAF will welcome a new board at its 6th AGM in Nairobi, Kenya. I am pleased to say that we have received very strong candidates with the right functional skills required to further the Foundation's agenda going forward.

Appreciation

It is with a great sense of appreciation that I acknowledge and thank my colleagues on the Board and advisory committees for their wise counsel. On behalf of my colleagues on the Board, I would like to thank our director Mr. Edington Hatitye for his strategic leadership and our staff for their outstanding care and hard work. I want to acknowledge our founding partners, Siemens Stiftung and Goethe-Institut, whose continued support has taken us this far.

Once again, I am honoured to have been entrusted with the duties and responsibilities of being the chairperson of the MIAF for the past two years. I thank you all for being part of this journey, and I remain confident that the MIAF will continue to grow by leaps and bounds, and with the interests of its members at heart.



Ms. Aisha Deme
Chairperson



DIRECTOR'S REPORT

This year we are celebrating five years of the MIAF's existence. As we reflect on our achievements, we are delighted to note that some of the most crucial developments happened in the period under review.

The 2017-18 period has been one of solid progress for the MIAF, with respect to both our offline and online work as well as operations across the Foundation. As a proudly pan-African organisation, we continued to further our reach into many corners of the continent with three main projects, namely the Music In Africa portal, the Music In Africa Connects project and the recently launched ACCES music conference. These initiatives were carefully aligned to support musicians and industry stakeholders in line with the objectives of the Foundation.

We increased our direct support to music professionals through offline projects by 42% to €459 524 from €323 070 in the previous year. This increase is a substantial change compared to our spend of just under €10 000 two years ago. It reflects the MIAF's strong commitment to supporting music professionals on the continent and our competency in fundraising and implementing projects of all shapes and sizes in various African markets. By being able to fundraise for new and existing projects, we are effectively advancing our hybrid revenue model and addressing the MIAF's sustainability goals.

The year under review was equally impressive in terms of income generation. Total income generated from grants and donations amounted to €638 130 from €476 268 in the previous period, representing 33% change. These funds have allowed the Foundation to start addressing some of the sector's long-standing challenges such as artist mobility and skills development, both of which were the main focus areas of our Music In Africa Connects project, implemented in seven countries affected by conflict.

With the Music In Africa portal we recorded an increase of 29% (4 212) in the number of profiles created from 14 293 to 18 505 and a 95% rise in the number of newly registered fans to 55 900 from 28 605 last year. This change represents the highest annual increase since we launched the portal in 2014.

This progress has come about through strategic planning and a strong culture of hard work and an unremitting work ethic across the Foundation at all its operational offices. A crucial next step for us is to optimise and prioritise our high-income-generating projects, especially those that can be implemented over longer periods of time and in more countries. This will be necessary to improve our financial performance and to bolster the impact of our work on the continent. I am confident that our existing projects and the various initiatives currently in the pipeline, particularly the pan-African artist mobility and music heritage programmes, will push the MIAF to achieve the desired results.

In my previous report I stated the need for the MIAF to be more aggressive as a social enterprise in order to generate even more revenue from its activities. While we are getting a sense of stability in this area, I continue to view this as a critical area requiring consistent improvement year on year, especially as it is directly linked to the MIAF's ability to continue as a going concern.

Appreciation

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

Mr. Edington Hatitye
Executive Director



2017-18 HIGHLIGHTS

INCREASED SUPPORT TO MUSIC PROFESSIONALS (MOBILITY AND TRAINING)

- > National mobility programme launched for artists in Chad, Mali, Niger, Nigeria (North), Somalia, South Sudan and Sudan.
- > Regional mobility programme introduced for African music festivals and musicians.
- > 5 training projects developed and implemented with partners in Chad, Sudan, Somalia, Mali and northern Nigeria.
- > Mentorship workshops held in Burkina Faso and Namibia.
- > Educational tutorial video series completed and published on www.musicinafrica.net/knowledge.

LAUNCH OF THE ACCES MUSIC CONFERENCE IN DAKAR

- > We introduced ACCES in Dakar, Senegal, in 2017.
- > ACCES is potentially the most elaborate pan-African event for music industry players to exchange ideas, discover new talent and create business linkages.
- > More than 50 countries represented plus a robust programme offering panels, presentations, performances, exhibitions, excursions and training workshops to music hubs in the host country.

COMPLETION OF PHASE 5 IN RESEARCH

- > Phase 5 of our research and coverage plan of the African music sector extended our reach into Guinea, Somalia, Mozambique, Liberia, Niger and Equatorial Guinea, bringing the total number of countries we have covered to 38. We are getting closer to covering all 54 countries on the continent with each passing year.
- > 112 research commissions.

GROWTH OF THE MUSIC IN AFRICA PORTAL

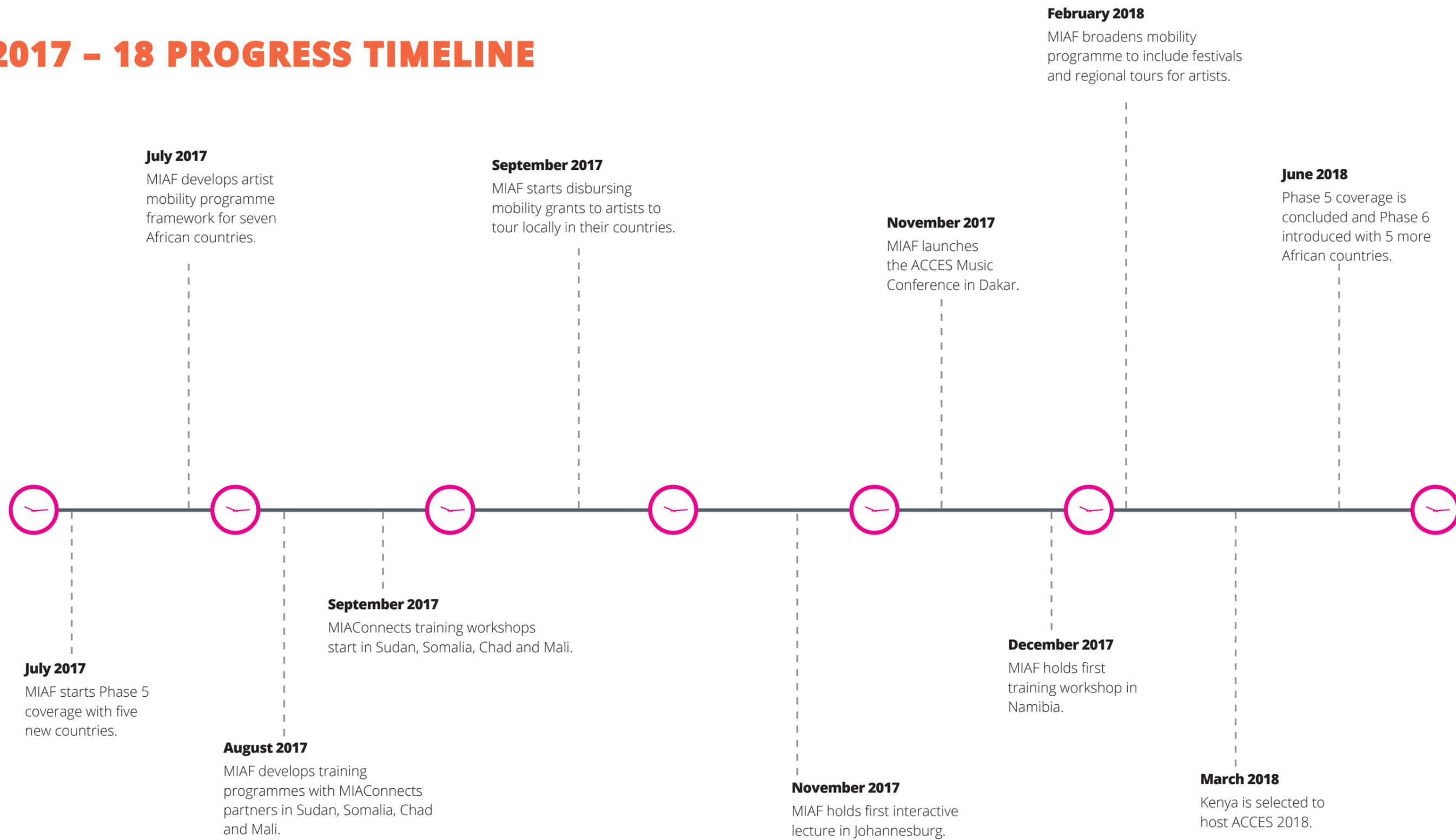
- > 29% increase in the number of profiles created to 18 505 (from 14 293).
- > 34% increase in pageviews to 313 012 (monthly average).
- > 95% increase in registered fans to 55 900.
- > 186% increase in synced music tracks to 100 452.
- > 25% increase in newsletter subscriptions to 25 000.

DEVELOPMENT OF NEW PROJECTS

- > We introduced an interactive lecture initiative to promote the learning of African music as well as to facilitate artistic collaborations and exchange.
- > We have started working on exciting new projects, including a music heritage project, a pan-African mobility fund and an artist mentorship programme.

In the year under review we refined our four-year business plan (2018-22). The plan spells out our revenue models and sets a clear blueprint of the priority projects to be carried out in line with our objectives.

2017 – 18 PROGRESS TIMELINE



PROJECTS

We have made every effort to improve and consolidate our main active projects in the year under review. These projects are the Music In Africa portal, which is our flagship offering, the Music In Africa Conference for Collaborations, Exchange and Showcases (ACCES), the Music In Africa Connects (MIAConnects) project and the Instrument Building and Repair (IBR) programme. Additionally, we started to develop three new strategic projects that will allow the Foundation to address challenges such as artist mobility, music preservation and talent development. These projects include a pan-African mobility fund, a music heritage project and a mentorship programme for musicians.

Overview of projects

✓ Current projects				✓ Ad-hoc projects		Planned projects			
Music In Africa portal	ACCES	Music In Africa Connects	Instrument Building and Repair programme	Training Workshops	Interactive Lecture Series	Pan-African Artist Mobility Fund	Music Heritage Programme	Music Mentorship Programme	Digital African Music Festival Map

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

THE MUSIC IN AFRICA PORTAL

The Music In Africa portal is easily the largest information and exchange web portal dedicated to the African music sector, reaching millions of people every year.



Through the Music In Africa portal we offer comprehensive and reliable information about the African music sector, with a strong focus on facilitating growth, awareness and exchange among music players on the continent and beyond. Our main content offerings include the Artist & Industry section where users find and connect with thousands of African music professionals, including, but not limited to, musicians, funders, record labels, managers and publishers; an educational section featuring a mix of tutorials and research articles about various African music sectors; a Magazine section featuring dynamic content such as news, features, reviews and gig listings; and a Music section where users can stream more than 100 000 African songs.

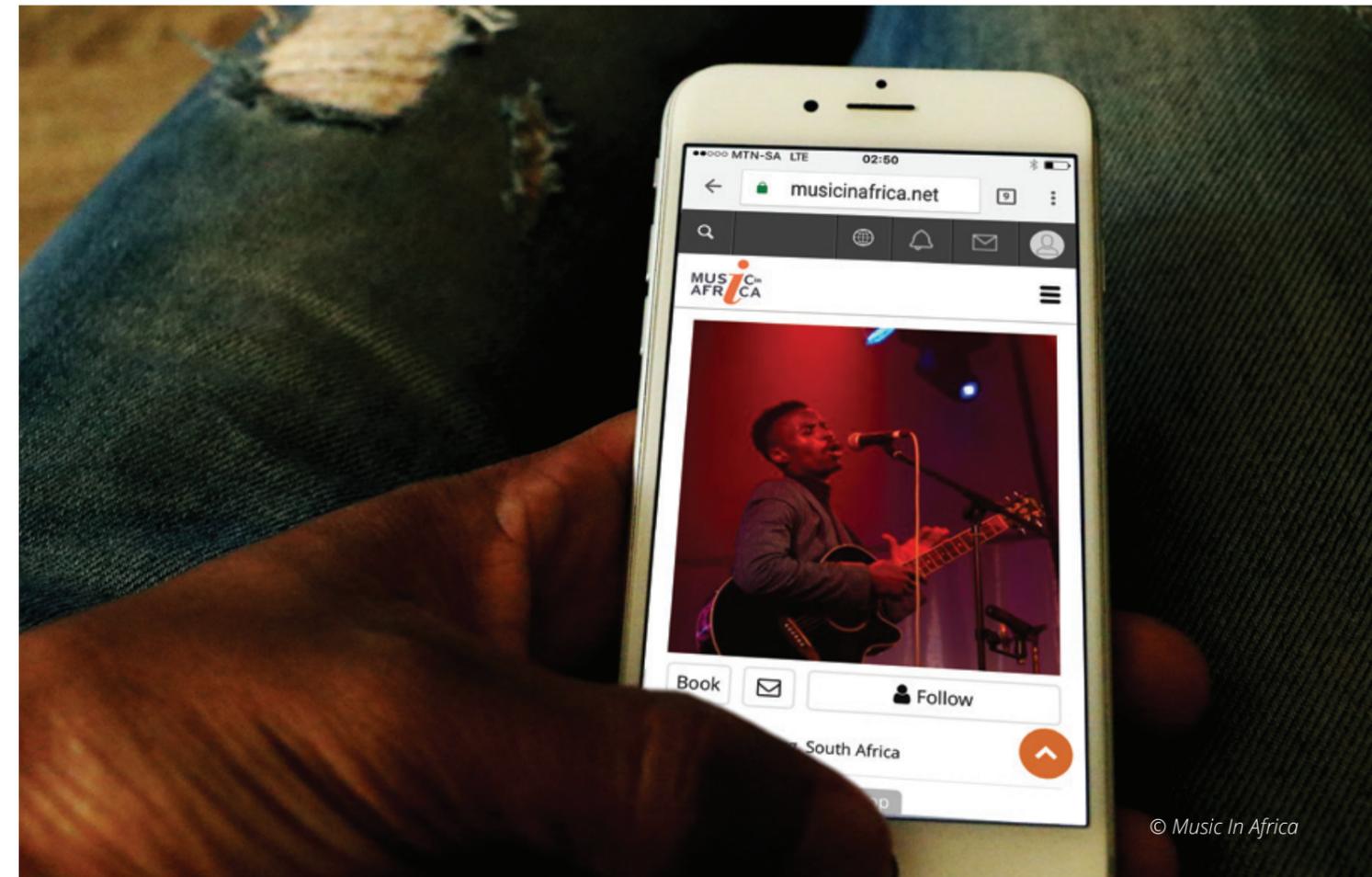
The portal publishes content in French and English from five regional offices in Kenya, Nigeria, South Africa, DRC and Senegal. In addition to a highly experienced in-house editorial team, we work with over 100 contributors in different countries annually. Over the past 5 years, we have commissioned more than 600 key research articles across 38 countries in line with our objective to reach 54 countries by 2022.

© Music In Africa

Our portal as a tool for music professionals

The Music In Africa portal is far more than a publication. It is a comprehensive tool for African music professionals to learn, promote their works and connect with the industry.

✓ Musicians	✓ Music pros	✓ Music fans	✓ Music journalists
<ul style="list-style-type: none"> > Add your content (music and videos) and reach a wider audience > Get booking requests > Direct your fans to where they can buy your music > Print an Electronic Press Kit (EPK) > Share your announcements > Share/access industry opportunities > Access industry knowledge > You have a chance to 'trend' > Promote your events > Access opportunities (calls, auditions, funding, etc) 	<ul style="list-style-type: none"> > Promote your business/work/productions > Connect with industry professionals > Send booking requests to artists > Get contacts of music industry players > Share your announcements > Share/access industry opportunities > Access industry knowledge > See events in your area > Promote your events 	<ul style="list-style-type: none"> > Discover new music/artists > See events in your area > Stay up to date with your favourite artists' activities > Send booking requests to artists > Access industry knowledge > Engage with artists 	<ul style="list-style-type: none"> > Contribute your content (articles) and build a portfolio > Stay up to date with industry activities > Share industry knowledge > Discover new music/artists > See events in your area > Engage with artists > Reach a wider audience with your content > Access contacts of music industry players



© Music In Africa

“We offer comprehensive and reliable information about the African music sector, with a strong focus on facilitating growth, awareness and exchange among music players on the continent and beyond.”

Industry research (overviews)

Overview texts provide objective information about the music industries in various African countries. These authoritative texts serve as an introduction to the different parts that make up the African music sector. Here we look at areas such as cultural policies, the state of music industries, copyright information and live music sectors, among others.

Opportunity discovery

We disseminate information that presents opportunities to music professionals such as auditions, scholarships and calls for applications.

Success stories

We strive to share with our readership positive stories in which music professionals have done well to overcome the many challenges in the African music sector. Influencers, award winners and those who do well with their music abroad are some of the people we like to talk about in our articles.

Pan-African articles

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

Educational content

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

Focusing on often-neglected music genres

Most media in Africa concentrate on the commercial and popular aspects of the industry. At MIAF we try to place emphasis on artists who don't enjoy as much publicity as their mainstream counterparts.

Business articles

Keeping abreast of the music business is important for any music professional. Here we look at developments in the music industry such as forecasts, royalties, copyright, piracy and financial performances.

Lobbying and activism

Many musicians in Africa double up as activists on the front lines of censorship, piracy, transformation and freedom of expression. We do our best to share with our readership the views of musician-activists while promoting advocacy in line with our goal to protect the interests of African artists.

New releases/reviews

We keep up with the latest music releases from the continent by reviewing albums, videos and gigs as they happen.

Supporting events

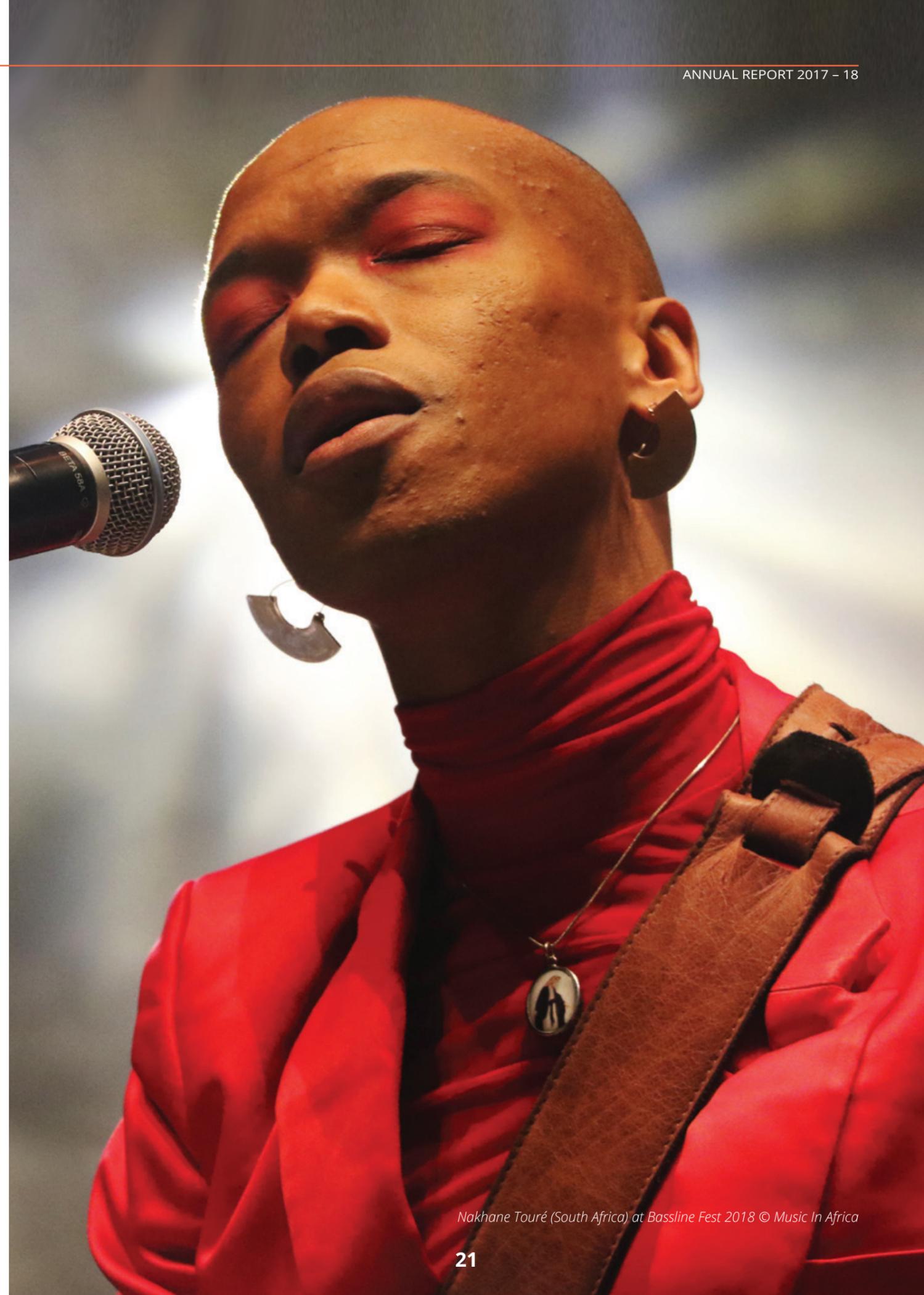
It is our mandate to promote and facilitate growth of the live music scene in Africa. We're always on the lookout for the most relevant happenings on the continent and we use our platform to mobilise audiences to support live music. We also promote conferences, workshops, symposiums and award ceremonies.

Newsletter

We send out a newsletter to our dedicated subscribers on a biweekly basis. It is our aim to include our best content of the past two weeks, with an emphasis on opportunity articles. Our newsletter is read around the world and many of the stories that make an appearance in it serve as a rich source of information for artists, journalists, music professionals and fans.

Artists to watch

Since launching a music streaming functionality in 2017, we have been able to promote upcoming musicians on the Music In Africa portal through our Artist to Watch section. Here we carefully curate eight new artist every three weeks who show potential of becoming the next big stars in Africa and abroad. We like to believe that our efforts help these artists to find new audiences and opportunities.



Nakhane Touré (South Africa) at Bassline Fest 2018 © Music In Africa

Music In Africa traction and reach

Profiled music professionals
29%
 18 505 vs 14 293

Newsletter subscribers
25%
 25 000 vs 20 000

Average monthly enquiries
33%
 80 vs 60

Registered fans
95%
 55 900 vs 28 605

Average monthly pageviews
34%
 313 012 vs 233 728

Facebook
2%
 240 000 vs 235 000

Music tracks
186%
 100 452 vs 35 010

Unique users
5.15%
 141 373 vs 134 445

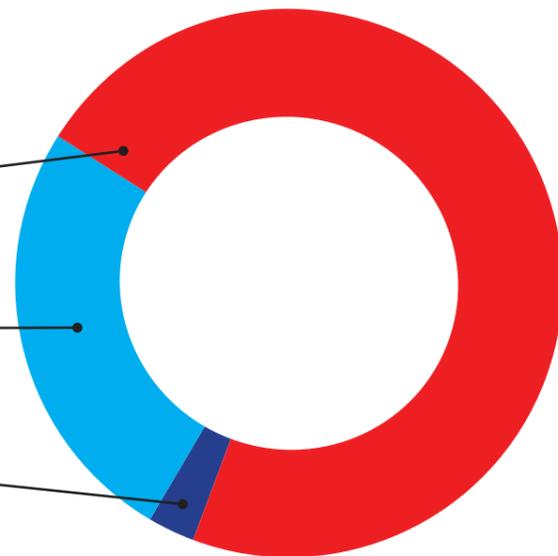
52
 Newsletters sent

Traffic by device

71.72%
 Mobile

25.62%
 Desktop

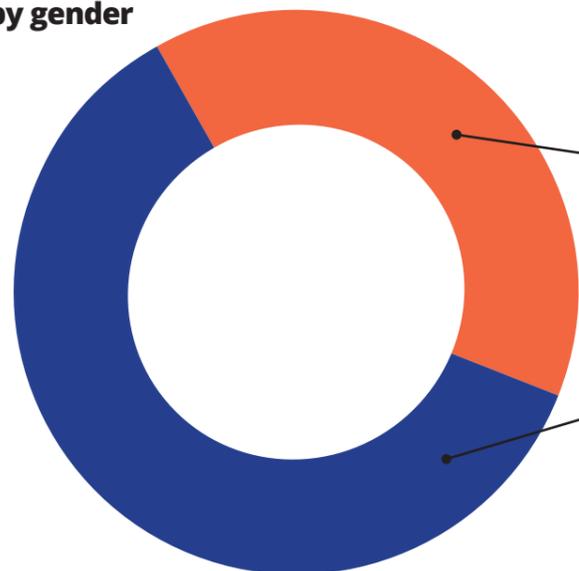
2.66%
 Tablet



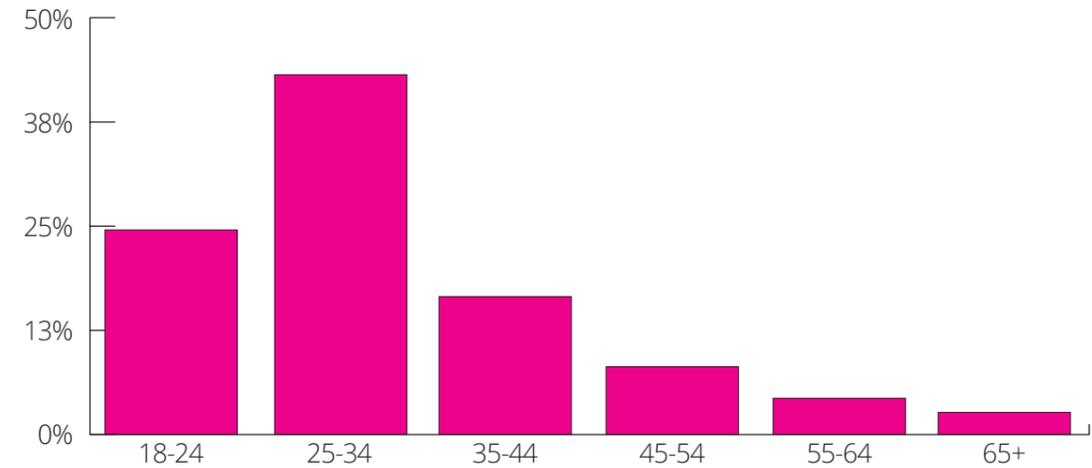
Traffic by gender

39.05%
 Female

60.95%
 Male



Traffic by age



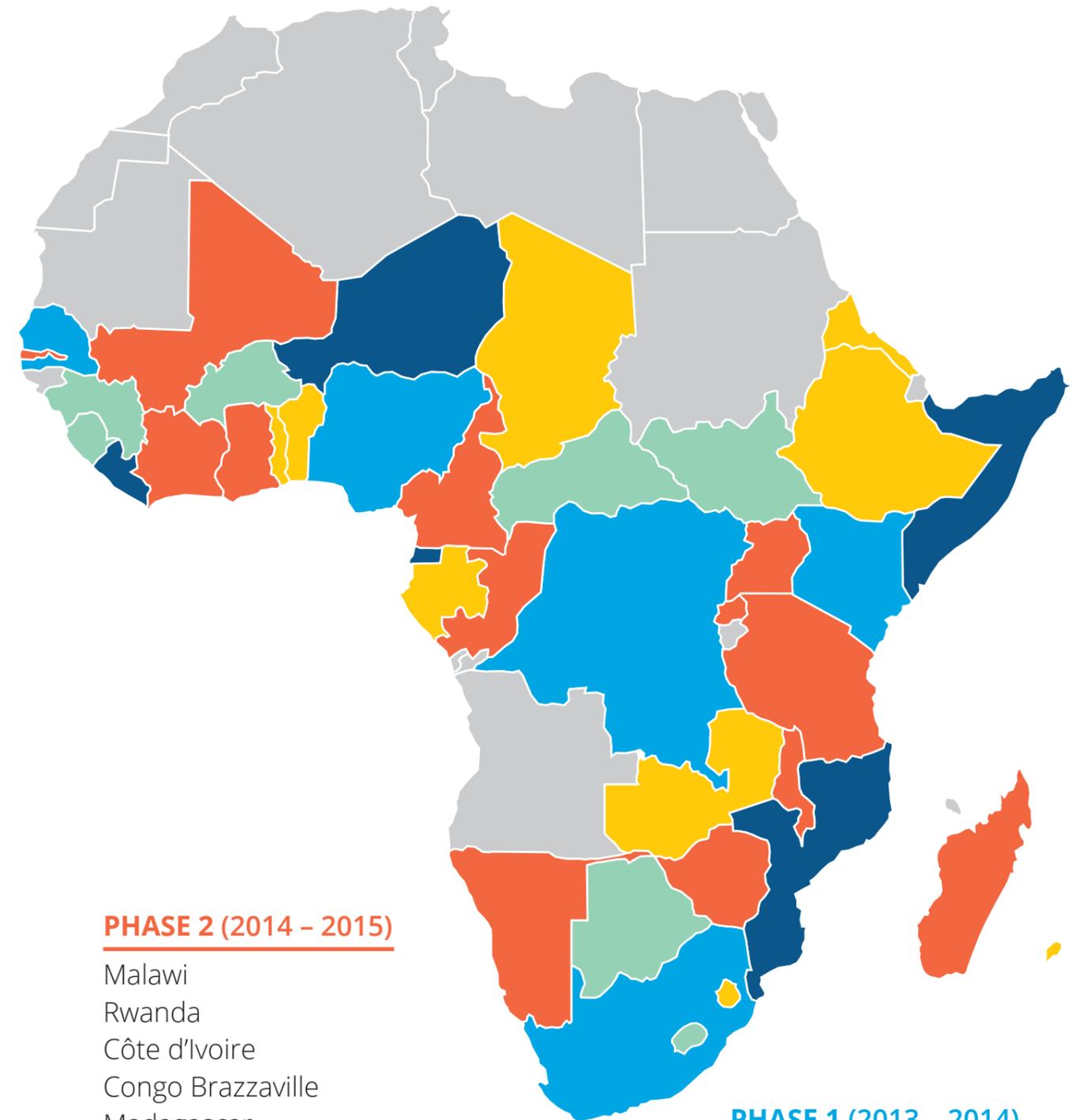
Top countries (web traffic)

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

AFRICAN COVERAGE

Our coverage now extends to 38 countries after the completion of phase 5 in the year under review (Guinea, Somalia, Mozambique, Liberia, Niger and Equatorial Guinea). In the 2018-19 fiscal year we will be focusing on five countries that make up phase 6, namely Burundi, Cape Verde, Mauritania, Reunion and Angola.

In 2019 we will start our strategic expansion into North Africa. We are on track to cover all 54 African countries by 2022.



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

Coverage of Northern Africa

In line with our strategy to cover all African countries, we plan to set up our first satellite office in North Africa in 2019. At our 5th AGM in Senegal in 2017, we discussed the necessity of adding more languages on the portal (Arabic and Portuguese). Most members felt that Music In Africa should only focus on the current two languages (French and English). Following this important discussion, we have conducted further feasibility tests and determined that it would not be possible to introduce any other language to the portal. Our coverage of these countries will be done in English and French.

Challenges

As we enter African countries whose music industries are less developed than others, we find a number of challenges that make it quite difficult to extract and present objective information to our readership. These challenges include identifying knowledgeable and unbiased writers who can produce quality research texts that can be used as primary sources for further enquiry. In addition, regions immersed in conflict or war have proven to be especially complex in our coverage of contentious topics such as music censorship, religion in music and women in music. The lack of technological infrastructure in many of Africa's smaller nations has also been a stumbling block in our efforts to commission potential contributors.

Solutions

Our editorial teams have held a number of workshops to find solutions for these challenges. Some tabled solutions include working closely with our partners, particularly NGOs and educational institutions, to identify academics and industry gurus who can produce authoritative research articles for the portal. To this end, we have been able to make incremental improvements that we hope will turn into substantial strides in the long run.



Salif Keita (Mali) at Bassline Fest
2018 © Music In Africa



Global Music Academy's Will Ramsay and
Ethiopian musician Girum Mezmur at ACCES 2017 © Music In Africa

ACCES

The Music In Africa Conference for Collaborations, Exchange and Showcases, or simply ACCES, is a pan-African event for music industry players to exchange ideas, discover new talent and create business linkages.

We successfully launched ACCES in Dakar, Senegal, in 2017 after experimenting with the idea under the banner 'AGM Plus' in Ethiopia in 2016. ACCES is one of the most important platforms of its kind on the entire continent. We have invested resources into creating a strong foundation for the platform. In 2018 we take ACCES to Nairobi, Kenya, as a fully-fledged, pan-African event offering a robust programme, including presentations, exhibitions, live performances, networking sessions, panel discussions and inspirational keynote talks.

ACCES improvements in the year under review

Our review of the first edition has led to the formulation of a comprehensive blueprint for ACCES with a host of improvements:

- > Establishment of a curation committee – an important feature that will considerably improve ACCES' programming in general.
- > Improvement of the ACCES revenue model:
 - o Clear sponsorship model (premium sponsor, showcase sponsor, networking sponsor, WiFi sponsor, refreshment sponsor and transport sponsor).
 - o Pricing model for delegates (ACCES is free to Africans. Non-Africans pay \$100).
 - o Pricing model for exhibitions (\$250 for standard stands and \$100 for interactive exhibitions).
- > ACCES host country selection policy devised to enable the selection of the most viable venue based on costs, security, local support and diversity aspects.
- > Improved networking offering (speed networking and digital networking tools for delegates via the Music In Africa portal).
- > Improved conference website and registration system.
- > Introduction of the Music In Africa Award, to recognise and celebrate African music icons.

ACCES moves to a different African city every year



3
days



50+
countries
represented



NETWORKING

ACCES 2018 introduces 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.

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.

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.

ACCES caters for both established and aspiring music professionals



15+
networking hours



100+
thought leaders



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.

VISITS TO INDUSTRY HUBS

ACCES' coordinated excursions offer visiting delegates an unparalleled opportunity to visit and experience key local places of interest such as recording studios, creative hubs and live music venues.

ACCES 2017 vs ACCES 2018

	2017	2018	
Venue	DAKAR	NAIROBI	> ACCES is strategically moved to Nairobi in 2018. Being one of the most accessible locations in Africa, Kenya will attract more delegates and support from local players.
Days	2	3	> We are introducing the ACCES opening night.
Panels	9	4	> Panels are reduced to create more time for discussions.
Presentations	1	5	> More presentations from senior professionals will give ACCES a strong content offering.
Speakers	45	30	> Speaker numbers are reduced as space is created to give topics adequate time.
Speed networkers	0	25	> The speed networking programme will make ACCES a strong platform for business connections and linkages.
Workshops	1	4	> In 2018, ACCES breaks down workshop topics into 4 short segments.
Workshop beneficiaries	30	150	> Workshop beneficiaries will increase with the introduction of breakaway sessions targeting emerging professionals.
Showcases	8	11	> The introduction of the curation committee means that only artists who can benefit from the event are selected to showcase.
Individual artists	56	87	> More band members as ACCES seeks to increase its reach across Africa.
Exhibitors	7	30	> The growth of the exhibitions offering will stimulate more business exchanges at ACCES.
Countries	50	60	> ACCES' growth is evident in the number of countries represented each year.
Concert audiences	2 500	5 000	> This change proves that there is a huge demand for a platform like ours and that we are competent in delivering it.
Languages	2	2	> ACCES offers two languages (French and English).

New country, new challenges

ACCES is the only pan-African music conference that moves to a different country every year. This means that we encounter unique challenges every year, including logistics, local regulations and more effort required to mobilise local support, among others. Our solutions to this are premised on using ACCES' growing influence to attract support from the host country. Our strategy is to compel local players, governments, NGOs, associations and private businesses to support and sponsor ACCES when it comes to their cities. This approach has proved to be successful in Kenya where the government has come on board as a main partner, providing support such as venue, promotion and visa facilitation.

Diversity

We strive to achieve a balanced representation of participants at ACCES, including countries, languages, industries, genres and gender. Gender has proved to be a profound challenge because the African music industry is largely male-dominated. We have made a commitment to address this problem and developed a three-year strategic project to be attached to ACCES with a view to increase female participation at the event, starting with ACCES 2019.

THE MUSIC IN AFRICA CONNECTS PROJECT



MIAConnects participants in Hargeysa © Redsea Cultural Foundation

The Music In Africa Connects project (MIAConnects) is making it possible for us to address some of the key challenges in the music sector, in particular training, research and artist mobility. More importantly, the initiative is designed to benefit countries whose industries have been devastated by war and conflict.

In the year under review, we launched the regional leg of our mobility programme, which extended support to African music festivals. We also successfully delivered training programmes in Sudan, Somalia, Mali, Chad and Nigeria, and expanded our strategic research into all of the seven focus countries, namely Chad, Mali, Niger, Nigeria (North), Somalia, South Sudan and Sudan.

Mobility support

MIAConnects provides financial support for artists to exchange, travel and perform within their own countries, regionally and internationally (in Europe).

National mobility

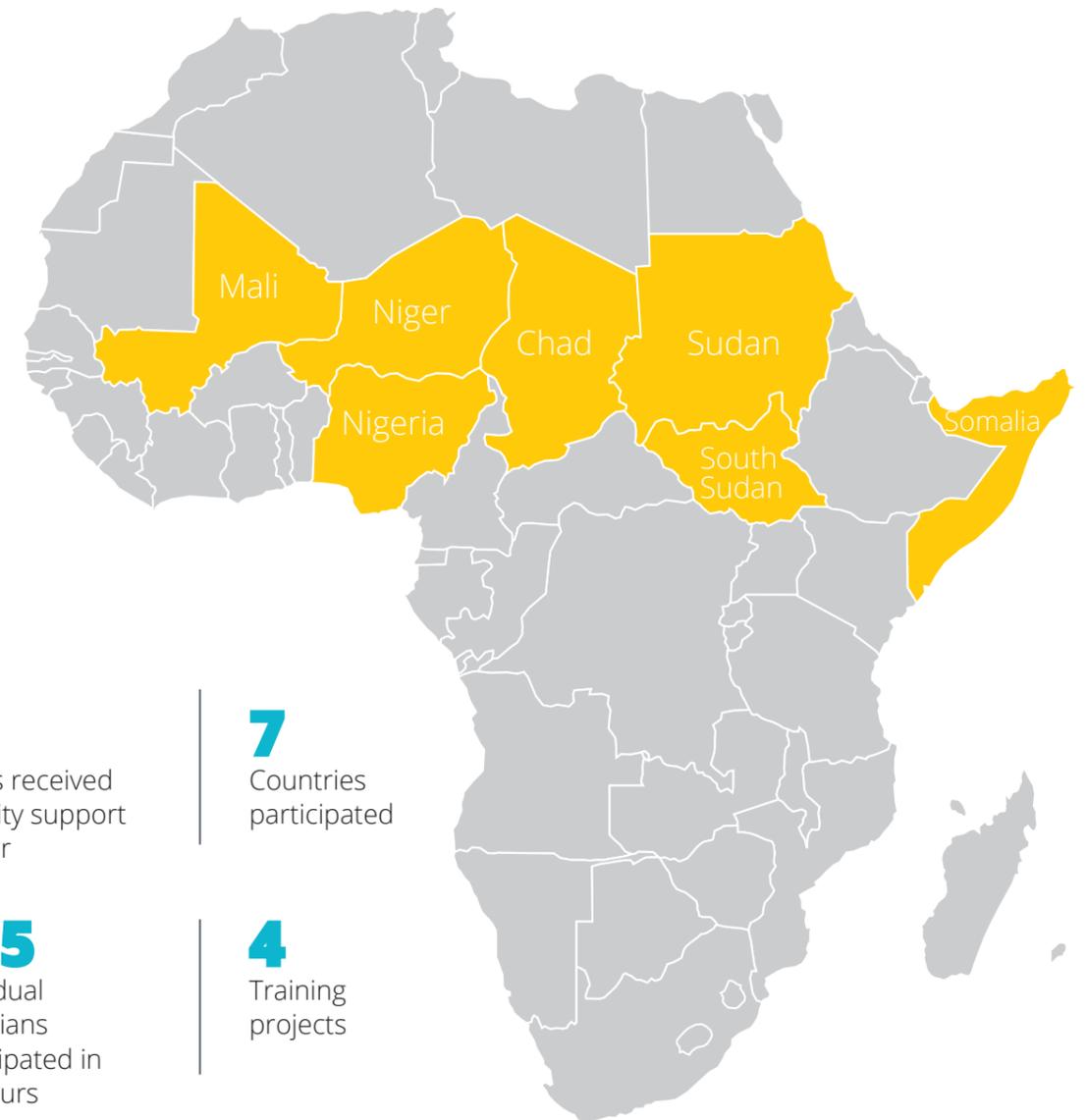
A total of 17 bands comprising 102 individual musicians received between €1 800 and €2 000 for tours within their own countries. Beneficiary countries were Northern Nigeria, South Sudan, Chad, Mali and Sudan. A total of 72 concerts were held at 70 venues.

Regional mobility

Eleven festivals received up to €5 000 to programme artists from the focus countries, exposing them to a combined audience of more than 20 000 people.

International tour

The MIAConnects mobility programme will culminate in an international leg where a group of musicians from Mali will showcase in Germany between 24 and 28 November 2018.



83

Bands received mobility support to tour

7

Countries participated

155

Individual musicians participated in the tours

4

Training projects

72

Concerts were held

74

Trainees

70

Venues programmed our artists

10

Trainers

54

Research commissions

11

Festivals hosted artists

1

Recording studio established

100%

Compliance from beneficiaries (reporting)

MIAConnects is supported by:



Federal Foreign Office

Capacity building

Hargeysa

Our partnership with the Red Sea Cultural Foundation in Hargeysa sought to address critical gaps within the Somali music industry. The Red Sea Cultural Foundation, with our support, built a temporary space on its premises to house multipurpose creative classes, as well as a dedicated professional space equipped with a computer, mixer, keyboard, string instruments and professional microphones for music recording. On 27 July 2017, music performances became a key feature at the Hargeysa International Book Fair for the first time. Additionally, an intense music training course was held at the Hargeysa Cultural Center with participants drawn from the local music community. The course covered the basic understanding of Somali music, music notation, and the history of music. The recording studio established is aimed to continue offering services to the local community.

Mali

The project realised in Segou, Mali, together with Foundation Festival sur le Niger offered a six-day training workshop for 18 music professionals, most of whom were displaced from their homes in the northern parts of Mali. An additional concert allowed participants to exchange and promote their works to a wider audience. These initiatives were aimed at contributing to capacity-building, knowledge sharing and career development in the music sector in Mali. The initiative also allowed Foundation Festival sur le Niger to further develop its capacity-building efforts with new training elements that could form part of other activities in the framework of Cultural Caravan for Peace, a collective initiative by Festival Sur le Niger, Festival au Desert and Taragalte Festival.

Chad

In Chad we partnered with RECAF, a cultural network for artistic training. RECAF developed and implemented a multifaceted creative training workshop on live performance, followed by an artistic residency programme and a technical training workshop on sound engineering with 24 young technicians and musicians. Additionally, selected acts from the training programme showcased at the 11th edition of Ndjami Festival and N'Sangu Ndji-Ndji Festival in June 2018. The newly trained technicians will also be involved in the next editions of Ndjami Festival to be organised by RECAF. RECAF underlined the necessity of a continuity in the implementation of such training programmes to create sustainable initiatives for the music sector in Chad.

Sudan

In Sudan we collaborated with local organisation Yalla! Khartoum to implement a training and performance initiative in April 2018. The training took the form of a workshop which provided artist exchange experiences to artists leading into a collaborative phase and the production of 10 different musical works. The works produced featured artists from different parts of Sudan and also placed emphasis on equipping musicians with skills to be able to fuse different musical styles. Trainers also focused on how musicians can incorporate musical works in other art forms that would enhance earning opportunities. In the final products, participants mixed traditional Sudanese music with electronic music, jazz, reggae, hip-hop, pop, and many other contemporary international genres. Performances were also staged to give participants an opportunity to present the outcomes and showcase their talents.

Northern Nigeria

In Nigeria we partnered with Planet Heart Foundation to deliver performance-oriented training workshops in the northern cities of Kano and Kaduna. The workshops focussed on key elements of stage performance and self-promotion, covering such topics as improving artist bookings, touring basics, fundraising and developing professional electronic press kits. Fifteen artists from these workshops were selected through auditions and performed at live concerts in Kano and Kaduna. One outstanding artist was selected to travel to Lagos to perform at the September edition of Afropolitan Vibes Festival, in front of hundreds of new audiences.

Research

We commissioned experts to write well-researched articles that highlights not only the challenges but opportunities that exist for music professionals in the focus countries. Our research covered areas such as efforts being made to improve the sectors, music as a social and political catalyst, success stories, new music and opportunities for music professionals. Fifty-four research commissions were completed and 16 additional commissions will be finalised by December 2018. The articles are translated to French and English to reach a wider audience.

Challenges and solutions

Security has been one of the main challenges for participants, with musicians unable to travel outside their cities due to safety concerns. As a solution, the artists affected reworked their tour schedules to venues located in the cities they were based. No incidents or harm to our beneficiaries were reported throughout the tours. We also faced challenges when sending funds to banks in the focus countries, as some European intermediary banks were not allowed to transact with banks in certain countries. This generally translated in delays and adjustments in performance schedules.

The way forward

MIAConnects ends at the end of 2018. Our plan is to continue offering the main components of this project, namely training, research and artist mobility support. Having focused primarily on a few countries, we seek to extend the reach of our support to more African nations in future projects such as the pan-African mobility fund. We are also planning to continue the spirit of MIAConnects with a new project that will predominantly focus on preserving musical heritage in African countries. This project is scheduled to start in 2019, subject to fundraising success.



MIAConnects workshop in northern Nigeria
© Glamour Photography

INSTRUMENT BUILDING AND REPAIR PROGRAMME

The overarching objective of our Instrument Building and Repair (IBR) programme is to encourage the formalisation and professionalisation of instrument-making and repair in Africa, especially in relation to indigenous instruments. We implement this programme through a mix of intense workshops, which typically last for 10 days. The programme also offers performances based on traditional instruments and tutorial videos on instrument building, published to a wider audience on our portal.

No IBR workshops were carried out in the year under review, as we were in the fundraising phase for the project's next implementation, planned for South Africa in 2019. This break allowed us to finalise the production of tutorial videos for the last workshops in 2016, which were subsequently published on the Music In Africa portal.

We produced a total of 12 comprehensive tutorial videos as follows:

- > How to build an umakhweyana (4-part series)
- > How to build a dulcimer guitar (4-part series)
- > How to build a marimba (4-part series)

Improvements to the IBR programme

The framework of the programme has been broadened to include two main components in 2019. The first addition is a focus on developing skills to curate African instruments – a skill that is largely scarce in many African countries. Secondly, the IBR programme will now feature an exhibition, which will increase visibility and awareness of African musical instruments.

Background

In 2014, we identified as a developmental focus area, the need to encourage young people from music and music-related sectors to consider instrument-making as a career. This need extended itself from the recognition that the making of traditional African instruments is not a widely practiced skill and seems to be limited to the older generation. Traditional African instrument makers are also few and far between, making communication and logistics between teachers and learners an obstacle. When instrument-building workshops take place, budgetary constraints do not allow teachers or learners the time to explore the finer details of an instrument. Based on these

observations, the MIAF designed and piloted the first IBR workshop at the Dhow Countries Music Academy (DCMA) in Zanzibar in February 2015. In 2016, the Foundation received funding from the South African National Lotteries Commission to implement a much bigger version of the project in Johannesburg. The project drew participants from five African countries. Twenty-five students from South Africa, Ghana, Senegal, Kenya and Ethiopia were trained on building and repairing musical instruments, namely the umakhweyana, marimba and the dulcimer guitar.

Objectives

1. Developing awareness of musical instrument makers in Africa with a view to promote their work to a wider global audience.
2. Facilitating the sharing and transfer of skills of indigenous instruments between countries on the continent.
3. Facilitating the transfer of knowledge and skills of indigenous instruments between younger and older generations.
4. Encouraging the formalisation and professionalisation of instrument-making and repair in Africa, especially in relation to indigenous instruments.
5. Helping instrument makers to develop their careers.
6. Fostering the rapid monetisation and sustainable development of instrument-making and repair in Africa.
7. Promoting constant exchange of ideas, expertise, experiences and know-how among instrument makers in Africa.
8. Facilitating the identification of existing gaps in the field with a view to contribute new solutions.



IBR programme participant in 2016 © Music In Africa

OTHER PROJECTS



Music In Africa interactive lecture

A public lecture and performance on Nigerian Afrobeat and South African house music was held on 3 November 2017 in partnership with Keleketla! Library. The objective was to provide a platform for Africans to learn and embrace African music styles as well as to promote exchanges between African musicians. The project also offered artist a platform to collaborate and work on new music. Participants were Nigerian Afrobeat musician Dele Sosimi as well as South African producers Black Motion and DJ Kent.

Training workshop in Namibia

Local musicians, producers, managers and booking agents participated in a workshop facilitated by South African musician Concord Nkabinde. The workshop was part of the MIAF's Steps to a Professional Music Career Series, which has been to other African countries such as Senegal and the DRC.

Training workshop in Burkina Faso

This workshop was another installment of the Steps to a Professional Music Career Series. Participants were trained by France-based Cameroonian musician and entrepreneur Blick Bassy.

New projects in development

- > **Musicians' mentorship programme**
The model offers training to non-established musicians and its aim is to provide much-needed upskilling support to nurture and professionalise young African music talents to launch sustainable careers.
- > **Pan-African mobility programme**
The success of our pilot mobility programme has led to discussions about a pan-African fund with other partners active in mobility funding. The overarching goal is to create a sustainable fund for African music professionals.
- > **Preservation of musical heritage**
The Music In Africa Connects project ends at the end of 2018 and we are inspired by its success to carry forward the spirit of the project with an initiative that will seek to revive forgotten music styles and instruments, and Africa's rich musical heritage.

GOVERNANCE



Ensuring a strong focus on compliance and good governance remains a top priority for the MIAF. Our commitment to best-practice governance drives us to constantly improve the way our organisation is managed. The Board represents the interests of our membership and provides strategic direction expressed in the Foundation's policies. The Board met four times in the year under review. There were no significant policy changes.

Key focus in the year

The current Board will step down at the 5th AGM in November 2018, in accordance with the MIAF's Constitution. Succession planning was an important topic on the Board's agenda in the year, as effective means to recruit the new Board were established. The Board also keenly focused on the sustainability of the Foundation, an effort that led to the formulation of our 2018-22 business plan.

Meetings

Board member	Attendance			
	5 July 2017	10 Nov 2017	6 Dec 2017	26 Feb 2018
Mr. André 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	✓	✓	✓	✓

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 Annual General Meeting (AGM) taking place in the second year of their membership, but are eligible for re-election, provided that no member of the Board shall serve for longer than six (6) years.

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.

Education and Content Committee

The Education and Content Committee has overall oversight responsibility for ensuring that the content policy of the web portal adheres to the overall objectives of the MIAF.

Human Resources Committee

The Human Resources Committee has an oversight responsibility for monitoring and assessing the HR policies of the Foundation, with the view to enable the Foundation to attract, motivate and retain competent staff.

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

The Board promotes a culture of risk governance throughout the MIAF and its structures. A dedicated committee, the Risk Management Committee is delegated by the Board to govern the Foundation's risks together with the Directorate. Our priority risk areas are grouped into three tiers, namely business risks, legal risks and regulatory risks. Appropriate responses to these are identified and implemented at both Board and Directorate level on a regular basis.

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
- > 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

New risk

The growth of the ACCES music conference introduces a new set of risks associated with management, travel and event planning. We developed a blueprint for ACCES in the year under review, which will help mitigate some of the risks, but more assessments will continue in the 2018-19 fiscal year.

5th MIAF AGM in Dakar, Senegal
© 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	
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	
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.



*Petite Noir (South Africa) at MTN Bushfire 2017
© Bram Lammers*

The MIAF is a compliant member of the Internet Service Providers' Association (ISPA). The 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/>). Being a member of the ISPA means that the MIAF gives the 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 of submitting the audited financial statements for the year ending 30 June 2018.

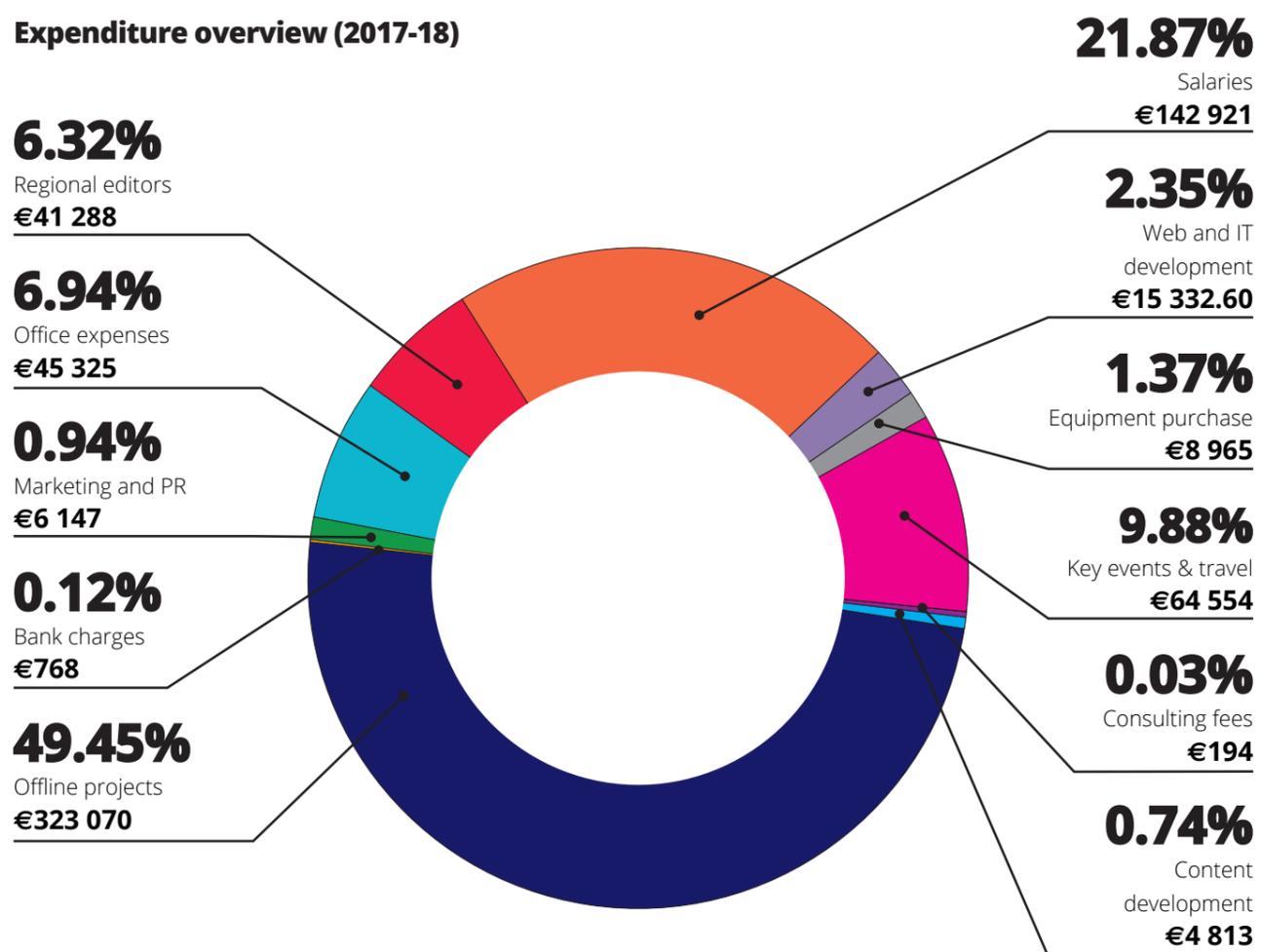
Donations

The amount raised from grants and donations increased to € 638 130 from € 476 268 in the previous year. This growth is attributable to our strategic fundraising campaigns in line with our business plan.

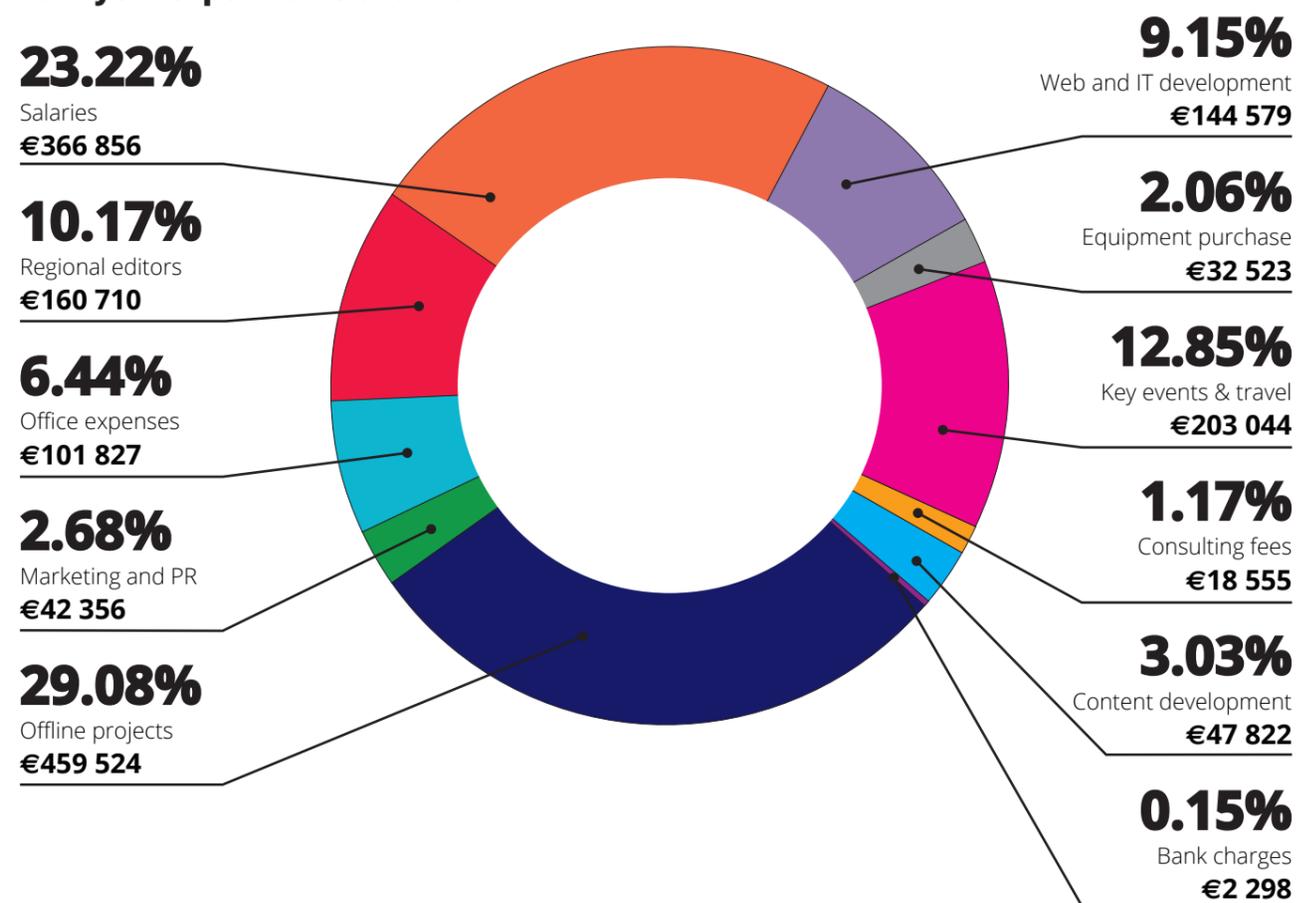
Sustainability

Other income including advertising sales and project management fees amounted to €45 557 from €42 512. Advertising sales contributed €18 233 from €10 879 in the previous year. Project management fees slightly declined to €24 354 from €27 859 in the previous year.

Expenditure overview (2017-18)



Four-year expenditure overview

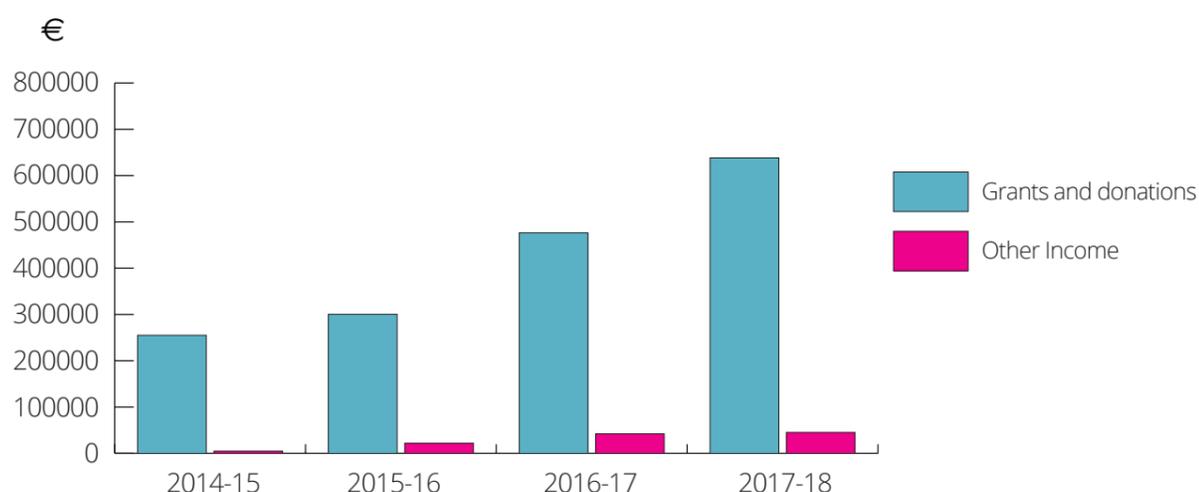


Expenditure changes over the years

Expenditure	2014-15	2015-16	2016-17	2017-18	4-year totals	%
Key events & travel	€ 41 972	€ 38 093	€ 58 425	€ 64 554	€ 203 044	12.85
Bank charges	€ 40	€ 150	€ 1 340	€ 768	€ 2 298	0.15
Consulting fees	€ 15 893	€ 1 418	€ 1 050	€ 194	€ 18 555	1.17
Content development	€ 13 159	€ 17 976	€ 11 874	€ 4 813	€ 47 822	3.03
Offline projects	€ 0.00	€ 7 276	€ 129 178	€ 323 070	€ 459 524	29.08
Marketing and PR	€ 4 942	€ 17 091	€ 14 176	€ 6 147	€ 42 356	2.68
Office expenses	€ 14 208	€ 12 634	€ 29 660	€ 45 325	€ 101 827	6.44
Regional editors	€ 26 346	€ 39 072	€ 54 004	€ 41 288	€ 160 710	10.17
Salaries	€ 48 326	€ 74 021	€ 101 588	€ 142 921	€ 366 856	23.22
Web and IT dev	€ 27 693	€ 30 514	€ 71 040	€ 15 332.60	€ 144 579	9.15
Equipment purchase	€ 444	€ 5 523	€ 17 591	€ 8 965	€ 32 523	2.06

Four-year income overview

Income type	2014-15	2015-16	2016-17	2017-18	4-year totals
Grants and donations	€ 255 260	€ 300 508	€ 476 268	€ 638 130	€ 1 670 166
Other income	€ 73	€ 22 429	€ 42 512	€ 45 557	€ 110 571



Key events & travel

The increase in events and travel expenses over the four-year period (€64 554 from €58 425) is due to the introduction of the ACCES music conference in 2017. We are monetising ACCES such that the event can be self-sustainable, from ticket sales, exhibitions and sponsorships. We do not anticipate further sharp increases in this category.

Office expenses

Office expenses increased to €45 325 from €29 660 in the previous year. This includes expenses amounting to €12 859 that had been allocated to the prepayment account in the previous financial statements (page 62). Over the four years, our office expenses increased sharply in the 2016-17 fiscal year, in which we opened our head office in Johannesburg.

Salary expenses

Salary costs amounted to €142 921 from €101 588 in the previous year. This is attributable to new recruitments in sales and admin as well as annual adjustments. For the purpose of this report, salary costs for specific projects are covered and included in project costs.

Content development

Content development costs continue to decrease significantly from €11 874 to €4 813 (representing 0.74% of total expenditure) in the year under review. This is due to the insourcing of translations and contributions by projects to content costs (MIACconnects and IBR). Our annual commissioning phases have also become much smaller from an average of eight countries in the first three years to five in the past year.

Regional editors

Regional editors' costs have decreased slightly from €54 004 to €41 288 as offline projects require editorial support, which translates to projects contributing to the salaries of certain editors. This downward trend started in the 2017 with the introduction of offline projects.

Marketing costs

We had a considerable reduction in marketing costs from €14 176 to €6 147. 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 cutting down on paid advertising.

Offline projects

The biggest change over the years is seen in our spend on offline projects, which increased from €129 178 to €366 856 (representing 49.45% of total expenditure) in the year under review. 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 steady growth in grants revenue to support various projects that are being fundraised for.

Income growth

We have consistently increased our income over the years to reach €638 130 in the year under review (more than three times what we generated in the 2014-15 fiscal year). Our growth has been measured and it is important that we keep it that way going forward. In the coming year we will aim to raise more funds for projects, especially as the MIACconnects project ends at the end of 2018. We also remain focused on monetising and exploring revenue opportunities via our portal.

Fixed assets

Total assets decreased slightly to €282 000 from €291 987 in the previous year. This is due to the amortisation of our intangible assets. A breakdown of the amortisation is provided on page 60 - 61.

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. The intangible contribution offered to the MIAF in the year under review is estimated at €55 000.

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 €80 000.

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

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

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



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 2018 and, in the light of this review and the current financial position, they are satisfied that the Foundation has or has access to adequate resources to continue in operational existence for the foreseeable future.

The external auditors are responsible for independently auditing and reporting on the Foundation's annual financial statements. The annual financial statements have been examined by the Foundation's external auditors and their report is presented from page 53.

The annual financial statements set out on pages 53 to 63, which have been prepared on the going concern basis, were approved by the Directorate on 3 October 2018 and were signed on its behalf by:



Ms. Aisha Deme
Chairperson

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS 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 53 - 63, which comprise the statement of financial position as at 30 June 2018, 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 2018, 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 ensuing year. Accordingly they do not include any adjustments, relating to the recoverability and classification of assets or to the amounts and classification of liabilities that would be necessary if the foundation were unable to continue as a going concern.

Directorate's responsibility for the Annual Financial Statements

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



Octagon Chartered Accountants
R Bloch
Partner
Registered Auditors

02 October 2018
Waverley

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2018

		2018	2017	2018	2017
	Notes	€	€	R	R
Assets					
Non-Current Assets					
Property, plant and equipment	2	18 949	19 792	304 024	295 694
Intangible assets	3	202 329	226 318	3 246 115	3 381 185
		221 278	246 110	3 550 139	3 676 879
Current Assets					
Trade and other receivables	4	60 450	27 854	969 837	416 153
Cash and cash equivalents	6	45 434	132 414	728 931	1 978 258
Funding held by Goethe-Institut	5	23 987	-	384 846	-
		129 871	160 268	2 083 614	2 394 411
Total Assets		351 149	406 378	5 633 753	6 071 290
Reserves and Liabilities					
Reserves					
Equipment Funds		221 279	246 110	3 550 140	3 676 879
Accumulated Funds		60 727	45 877	974 301	685 406
		282 006	291 987	4 524 441	4 362 285
Liabilities					
Current Liabilities					
Trade and other payables	7	9 114	9 676	146 218	144 557
Deferred income	8	60 029	104 715	963 094	1 564 448
		69 143	114 391	1 109 312	1 709 005
Total Reserves and Liabilities		351 149	406 378	5 633 753	6 071 290

DETAILED STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 30 JUNE 2018

		2018	2017	2018	2017
	Notes	€	€	R	R
Income					
Grants and Donations		638 130	476 268	10 238 003	7 115 449
Other income					
Project management income		24 354	27 859	390 726	416 220
Advertising Fees		18 233	10 879	292 521	162 527
Membership Fees		1 209	545	19 387	8 144
Interest received		6	4	103	57
Profit and loss on exchange rate differences		1 755	3 225	28 166	25 366
		45 557	42 512	730 903	612 314
Expenditure					
Key events & travel (incl AGM/Exco & Governance expenses)		64 554	58 425	1 035 689	872 867
Bank charges		768	1 340	12 319	20 014
Consulting fees		194	1 050	3 119	15 688
Content Development		4 813	11 874	77 207	177 404
Instrument Building and Repair - NLC Project expenses		8 467	78 509	135 849	1 172 936
MIAF Partner Events (Goethe-Institut)		10 350	979	166 049	14 625
MIAC project expenses		304 253	46 177	4 881 353	689 875
Marketing and PR		6 147	14 176	98 617	211 786
Office Expenses		45 325	29 660	727 179	443 118
Offline Initiatives		-	3 513	-	52 485
Regional Editors		41 288	54 004	662 416	806 819
Salaries		142 921	101 588	2 292 996	1 517 725
Web and IT Development		12 595	20 140	202 079	300 898
		641 675	421 435	10 294 872	6 296 240
Surplus for the year		42 012	97 345	674 034	1 431 523
Other Comprehensive Income					
Transfer to Equipment Fund		(24 006)	(68 491)	(385 139)	(1 023 253)
- Equipment Purchased		(8 965)	(17 591)	(139 344)	(262 813)
- Intangible (Web development)		(15 320)	(50 900)	(245 795)	(760 440)
Total Comprehensive Income		18 006	28 854	288 895	408 270

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 30 JUNE 2018

	Equipment Fund Tangible assets	Equipment Fund Intangible assets	Total reserves	Accumulated Funds	Total
Euro					
Balance at 01 July 2016	5 072	183 319	188 391	17 023	205 414
Surplus for the year	-	-	-	97 345	97 345
Transfer of assets acquired during the year to equipment funds	17 591	50 900	68 491	(68 491)	-
Forward exchange movement	478	17 245	17 723	-	17 723
Depreciation for the year	(3 349)	(25 146)	(28 495)	-	(28 495)
Total changes	14 720	42 999	57 719	(68 491)	(10 772)
Balance at 01 July 2017	19 792	226 318	246 110	45 877	291 987
Surplus for the year	-	-	-	42 012	42 012
Total comprehensive income 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 30 June 2018	18 950	202 329	221 279	60 727	282 006
Rand					
Balance at 01 July 2016	82 910	2 996 432	3 079 342	277 136	3 356 478
Surplus for the year	-	-	-	1 431 523	1 431 523
Transfer of assets acquired during the year to equipment funds	262 813	760 440	1 023 253	(1 023 253)	-
Depreciation for the year	(50 029)	(375 687)	(425 716)	-	(425 716)
Total changes	212 784	384 753	597 537	(1 023 253)	(425 716)
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
Total comprehensive income 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/amortisation for the year	(131 013)	(380 865)	(511 878)	-	(511 878)
Total changes	8 331	(135 070)	(126 739)	(385 139)	(511 878)
Balance at 30 June 2018	304 025	3 246 115	3 550 140	974 301	4 524 441

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 2018

	Notes	2018 €	2017 €	2018 R	2017 R
Cash flows from operating activities					
Cash (used in) generated from operations	11	(37 586)	113 391	(507 508)	1 598 395
Cash flows from investing activities					
Purchase of property, plant and equipment	2	(8 685)	(17 591)	(139 344)	(262 813)
Purchase of intangible assets (Website Development)	3	(15 320)	(50 900)	(245 795)	(760 440)
Net cash from investing activities		(24 005)	(68 491)	(385 139)	(1 023 253)
Cash flows from financing activities					
Fund held in Trust - Goethe-Institut		(23 987)	16 677	(384 846)	272 594
Total cash movement for the year		(85 578)	61 577	(1 277 493)	847 736
Cash at the beginning of the year		132 414	67 612	1 978 258	1 105 156
Effect of exchange rate movement on cash balances		(1 401)	3 225	28 166	25 366
Total cash at end of the year	6	45 435	132 414	728 931	1 978 258

ACCOUNTING POLICIES

FOR THE YEAR ENDED 30 JUNE 2018

1. Presentation of annual financial statements

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

1.1 Property, plant and equipment

Property, plant and equipment are tangible items that are held for use in the production or supply of goods or services, or for rental to others or for administrative purposes; and are expected to be used during more than one period. Property, plant and equipment is carried at cost less accumulated depreciation and accumulated impairment losses. Cost include costs incurred initially to acquire or construct an item of property, plant and equipment and costs incurred subsequently to add to, replace part of, or service it. If a replacement cost is recognised in the carrying amount of an item of property, plant and equipment, the carrying amount of the replaced part is derecognised. Depreciation charge for each period is recognised in the equipment fund. Depreciation is provided using the straight-line method to write down the cost, less estimated residual value over the useful life of the property, plant and equipment as follows:

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

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

1.2 Intangible assets

Intangible assets with definite useful lives have been recognised at cost less accumulated amortisation. Amortisation is provided to write down the intangible assets, on a straight-line basis, as follows:

Item	Useful life
Computer software, internally generated	10 years

1.3 Financial instruments

Financial instruments at amortised cost

These include loans, trade receivables and trade payables. Those debt instruments which meet the criteria in section 11.8(b) of the standard, are subsequently measured at amortised cost using the effective interest method. Debt instruments which are classified as current assets or current liabilities are measured at the undiscounted amount of the cash expected to be received or paid, unless the arrangement effectively constitutes a financing transaction. At each reporting date, the carrying amounts of assets held in this category are reviewed to determine whether there is any objective evidence of impairment. If there is objective evidence, the recoverable amount is estimated and compared with the carrying amount. If the estimated recoverable amount is lower, the carrying amount is reduced to its estimated recoverable amount, and an impairment loss is recognised immediately in profit or loss.

Financial instruments at cost

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

1.4 Employee benefits

Short-term employee benefits

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

1.5 Revenue

Grant revenue is recognised to the extent that the foundation is entitled to the funding for the financial period concerned and has rendered services under an agreement, provided that the amount of revenue can be measured reliably and it is probable that economic benefits associated with the transaction will flow to the Foundation. Revenue is measured at the fair value of the consideration received or receivable. Interest is recognised, in profit or loss as and when receivable. Donations, membership and other income is brought to account as and when received.

1.6 Foreign exchange

Foreign currency transactions

Grant and donations income has been converted at the spot rate on the date of receipt. Other income and expenditure, has been converted as the average exchange rate for each month as determined by the Goethe-Institut.

1.7 Equipment fund

In order that operating reserves reflect assets available to the operations of the organisation, an equipment fund is maintained to separate out the funding of such assets. The mechanism whereby this fund is maintained at a value equal to the carrying value of such assets in the statement of financial position is that an amount equal to the cost of assets acquired be charged against operation income each year and credited to the fund. Depreciation, and profits and losses on disposal are adjusting annually against the fund.

NOTES TO THE ANNUAL FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2018

2. Property, plant and equipment

Summary of property, plant and equipment

Euro	2018			2017		
	Cost	Accumulated depreciation	Carrying value	Cost	Accumulated depreciation	Carrying value
Office equipment	11 780	(3 033)	8 747	10 566	(939)	9 627
IT equipment	17 591	(7 389)	10 202	18 100	(7 935)	10 165
Total	29 371	(10 422)	18 949	28 666	(8 874)	19 792

Rand	2018			2017		
	Cost	Accumulated depreciation	Carrying value	Cost	Accumulated depreciation	Carrying value
Office equipment	188 999	(48 662)	140 337	157 853	(14 028)	143 825
IT equipment	282 228	(118 541)	163 687	270 410	(118 541)	151 869
Total	471 227	(167 203)	304 024	428 263	(132 569)	295 694

Reconciliation of property, plant and equipment - Euro - 2018

	Opening balance	Additions movements	Foreign exchange	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 - Euro - 2017

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

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

Reconciliation of property, plant and equipment - Rand - 2017

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

3. Intangible assets

	2018			2017		
	Cost	Accumulated amortisation	Carrying value	Cost	Accumulated amortisation	Carrying value
Website development	249 485	(47 156)	202 329	251 464	(25 146)	226 318

	2018			2017		
	Cost	Accumulated amortisation	Carrying value	Cost	Accumulated amortisation	Carrying value
Website development	4 002 667	(756 552)	3 246 115	3 756 872	(375 687)	3 381 185

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 - Euro - 2017

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

Reconciliation of intangible assets - Rand - 2018

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

Reconciliation of intangible assets - Rand - 2017

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

	2018 €	2017 €	2018 R	2017 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	-	245 795	
Foreign exchange movements	(51 239)	(33 940)		
	249 485	251 464	4 002 667	3 756 872

4. Trade and other receivables

Trade receivables	55 885	10 093	896 601	150 799
Prepayments	-	12 859	-	192 118
Deposits	4 565	4 902	73 236	73 236
	60 450	27 854	969 837	416 153

5. Funds held in trust

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

Cash and cash equivalents consist of:

Cash on hand	150	-	2 405	-
Bank balance - Standard Bank current account	6 879	36 808	110 385	549 898
Bank balance - Standard Bank CFC account	38 270	94 933	613 985	1 418 303
Bank balance - Standard bank investment accounts	135	673	2 156	10 057
	45 434	132 414	728 931	1 978 258

7. Trade and other payables

Accruals	6 556	9 676	105 178	144 557
Accrued audit fees	2 558	-	41 040	-
	9 114	9 676	146 218	144 557

8. Deferred income

Goethe-Institut	-	-	-	-
Siemens Stiftung	39 631	34 737	635 831	518 974
Siemens Stiftung for MIAConnects	20 398	69 978	327 263	1 045 474
	60 029	104 715	963 094	1 564 448

9. Revenue

	2018 €	2017 €	2018 R	2017 R
Goethe-Institut				
Received	18 781	65 675	301 326	981 185
Deferred to 2016/2017 fiscal year	-	10 941	-	163 454

Siemens Stiftung for MIAConnects

Received	341 700	46 176	5 482 144	689 874
Sustainability/management fee	386 452	128 991	6 200 133	1 927 128
Deferred to 2017/2018 fiscal year	(24 354)	-	(390 726)	-
Deferred to 2018/2019 fiscal year	-	(12 837)	-	(191 780)
	(20 398)	(69 978)	(327 263)	(1 045 474)

National Lotteries Commission (NLC)

Received	-	90 026	-	1 345 000
Deferred to 2017/2018 fiscal year	-	100 401	-	1 500 000
	-	(10 375)	-	(155 000)

Siemens Stiftung

Received	277 649	274 391	4 454 533	4 099 390
Deferred to 2016/2017 fiscal year	317 280	250 098	5 090 364	3 736 462
Deferred to 2017/2018 fiscal year	-	59 030	-	881 902
Deferred to 2018/2019 fiscal year	-	(34 737)	-	(518 974)
	(39 631)	-	(635 831)	-
	638 130	476 268	10 238 003	7 115 449

10. Other income

Profit and loss on exchange differences	1 755	2 624	28 166	25 366
Project management income	24 354	27 859	390 726	416 220
Advertising Fees	18 233	10 879	292 521	162 527
Membership Fees	1 209	545	19 387	8 144
Interest income	6	4	103	57
	45 557	41 911	730 903	612 314

11. Cash (used in) generated from operations

Surplus before taxation	42 012	97 345	674 034	1 431 523
Adjustments for:				
Profit and loss on exchange rate differences	(1 755)	(3 225)	(28 166)	(25 366)
Other non-cash items	-	1	1	1
Changes in working capital:				
Trade and other receivables	(32 595)	(24 358)	(553 684)	(358 997)
Trade and other payables	(562)	2 867	1 661	32 142
Deferred income	(44 686)	40 761	(601 354)	519 092
	(37 586)	113 391	(507 508)	1 598 395

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 been implementing a revenue generation strategy on its portal.

SUPPLEMENTARY INFORMATION

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South Africa

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Bankers

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Trust fund banker name: Nedbank

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*Mbokka Project
(various countries) at
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