

ANNUAL REPORT 2022 – 23



Supporting the
African music sector

In 2023, the MusicInAfrica Foundation (MIAF) celebrates 10 years since the official establishment of the pan-African non-profit in 2013. This is a major milestone for the Foundation as it looks towards another decade of supporting the African music industry.

During our formative decade, we have made important investments spanning the length and breadth of the African music industry—with an emphasis on supporting upcoming talent and the devoted players working to improve the state of the industry. This support has come by way of carefully and expertly curated projects designed to improve the often difficult situation that many music professionals find themselves in on the continent.

WHO WE ARE

The MIAF is a pan-African arts institution dedicated to strengthening the African music landscape by actively supporting its practitioners. Our efforts revolve around designing and circulating opportunities for players in the African music industry to acquire knowledge, collaborate, grow and elevate their professional journeys. Beyond this, we take proactive steps in driving growth-oriented projects that target areas such as information dissemination, skills development, strategic advocacy, networking, collaborations, artist mobility, organisational financing, research and market development. Through our work, we envision a thriving African music scene on the global stage.

OUR STRATEGY IS FOCUSED ON MAKING A POSITIVE CHANGE IN THE AFRICAN MUSIC SECTOR

The MIAF is committed to making a positive change in the African music sector, focusing primarily on music creators and the music ecosystem on the continent and related diasporas.

KEY FOCUS AREAS



Opportunities

We create and share opportunities for all manner of music players in Africa.



Information sharing

We publish free content that covers the entire African music ecosystem.



Sector professionalisation

We strive to improve standards in music and related industries.



Industry development

We design real-world projects to uplift individuals and organisations.



Music education

Our projects build capacities for a more robust and informed music industry.



Advocacy

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



Women empowerment

We work actively to offset gender disparity in the African music industry.



Inclusive platforms

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



Sector promotion

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

In the past five years alone, the MIAF has invested close to €10m towards making a positive difference in the sector. Some of the MIAF's key projects in the past years include the ACCES music conference – a key pan-African platform for industry players to meet, exchange ideas, discover new talent and accelerate the shaping of Africa's vibrant music sector. Concurrently, the MIAF's Sound Connects Fund (SCF) is one of the few funding facilities dedicated to the creative economy in Southern Africa, with a budget of more than €4m invested in developing the cultural and creative industries (CCIs) in the region.

Other noteworthy projects of the MIAF include the Gender@Work training programme for female music professionals, the critical Instrument Building and Repair programme, aimed at professionalising indigenous instrument making, the Revenue Streams for African Musicians project, which was run as a pilot in South Africa in 2020 to improve the earning potential of music makers, the Music In Africa Live digital content production project, and the MusicXwords training and exchange initiative targeting musicians and spoken word artists.

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

VALUES

The 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.

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Spha Mdlalose (South Africa) performing during the MIAF's 10th anniversary celebration at AMPD Studios in Johannesburg.
Photo: Stone Productions

CHAIRPERSON'S STATEMENT

Dear friends and supporters of the MIAF. It is with immense gratitude that I address you as the Chairperson of the MIAF in this annual report. I would like to extend my heartfelt appreciation for the trust you have placed in me to lead the Board for another term.



As stewards of the Foundation, we take our role seriously, working to ensure that the MIAF remains true to its core principles and values.

The MIAF's work across the African continent is not just critical – it is transformative. It has now been a decade of dedication to uplift the African music industry, and the impact of our initiatives has become increasingly evident. We are proud of our role in fostering meaningful exchanges and development within the African music sector, and we are committed to continuing this journey for many more years to come.

The Music In Africa portal is expanding its digital and analog footprint at a notable rate. With over 3 million online followers, more than 42 000 active music professionals and a wealth of educational articles, it has become a vital resource for music enthusiasts and industry professionals alike.

Our portfolio of real-world projects remains impressive. I

am particularly excited by our prolonged focus on the Gender@Work project, which aligns perfectly with our efforts to address the alarming gender disparity in the African music industry.

The ACP-EU funded SCF initiative continues to demonstrate our commitment and competency in formulating and implementing interventions of all shapes and sizes across the cultural

and creative industries (CCIs) in Africa. The remarkable successes reported in our recently concluded projects, namely Music In Africa Live (MIALive) and the Revenue Streams For African Musicians (RSFAM) programme, demonstrate our unwavering commitment and diligent work ethic.

I am excited about the future and the prospect of the MIAF's continued growth and impact. I want to take this opportunity to invite you all to continue with your interest in the work of the Foundation, and to support us as we continue to strive for lasting positive change in the sector.

Appreciation

I would like to express our gratitude and acknowledge the invaluable contributions of the former chairperson Yusuf Mahmoud and outgoing board members Faisal Kiwewa, Adé Bantu and Ghita Khaldi. Your dedication and support have been instrumental in shaping the MIAF's success.

I want to extend the Board's appreciation to all our stakeholders, in particular Siemens Stiftung and Goethe-Institut, our founding partners and principal funders. I would like to take this opportunity to thank our Executive Director Eddie Hatitye for his exceptional leadership and dedication to the MIAF's mission.

To our amazing staff, fellow board members and advisory committee members, thank you for your unending commitment to the work of the Foundation. There would be no 10-year celebration without all your hard work and dedication.

Maimouna Dembélé
Chairperson

“It has now been a decade of dedication to uplift the African music industry, and the impact of our initiatives has become increasingly evident. We are proud of our role in fostering meaningful exchanges and development within the African music sector, and we are committed to continuing this journey for many more years to come.”

The MIAF Board plays a pivotal role in the governance of the Foundation, providing strategic direction and oversight that has been instrumental in the organisation's remarkable achievements over the past decade. Our commitment to good governance and unwavering support for the MIAF's mission have been the cornerstones of our success.

DIRECTOR'S STATEMENT

The MIAF celebrates a significant milestone in 2023 – a decade since our official establishment in 2013. Over these 10 years, we've relentlessly dedicated ourselves to the cause of uplifting the African music industry. In this report we provide some of our key successes (page 6).



as our busiest ever, marked by a record number of projects implemented and a substantial financial investment across different disciplines and countries. For the first time, our project investments surpassed the €2.1 million mark, facilitating the successful implementation of more than 45 high-impact developmental projects in some 25 African countries.

The Sound Connects Fund has been a resounding success. In the past year, SCF funding extended to 36 organisations in Southern Africa, with an injection of €873 000 into 14 new projects in Angola, eSwatini, Lesotho, Malawi, Mozambique, Namibia, Zambia and Zimbabwe. Our Music In Africa Live initiative, which concluded in December 2022, supported 88 projects in 29 African countries, contributing to the vibrancy of our diverse music sector.

ACCES, our flagship sector-engagement initiative, has continued to make remarkable progress and will return to Tanzania in 2023 with a comprehensive array of strategic offerings and adjustments. ACCES has proven to be a critical catalyst for meaningful exchange and development in the African music sector. In the year under review, we introduced two pivotal changes: one allowing countries to host ACCES more than once, maximising the platform's reach and impact, and the other being the introduction of a bidding system to willing host cities in Africa, to ensure the event's sustainability and accessibility.

One of my personal highlights, which I will cherish for a long time, is our remarkable transformation from a small and humble operation into a highly agile and fully fledged pan-African organisation with a growing presence across our continent.

At the MIAF, our ambitions know no bounds. We prioritise collaboration and exchange as fundamental drivers for success, sustainability and longevity. The year under review stands out

I am excited to report that we have secured new partnerships and funding for Gender@Work, another flagship MIAF initiative focused on training and enhancing the inclusion and participation of women in the African music sector. Thanks to a new partnership with Reunion Island non-profit Scènes Australes and funding from the Access Culture programme of Institut Français and the French Development Agency, Gender@Work now offers an expanded course, including training in music business management, curated internships, an extended learning period, online classes, and mentorship sessions. Gender@Work will be a priority focus area for the MIAF as we plan to expand the programme into different regions.

Our Music In Africa portal is currently undergoing an upgrade to the latest version of Drupal, an open-source content management software. This revamp is significant, as it will enhance the user experience for our visitors and provide us with new features to enrich our content offerings. The launch of the revamped Music In Africa portal is scheduled for the first quarter of 2024.

Sustainability remains at the forefront of our strategy. We are committed to growing as a Foundation while empowering our beneficiaries to become more self-sustainable. Going forward, my focus will be on two key areas: first, resource mobilisation to ensure the continuous growth of the MIAF and the fulfilment of our vital work across the continent, and, second, streamlining our efforts to become more impactful and relevant to the needs of the music sector. In

the year under review, the MIAF launched an extensive fundraising campaign, aligning with our plans to secure long-term commitments from new partners who will collaborate with us as we expand our existing projects and introduce new ones. As I remain mindful of the fact that funding for arts and culture is becoming even more scarce, I am confident that the MIAF will continue to unlock the critical resources needed to deliver on its objectives.

Acknowledgments

I would like to extend my deep appreciation to our dedicated staff for their steadfast commitment to our mission. Our Board members have provided invaluable guidance and our advisory committees have consistently supported our work. We owe an immense debt of gratitude to our founding partners, Siemens Stiftung and Goethe-Institut, for their resolute support.

To conclude, we remain guided by a strong pan-African ethos, a commitment to good governance, and a spirit of collaboration and reciprocity that drives us in everything we do. We are enthusiastic about the future and remain devoted in our determination to continue making a lasting impact on the African music sector.

Eddie Hatitye
Executive Director

“Sustainability remains at the forefront of our strategy. We are committed to growing as a Foundation while empowering our beneficiaries to become more self-sustainable.”

STRATEGY

OUR JOURNEY



KNOWLEDGE & OPPORTUNITY RESOURCE

The Music In Africa online portal is now the most trusted source for information pertaining to African music. The portal, available in English and French, publishes content daily based on the needs and interests of Africans working in the music industry. We also aim to satisfy consumers of African music through our Music section, where fans can listen to the latest releases from Africa, and by sharing news, features and reviews about their favourite artists.

Supporting our music creators

The Music In Africa portal is not just a website. It is a multifunctional platform that music professionals can employ to advance their careers. The portal features personalised profiles and EPKs, instant messaging where potential collaborators can connect, music and video synchronisation from services like SoundCloud and YouTube allowing them to present their work in an aggregated way, a Newsfeed where they can get the latest updates from those they follow, and an assortment of other digital tools that make it easier for music creators and entrepreneurs to navigate the complex music ecosystem.

Emphasis on education

Throughout the years, we have seen that without reliable information and know-how it can be very difficult for African players to be competitive in the regional and global music industries. This is why we emphasise the need to educate our readership, which is generally young, about the principles and latest trends driving these industries. Our content zooms in on areas such as the African and global music business, the latest technology used in music making and promotion, the flow of revenues and funding for musicians and startups, the understanding of music rights and royalties, and best practice in the music industry, among other important themes and topics. We do this with the help of our strategically placed editors across Africa who work closely with a host of contributors and experts in their regions to share authoritative information about the inner workings of the local music industries.

Tapping into opportunities

Sharing opportunities that music professionals can make use of to develop their careers is a central activity for Music In Africa's editorial team. We do thorough research into the available opportunities for music professionals on the continent and share them via our web portal – including available funding, grants, training, workshop participation, artist residencies, collaborations, etc. Our web portal also features a dedicated page where these opportunities are tagged for easy browsing, while the strongest and most relevant of these are shared in our bimonthly newsletter.

Music research: A new strategy

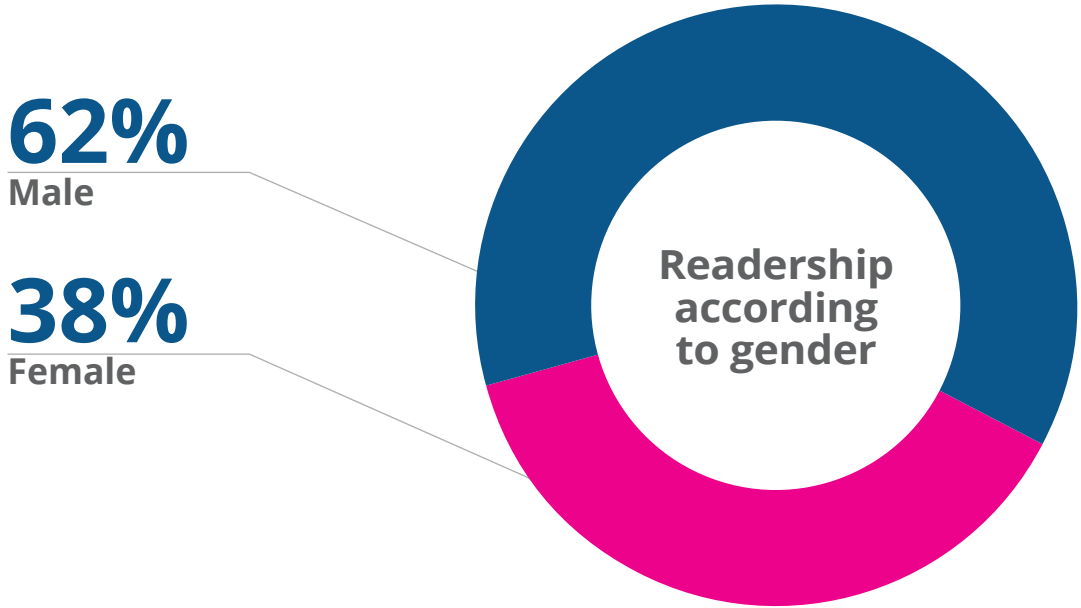
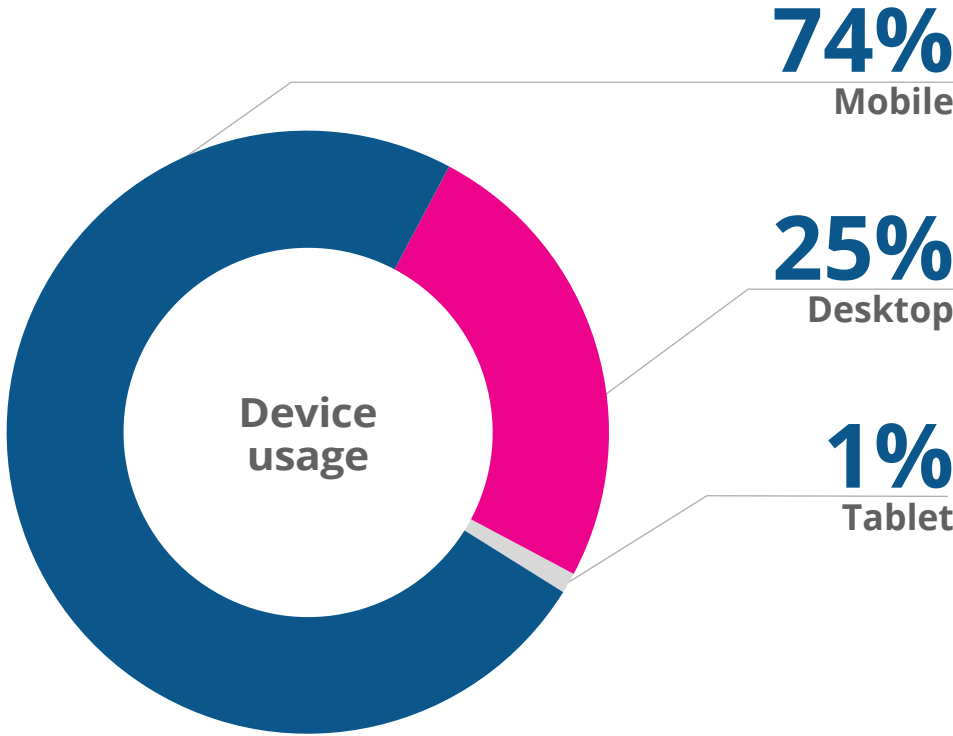
Until the year under review, we had gone out into different countries and regions to cover 54 music industries. Now that we have covered practically the entire content with Overview articles about the different parts of each country's music industry, we will be concentrating on broader research topics such as copyrights and IP, mobility, sustainability, music distribution, the digital economy, artificial intelligence and music business principles, among others, which can further improve the knowledge of our readers. Apart from these new areas of interest, we will continue to publish Overviews about the continent's many music genres and intangible cultural heritage, to provide objective information for researchers, media practitioners and those who want to learn more about African creativity and cultural practices.



Joyce Babatunde (Cameroon) showcasing at ACCES 2022 in Dar es Salaam. Photo: @jozeyphotography

Online directory

 44 267 published profiles	 165 000 unique website visitors p/m
 31 690 artist profiles	 415 000 pageviews p/m
 6 554 artist services providers	 3.3M combined social media followers*
 3 374 events and venues	 2 languages (French and English)
 2 349 music education services	 42 000 newsletter subscribers
 2 853 archives and media	 138 000 music tracks
 3 435 organisations, networks and associations	 250+ published articles p/m
 138 000 general practitioners	



Top countries 2022-23 (traffic)



- | | |
|------------------|------------------|
| 1. South Africa | 6. France |
| 2. United States | 7. Kenya |
| 3. DRC | 8. Côte d'Ivoire |
| 4. Nigeria | 9. Tanzania |
| 5. Germany | 10. Ghana |

*Music In Africa syndicates content to Africa-facing super-app Ayoba, where we get to enjoy more visibility of our content and in the process sensitise more industry players on the continent while promoting African music.



Beneficiaries of the Sound Connects Fund during a capacity-building workshop. Photo: Music In Africa

ACCELERATING CCI DEVELOPMENT IN SOUTHERN AFRICA

While music is the MIAF's primary focus, we believe that a healthy creative and cultural industry (CCI) ecosystem is immensely beneficial to the music sector on the continent. This is why we introduced the Sound Connects Fund (SCF) in 2021, in partnership with Goethe-Institut and Siemens Stiftung, and with funding from the ACP-EU Culture programme.

A hybrid creative hub in Mozambique, an animation studio in Zimbabwe, an online radio station in Lesotho and a circus masterclass programme in Zambia. These are just some of the 36 projects that the Sound Connects Fund has supported since its introduction in 2021. In the year under review, the fund supported 14 organisations in eight countries, with total committed funding for the last cohort amounting to €873 000.

With an overall budget of €4.3m, the Sound Connects Fund (SCF) has been supporting creatives in nine Southern African countries (Angola, Botswana, eSwatini, Lesotho, Malawi, Mozambique, Namibia, Zambia and Zimbabwe). The project supports creatives and practitioners through subgrants to improve their products and services, gain access to markets and finances, and implement initiatives focused on audience literacy.



Sound Connects Fund grantees posing for a photograph. Photo: Music In Africa

SCF projects

Cohort 1

Country	Organisation	Project Focus	Grant Award	Total per Country
Zimbabwe	Music Crossroads Academies Business School	Music	€179 520	€402 510
	Kay Media Africa	Animation	€42 990	
	Magamba Network	Music, stand-up comedy and fashion	€180 000	
Lesotho	Morija Museum & Archives	Film, literature and music	€77 376	€77 376
Malawi	University of Malawi	Music and entrepreneurship	€179 818	€179 818
Mozambique	Khuzula Investments	Arts and entrepreneurship (music)	€180 000	€227 250
	Sipatsi Consulting	Management and arts financial management training	€47 250	
Botswana	Quihaba FX	Film	€67 000	€67 000
Zambia	Circus Zambia	Music and theatre	€69 800	€69 800
Namibia	Project Ngandu	Music	€57 569	€57 569
TOTAL			€1 081 323	

Cohort 2

Country	Organisation	Project Focus	Grant Award	Total per Country
Mozambique	YC Films	Film	€60 000	€155 484
	Xiluva Artes	Music, visual arts and dance	€35 594	
	Gabinete de Conservação da Ilha de Moçambique	Traditional music festival and music business training	€59 890	
eSwatini	House on Fire	Music	€100 000	€100 000
Zimbabwe	Centerprise Investments	Animation	€97 000	€132 990
	Zimbabwe Theatre Academy Trust	Theatre	€35 990	
Zambia	Chipata Radio	Music	€62 406	€162 406
	Modzi Art	Visual arts	€100 000	
Namibia	MTC Windhoek Fashion Week	Fashion and music	€100 000	€169 454
	Free Your Mind Entertainment	Music	€69 454	
Malawi	Malawi Digital Archives	Music, photography, film and literature	€100 000	€100 000
Angola	MovArt	Visual arts and music	€90 700	€90 700
TOTAL			€911 034	

Cohort 3

Country	Organisation	Project Focus	Grant Award	Total per Country
eSwatini	eSwatini National Council of Arts & Culture	Music	€60 000	€60 000
Lesotho	Sky Alpha HD	Music	€49 000	€117 000
	GEM Institute	Film and fashion	€68 000	
Angola	Nine Filmes	Film	€68 000	€68 000
Mozambique	Nzango Artist Residency	Visual arts	€68 000	€201 000
	Fundação Fernando Leite Couto	Literature	€66 000	
	16Neto	Theatre and arts reseach	€67 000	
Zimbabwe	POVOAfrika Trust	Music	€51 000	€113 000
	Chenhaka Trust	Dance	€62 000	
Namibia	Open Arms Music Project	Music	€67 000	€134 000
	AfroPrint Line	Gaming	€67 000	
Malawi	Ntha Foundation	Music	€68 000	€113 000
	Pakachere Backpackers & Creative Centre	Cultural festival, poetry, fashion and music	€45 000	
Zambia	BareFeet Theatre	Theatre	€67 000	€67 000
TOTAL			€873 000	

Developing the industry

The SCF has held three annual networking and capacity-building events – in Johannesburg, South Africa (2021), Lilongwe, Malawi (2022) and Windhoek, Namibia (2023). These events were geared towards networking and building capacities among grantees from 36 organisations.

Sound Connects Academy

The Sound Connects Academy, a virtual training platform, was launched in the year under review to create further opportunities for networking, exchange and learning among grantees while they roll out their projects in real time. This means that they are able to refer to lived experiences and not just theoretical propositions. In addition to all the practical knowledge shared, the subgrantees continue to receive additional support that enhances capacity in areas such as financial administration, grant management, fundraising and project management.

A significant by-product of the SCF has been the emergence of a network of cultural and creative organisations from the Southern Africa region. This network could ignite a new chapter of collaborative, creative and cultural work across the region.



The Sound Connects Fund is made possible with funding from the ACP-EU Culture programme, a project implemented by the Organisation of the African, Caribbean and Pacific States (OACPS) and funded by the European Union (EU). The programme is co-funded by Goethe-Institut. It 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.

ACCES

PROFESSIONALISING THE MUSIC SECTOR

Emerging markets are often characterised by a lack of opportunities for new players to access markets, financing, knowledge and other drivers of success. In Africa, these challenges continue to stifle growth, especially in less developed countries. Since 2017, ACCES has been the MIAF's flagship platform for music industry players to exchange ideas, discover new talent and accelerate the shaping of a vibrant music sector on the continent.

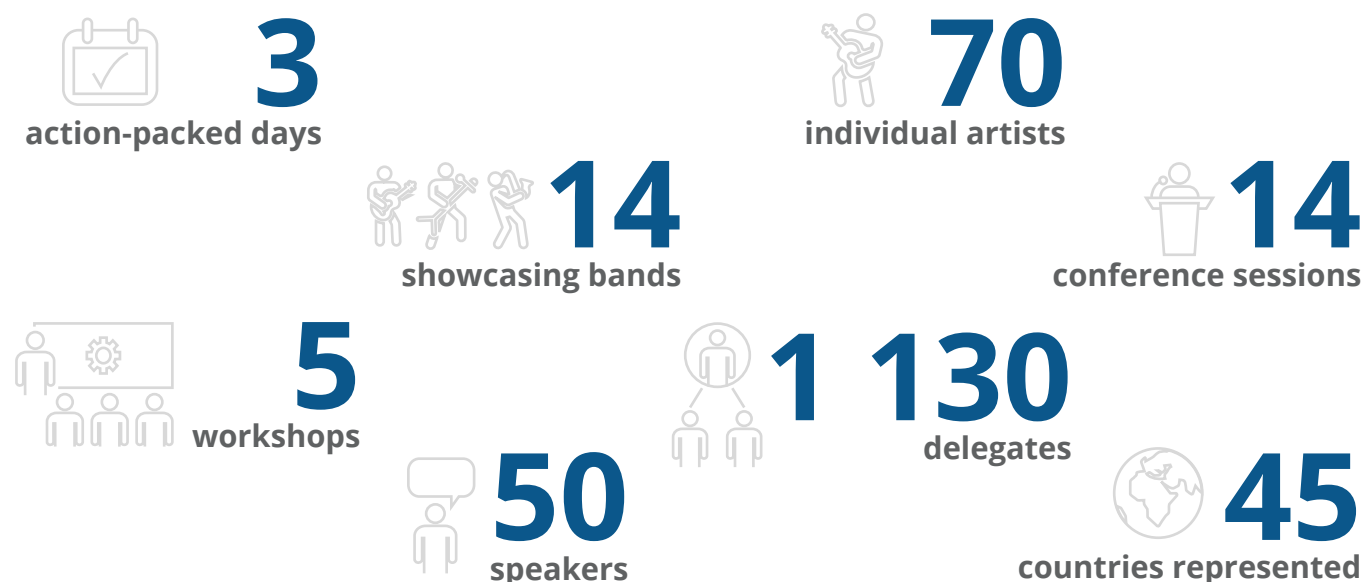
In the year under review, we have refined our strategy as we focus on making ACCES more sustainable, impactful and relevant. For the first time, a country may host ACCES for up to two years. Previously, ACCES changed locations every year. This has been revised with a view to allow a host country enough time to maximise on the opportunities presented by ACCES. This move is also part of the MIAF's strategy to minimise costs and logistical challenges.

After five years of building ACCES as a powerful brand, the MIAF is also introducing a bidding system that will enable interested countries to bid for an opportunity to host ACCES. As ACCES thrives on reciprocal partnerships and collaborations with local markets, the bidding strategy is a crucial step in making ACCES more accessible, transparent, impactful and sustainable.

ACCES held its fifth edition in November 2022 – this time in Dar es Salaam, Tanzania, where delegates, fans and experts from Africa and beyond gathered to network, discover new talent and shape the future of the music industry in sub-Saharan Africa.

Since 2017, ACCES has been the premier destination for music industry professionals to experience African music in a concentrated way over three days. The pan-African music trade show is a true embodiment of 'music in Africa' and allows international attendees to learn more about local culture and creativity while making important connections in the music business. ACCES features a robust conference programme with big industry names, an eclectic showcase roster, capacity-building workshops, the Music In Africa Honorary Award, industry-wide exhibitions and trips to key music hubs in the host city. ACCES is also the practical learning ground for participants of the Gender@Work programme (see page 18).

ACCES 2022 at a glance



ACCES boasts a robust programme comprising industry discussions, showcases, networking and workshops, among others. Photos: @jozeyphotography

OUR COMMITMENT TOWARDS AN INCLUSIVE INDUSTRY

We have made great progress with Gender@Work in the year under review. Launched in 2019, Gender@Work is a pan-African, women-focused development initiative aimed at addressing the gender disparity in the African music industry. Since its inception, Gender@Work has provided professional and safe industry training to both professional and aspiring female music professionals in Africa. We are proud to announce that we have secured three-year funding from the Access Culture programme, an initiative of the French Institute and the French Development Agency. Gender@Work is also a proud recipient of additional support from the German Federal Foreign Office.

Thanks to this funding and an exciting three-year partnership with Scènes Australes, Gender@Work is expanding its course offering to include training in music business management, curated internships, an extended learning period, online classes and mentorship sessions. For the first time, Gender@Work is also extending participation eligibility to include participants based in the Indian Ocean.

Critical music industry skills for women

Gender@Work, whose practical training takes place during ACCES, places an emphasis on equipping women with critical music industry skills that enable them to excel in roles that are dominated by men, while also advocating for all players in the music industry to start making pledges towards the inclusion of women in their activities and management structures. With a strong focus on skills related to the live music sector, the training programme offers theoretical and practical courses, delivered both online and offline by top trainers and music industry experts from Africa, the Indian Ocean and Europe.

Music business and technical production

Through the introduction of the Music Business module, Gender@Work now offers two carefully curated modules. With the Music Business module, learners get to learn about the fundamental aspects of the music industry. In this intense online course, students explore the key components of the music business value chain, management principles, branding and marketing strategies, and critical topics like intellectual property. Additional benefits include mentorship sessions and possible internships at other events and music businesses in Africa and Reunion Island.

Gender@Work course overview



Music Business module

The Music Business module offers a comprehensive exploration of the music industry's fundamental aspects. This online course covers key elements of the music business value chain. It caters to industry practitioners, providing them with the knowledge and skills to thrive in this field.



Event Production module

The practical learning side of Gender@Work provides all trainees an opportunity to intern at ACCES. This immersive module covers all facets of production, including stage management, conference logistics, stage sound, stage lighting, and artist liaison.



Gender@Work participants on the ACCES stage in 2022. Photo: Music In Africa

The Gender@Work programme is implemented in partnership with Scènes Australes, Women In Live Music, Siemens Stiftung, Goethe-Institut and Région Réunion with the support of Institut Français and the French Development Agency within the framework of the Access Culture programme.

GOVERNANCE

Governance remains a critical focus for the MIAF. The MIAF Board, representing the interests of our membership, continued to provide clear, future-oriented leadership in the year under review under the leadership of the re-elected chairperson, Maimouna Dembélé.

Meetings

A total of five board meetings were held in the year under review. These meetings include two meetings of the previous Board.

Changes to the Board

The MIAF elected a new Board at its milestone 10th Annual General Meeting (AGM) in Dar es Salaam on 24 November 2022. Four new members were elected to join the Board: Deputy Chairperson Marcus Gora (Zimbabwe) and Treasurer William Chirinda (South Africa) as well as board members Matilde Moucha (Mozambique) and Tabu Osusa (Kenya). Two members, Aziza Ongala (Tanzania) and Maimouna Dembélé (Senegal), were re-elected. In line with the MIAF's Constitution, Jens Cording and Carolin Christgau are non-elected members who serve on the board on behalf of the MIAF's founding partners, Siemens Stiftung and Goethe-Institut, respectively.

The Board expresses its gratitude to outgoing chairperson Yusuf Mahmoud (Tanzania) and board members Faisal Kiwewa (Uganda), Adé Bantu (Nigeria) and Ghita Khaldi (Morocco) for their invaluable contributions to the Foundation over the past years.

Advisory committees

The Board delegates some of its roles to three advisory committees: the Human Resources Committee, the Membership Committee, and the Risk Management Committee. There were two changes to the Risk Management Committee membership in the year under review. Following their resignation, Rob Hooijer and Andre Le Roux were replaced by former Chairperson Ribio Nzeza Bunketi Buse and former Treasurer Ghita Khaldi.

Policy changes

There were no significant policy changes in the year under review, other than the approval of the MIAF's investment policy, which governs the investment procedures of the Foundation.



Flying Bantu vocalist Tinashe 'Nash' Maoneni (Zimbabwe) performing at ACCES 2022 in Dar es Salaam. Photo: @jozeyphotography

ORGANISATIONAL STRUCTURE

The MIAF is governed by a Management Board comprising prominent cultural professionals from different countries.

Board



Maimouna Dembélé
(Senegal)
Chairperson



Marcus Gora
(Zimbabwe)
Deputy Chairperson



William Chirinda
(South Africa)
Treasurer



Matilde Muocha
(Mozambique)
Board member



Aziza Ongala
(Tanzania)
Board member



Tabu Osusa
(Kenya)
Board member




Jens Cording
(Germany)
Board member




Carolin Christgau
(South Africa)
Board member

Advisory committees


Risk Management Committee



Wiliam Chirinda (SA)




Ghita Khaldi (MOR)




Ribio Nzeza (EGY)

 3 meetings in the year under review

Membership Committee




Abiodun Adebisi (NIG)




Faisal Kiwewa (UGA)

 3 meetings in the year under review

Human Resources Committee



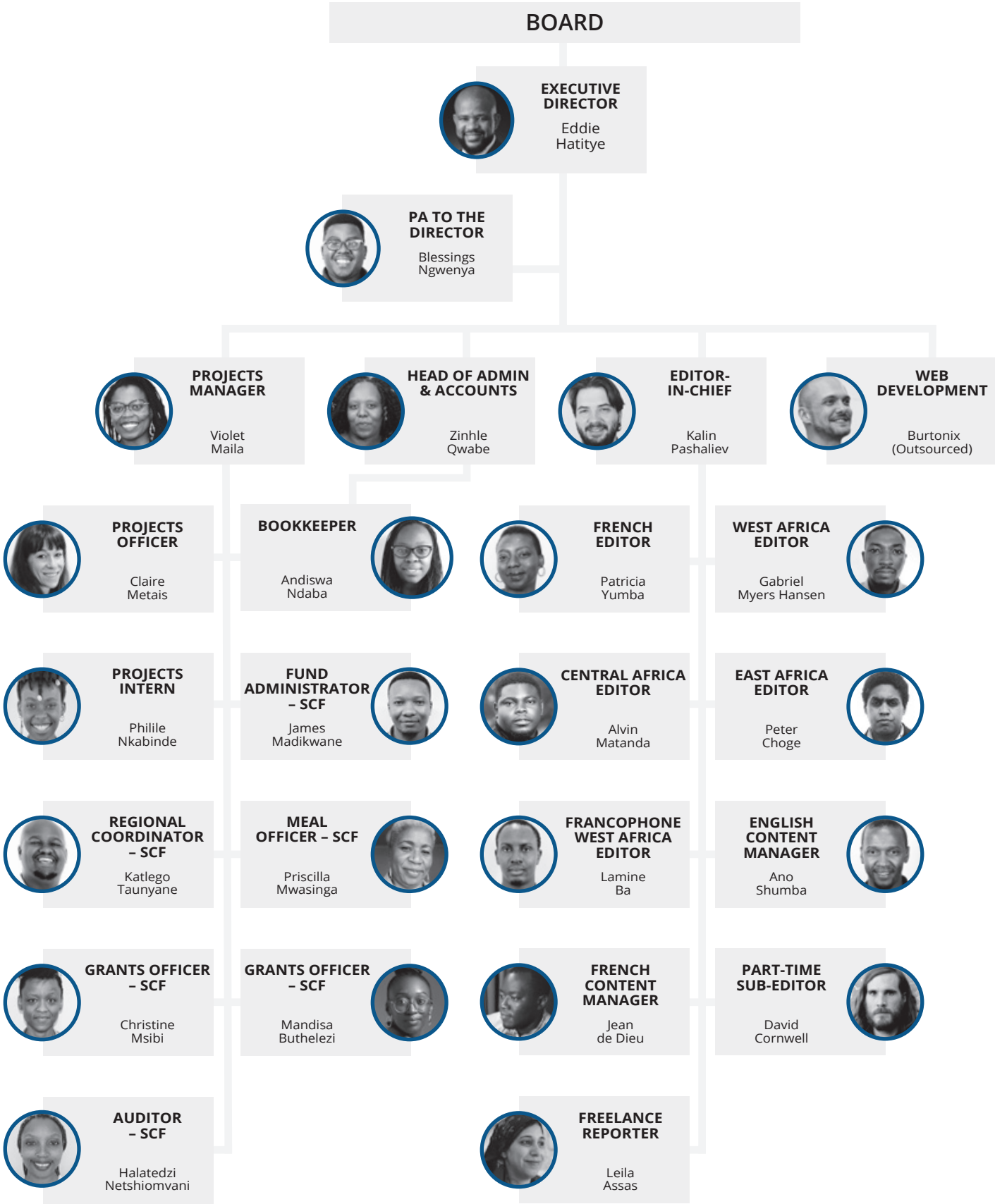
Carolin Christgau (SA)



Jens Cording (GER)

 3 meetings in the year under review

Directorate



Our accounting services are outsourced to CFO360

RISK MANAGEMENT

Traditionally, the Risk Management Committee has closely monitored three key pillars of risk:

1. Business risks, which refer to the financial stability and sustainability of the Foundation. This also includes reputational risks, website security risks, and risks related to safety at events and during travel.

2. Legal risk, which is connected to content and potential copyright infringements, as well as data protection sharing.

3. Regulatory legislative risks, which focus on the legal obligations of the Foundation covering the MIAF's reporting, HR and tax obligations.
- In the year under review, the MIAF's newly appointed Risk Management Committee elected its Chairperson, Ribio Nzeza Bunketi Buse, who is leading the committee as it continues its work.

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.

ANNUAL FINANCIAL STATEMENTS

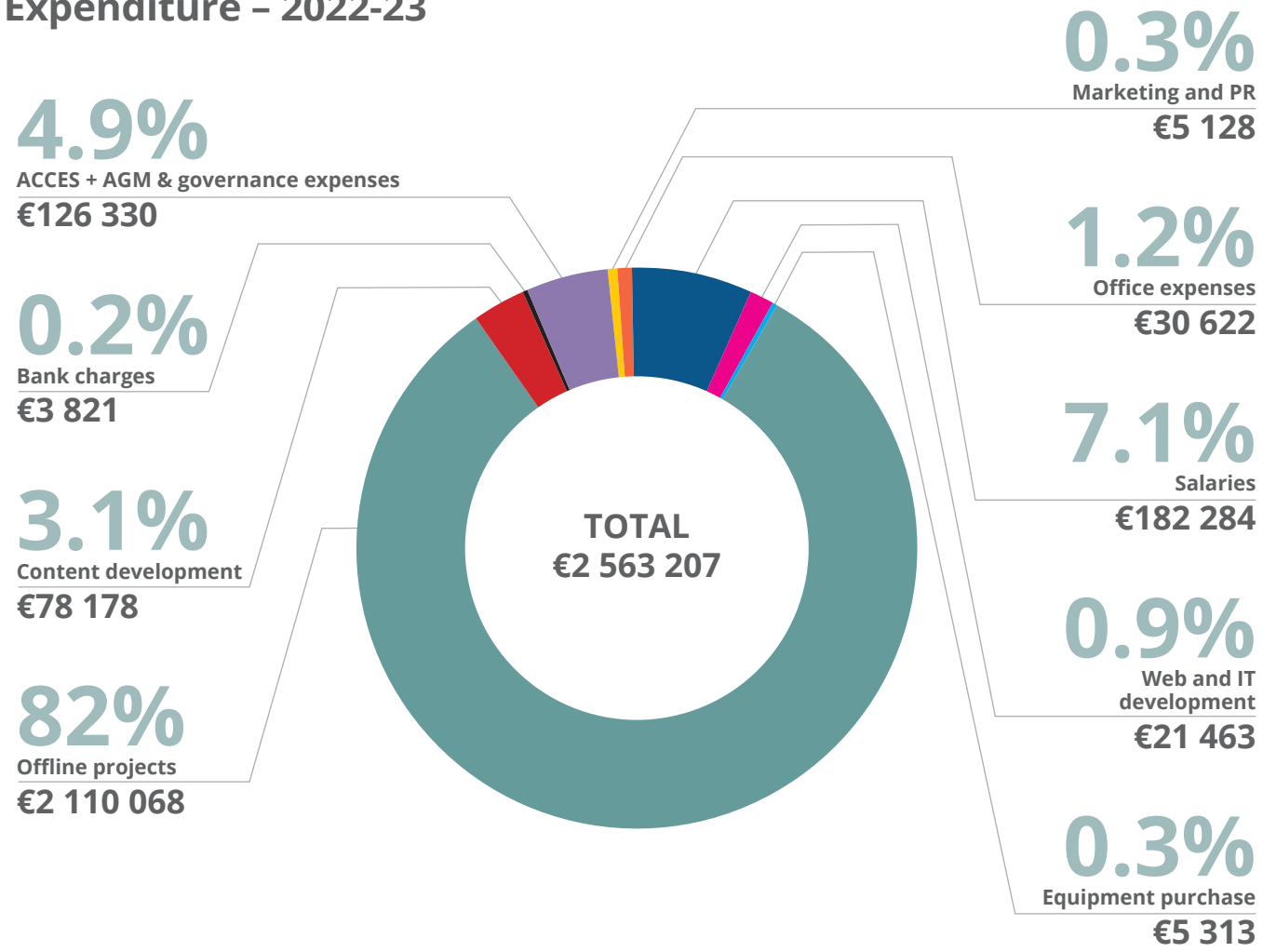
DIRECTOR'S REPORT TO THE MEMBERS

We have the pleasure of submitting the audited financial statements for the year ending 30 June 2023.

Income from grants, services and other operations increased to €2 756 530 from €2 230 032 in the previous year. This change is attributable to the Sound Connects Fund and the Music In Africa Live project which continued to occasion high non-recurring income. We expect lower amounts in the coming years, as we come to the end of the aforementioned projects.

Members' attention is drawn to a distinction between 'recurring' and 'non-recurring' grants and donations on page 34. 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 Sound Connects Fund fall under non-recurring grants and donations and occasion significant changes in total revenue.

Expenditure – 2022-23



Other income and fixed assets

Other income, including advertising sales and project management fees amounted to €168 812. Non-current assets decreased to €152 460 from €186 995 in the previous year. The value of non-current assets is expected to increase in the next report as the MIAF concludes the ongoing development of the Music In Africa portal. A breakdown of the amortisation is provided from page 35.

Note on ACCES revenue

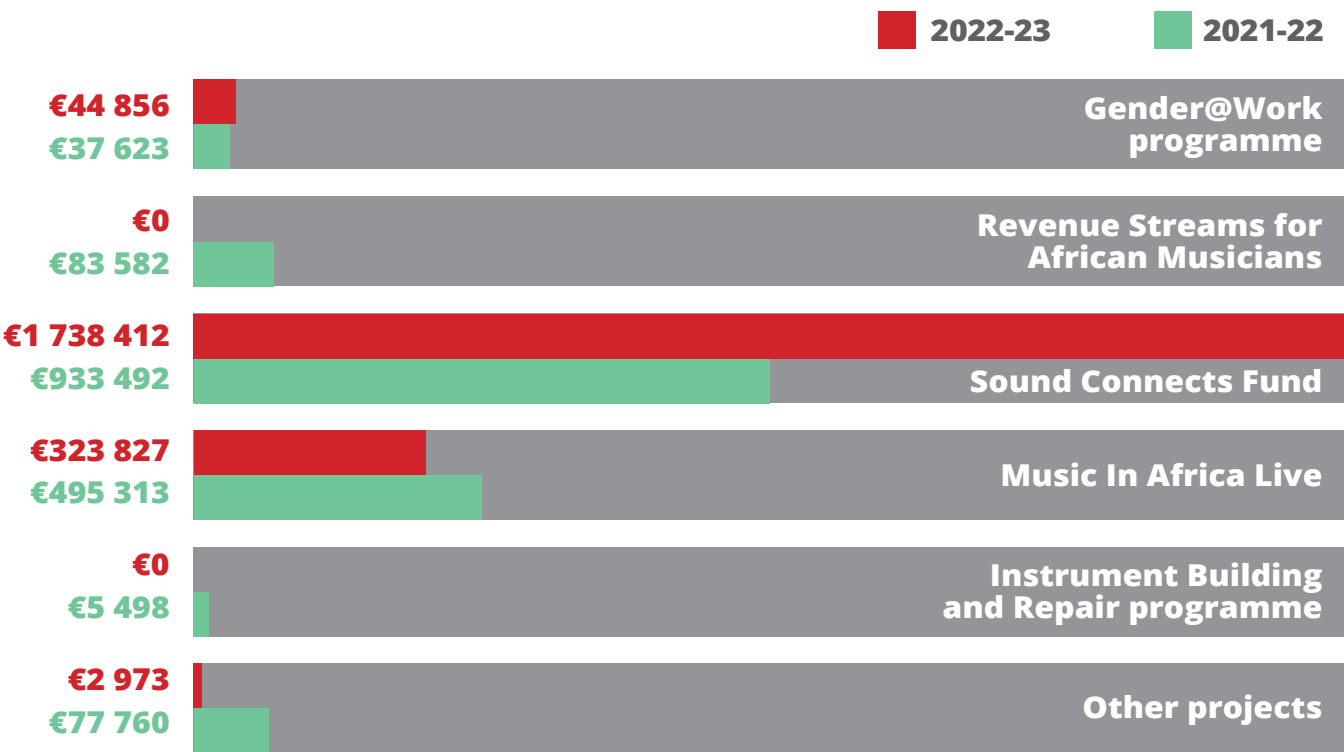
A considerable difference exists in the total revenue reported for ACCES in the year under review (€41 362) versus the previous year (€149 375). The reason for this is that ACCES support from the local government and local partners, equivalent to €60 000, is paid directly to suppliers in Tanzania. In the corresponding period, similar amounts were paid directly into the MIAF's bank account. The second

reason: a number of new clients had not been issued invoices on the last date of the financial year in review. The cumulative value of these transactions amounts to an additional €30 000.

Offline projects

The year under review was the busiest for the MIAF, both in terms of projects implemented and expenditure. Total revenue spent on offline projects amounted to €2 110 068 from €1 633 268 in the previous year. The Sound Connects Fund and Music In Africa Live projects account for 98% of these expenses, in line with our existing contractual arrangements with our funding partners. As reported in the previous report, this trend is expected to continue until 2024, when these big projects will come to an end. However, the MIAF is on an elaborate fundraising campaign with a view to secure new funding for new projects.

Projects Breakdown



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 2024 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 financial statements.

The financial statements have been examined by the Foundation's external auditors and their report is presented on page 29. The financial statements set out on page 31 to page 44, which have been prepared on the going concern basis, were approved by the directorate on 13 October 2023 and were signed on its behalf by:



Mr. Edington Hatitye
Director



Ms. Maimouna Dembélé
Chairperson

INDEPENDENT AUDITOR'S REPORT

Opinion

We have audited the financial statements of Music In Africa Foundation (the Foundation) set out on page 31 to page 44, which comprise the statement of financial position as at 30 June 2023, 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 2023, 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 NPO Act 71 of 1997.

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 14 to the annual financial statements, the Foundation needs on going donor support if it is to continue operations. These financial statements have been prepared on the basis of accounting practices applicable to a going concern which assumes that the Foundation will generate sufficient funds by way of grants from donors to continue funding its

activities in the ensuring year. 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 Directors 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.

INDEPENDENT AUDITOR’S REPORT

(continued)

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’ 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.
Melani Broodryk
Partner

Registered Auditor
13 October 2023
Johannesburg

STATEMENT OF FINANCIAL POSITION

AS AT 30 JUNE 2023

		Euro		Rand	
	Notes	2023 €	2022 €	2023 R	2022 R
Assets					
Non-Current Assets					
Deferred income	2	14 885	15 092	306 134	257 667
Intangible assets	3	137 575	171 903	2 829 631	2 934 816
		152 460	186 995	3 135 765	3 192 483
Current Assets					
Trade and other receivables	4	28 152	33 210	579 018	566 973
Cash and cash equivalents	5	731 847	1 699 511	15 052 580	29 014 907
Funds held in trust by Goethe-Institut for SCF	6	125 498	199 362	2 581 232	3 403 616
Funds held in trust by Siemens Stiftung for MIAF	7	10 000	–	205 679	–
		895 497	1 932 083	18 418 509	32 985 496
Total Assets		1 047 957	2 119 078	21 554 274	36 177 979
Equity and Liabilities					
Equity					
Equipment Fund		152 460	186 995	3 135 765	3 192 484
Accumulated Funds		289 773	309 513	5 960 010	5 284 515
		442 233	496 508	9 095 775	8 476 999
Liabilities					
Current Liabilities					
Trade and other payables	8	7 471	10 779	153 666	184 025
Deferred income	9	598 253	1 611 791	12 304 833	27 516 955
		605 724	1 622 570	12 458 499	27 700 980
Total Equity and Liabilities		1 047 957	2 119 078	21 554 274	36 177 979

STATEMENT OF
COMPREHENSIVE INCOME
FOR THE YEAR ENDED 30 JUNE 2023

		Euros		Rand	
	Notes	2023 €	2022 €	2023 R	2022 R
Income					
Grants and Donations	10	2 587 600	1 936 486	53 221 594	33 061 039
Other income					
ACCES revenue		41 362	149 375	850 737	2 550 204
Advertising and other services		3 772	21 742	77 583	371 182
Membership fees		2 411	2 146	49 596	36 632
Project management income		121 385	120 283	2 496 634	2 053 539
	11	168 930	293 546	3 474 550	5 011 557
Expenditure					
Bank charges		3 821	3 560	80 092	60 780
Content Development		1 899	3 195	39 066	54 549
Instrument Building and Repair Programme		–	5 498	–	93 860
Key events & travel (incl AGM/Exco & Governance)		126 330	112 441	2 598 615	1 919 656
Marketing and PR		5 128	2 917	105 466	49 807
Music In Africa Live		323 827	495 313	6 660 453	8 456 227
Office Expenses		30 622	29 276	629 888	499 822
Other project Expenses		2 973	77 760	61 145	1 327 558
Regional Editors		76 279	68 574	1 569 062	1 170 732
Revenue Streams for African Musicians		–	83 582	–	1 426 953
Salaries		182 284	184 307	3 749 591	3 146 589
Sound Connects Fund		1 738 412	933 492	35 866 608	15 937 048
Gender@Work Programme		44 856	37 623	922 589	642 325
Web and IT Development		21 463	11 637	441 500	198 666
Write-offs		5 977	–	122 925	–
		2 563 871	2 049 175	52 847 000	34 984 572
Surplus for the year		192 659	180 857	3 849 144	3 088 024
Other comprehensive income:					
Transfer to Equipment Fund					
- Equipment Purchased		(5 313)	(5 928)	(109 280)	(101 214)
- Intangible (Web development)		(22 657)	(38 395)	(466 000)	(655 500)
Total		(27 970)	(44 323)	(575 280)	(756 714)
Profit and loss on exchange differences	12	(145 896)	98 538	(2 598 369)	1 677 089
Other comprehensive (loss) income for the year net of taxation		(173 866)	54 215	(3 173 649)	920 375
Total comprehensive income		18 793	235 072	675 495	4 008 399

7

STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 30 JUNE 2023

	Equipment Fund Tangible Assets	Equipment Fund Intangible Assets	Accumulated Funds	Total Equity
Euro				
Balance at 01 July 2021	17 511	165 794	75 422	258 727
Surplus for the year	-	-	235 072	235 072
Total comprehensive income for the year	-	-	235 072	235 072
Transfer of assets acquired during year to equipment funds	5 928	38 395	-	44 323
Depreciation for the year	(8 190)	(30 803)	-	(38 993)
Foreign exchange movement	(157)	(1 483)	(981)	(2 621)
Total changes	(2 419)	6 109	(981)	2 709
Balance at 01 July 2022 as restated	15 092	171 903	309 513	496 508
Surplus for the year	-	-	18 793	18 793
Total comprehensive income for the year	-	-	18 793	18 793
Transfer of assets acquired during year to equipment funds	5 313	22 657	-	27 970
Depreciation for the year	(2 957)	(27 771)	-	(30 728)
Foreign exchange movement	(2 563)	(29 214)	(38 533)	(70 310)
Total changes	(207)	(34 328)	(38 533)	(73 068)
Balance at 30 June 2023	14 885	137 575	289 773	442 233
Rand				
Balance at 01 July 2021	296 305	2 805 201	1 276 116	4 377 622
Surplus for the year	-	-	4 008 399	4 008 399
Total comprehensive income for the year	-	-	4 008 399	4 008 399
Transfer of assets acquired during year to equipment funds	101 214	655 500	-	756 714
Depreciation for the year	(139 853)	(525 885)	-	(665 738)
Total changes	(38 639)	129 615	-	90 976
Balance at 01 July 2022	257 667	2 934 816	5 284 515	8 476 998
Surplus for the year	-	-	675 495	675 495
Total comprehensive income for the year	-	-	675 495	675 495
Transfer of assets acquired during year to equipment funds	109 280	466 000	-	575 280
Depreciation for the year	(60 813)	(571 185)	-	(631 998)
Total changes	48 467	(105 185)	-	(56 718)
Balance at 30 June 2023	306 134	2 829 631	5 960 010	9 095 775

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE 2023

		Euro		Rand	
	Notes	2023 €	2022 €	2023 R	2022 R
Cash flows from operating activities					
Cash (used in) generated from operations	13	(587 006)	784 276	(12 770 342)	13 389 657
Cash flows from investing activities					
Purchase of assets	2	(5 313)	(5 928)	(109 280)	(101 214)
Purchase of other intangible assets	3	(22 657)	(38 395)	(466 000)	(655 500)
Net cash from investing activities		(27 970)	(44 323)	(575 280)	(756 714)
Cash flows from financing activities					
Funds held in trust by Goethe-Institut for SCF		(73 864)	(70 112)	(822 384)	(1 196 992)
Funds held in trust by Siemens Stiftung for MIAF		10 000	106 850	205 679	1 824 193
Funds held in trust by Goethe-Institut for MIAF		–	7 009	–	119 660
Net cash from financing activities		(63 864)	43 747	(616 705)	746 861
Total cash movement for the year		(678 840)	783 700	(13 962 327)	13 379 804
Cash at the beginning of the year		1 699 511	924 073	29 014 907	15 635 103
Effect of exchange rate movements on cash balance		(288 824)	(8 262)	–	–
Total cash at end of the year		731 847	1 699 511	15 052 580	29 014 907

ACCOUNTING POLICIES

FOR THE YEAR ENDED 30 JUNE 2023

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 NPO Act 71 of 1997. 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 Rands.

These accounting policies are consistent with the previous period.

1.1 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 Foundation.

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.

1.2 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.

1.3 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.

ACCOUNTING POLICIES (continued)

1.3 Financial instruments (continued)

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.

1.4 Employee benefits

Short-term employee benefits

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

1.5 Revenue

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

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

Grants and donations	2023 €	2022 €	2023 R	2022 R
Recurring grants and donations	278 400	315 295	5 726 113	5 382 876
Non-recurring grants and donations	2 309 200	1 621 191	47 495 481	27 678 163
	2 587 600	1 936 486	53 221 594	33 061 039

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.

NOTES TO THE ANNUAL FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2023

Notes	Euro		Rand	
	2023 €	2022 €	2023 R	2022 R

2. Property, plant and equipment

Euro	2023 €			2022 €		
	Cost or revaluation	Accumulated depreciation	Carrying value	Cost or revaluation	Accumulated depreciation	Carrying value
Office equipment	17 389	(10 611)	6 778	20 100	(12 179)	7 921
IT equipment	23 581	(15 474)	8 107	22 857	(15 686)	7 171
Total	40 970	(26 085)	14 885	42 957	(27 865)	15 092

Rand	2023 R			2022 R		
	Cost or revaluation	Accumulated depreciation	Carrying value	Cost or revaluation	Accumulated depreciation	Carrying value
Office equipment	357 649	(218 256)	139 393	343 159	(207 920)	135 239
IT equipment	485 015	(318 274)	166 741	390 227	(267 799)	122 428
Total	842 664	(536 530)	306 134	733 386	(475 719)	257 667

Reconciliation of property, plant and equipment – Euro – 2023					
	Opening balance	Additions	Foreign exchange movements	Depreciation	Closing balance
Office equipment	7 921	704	(1 345)	(503)	6 777
IT equipment	7 171	4 609	(1 218)	(2 454)	8 108
	15 092	5 313	(2 563)	(2 957)	14 885

Reconciliation of property, plant and equipment – Euro – 2022					
	Opening balance	Additions	Foreign exchange movements	Depreciation	Closing balance
Office equipment	7 452	2 379	(67)	(1 843)	7 921
IT equipment	10 060	3 549	(90)	(6 348)	7 171
	17 512	5 928	(157)	(8 191)	15 092

Reconciliation of property, plant and equipment – Rand – 2023				
	Opening balance	Additions	Depreciation	Closing balance
Office equipment	135 239	14 490	(10 336)	139 393
IT equipment	122 428	94 790	(50 477)	166 741
	257 667	109 280	(60 813)	306 134

Reconciliation of property, plant and equipment – Rand – 2022				
	Opening balance	Additions	Depreciation	Closing balance
Office equipment	126 090	40 617	(31 468)	135 239
IT equipment	170 215	60 597	(108 384)	122 428
	296 305	101 214	(139 852)	257 667

NOTES TO THE ANNUAL FINANCIAL STATEMENTS (continued)

3. Intangible assets

Euro	2023 €			2022 €		
	Cost	Accumulated amortisation	Carrying value	Cost	Accumulated amortisation	Carrying value
Website Development	292 404	(154 829)	137 575	324 975	(153 072)	171 903
Rand	2023 R			2022 R		
	Cost	Accumulated amortisation	Carrying value	Cost	Accumulated amortisation	Carrying value
Website Development	6 014 137	(3 184 506)	2 829 631	5 548 137	(2 613 321)	2 934 816

Reconciliation of intangible assets – Euro – 2023

	Opening balance	Additions	Foreign exchange movements	Amortisation	Total
Website Development	171 903	22 657	(29 214)	(27 771)	137 575

Reconciliation of intangible assets – Euro – 2022

	Opening balance	Additions	Foreign exchange movements	Amortisation	Total
Website Development	165 794	38 395	(1 483)	(30 803)	171 903

Reconciliation of intangible assets – Rand – 2023

	Opening balance	Additions	Amortisation	Total
Website Development	2 934 816	466 000	(571 185)	2 829 631

Reconciliation of intangible assets – Rand – 2022

	Opening balance	Additions	Amortisation	Total
Website Development	2 805 201	655 500	(525 885)	2 934 816

	2023 €	2022 €	2023 R	2022 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	26 190	443 136	443 136
Website Development – 2022	38 395	38 395	655 500	655 500
Website Development – 2023	22 657	–	466 000	–
Foreign exchange movements	(121 829)	(66 601)	–	–
	292 404	324 975	6 014 138	5 548 138

4. Trade and other receivables

Trade receivables	24 591	28 920	505 782	493 737
Deposits	3 561	4 290	73 236	73 236
	28 152	33 210	579 018	566 973

5. Cash and cash equivalents

Cash and cash equivalents consist of:

Cash on hand	1 140	1 951	23 436	33 306
Bank balance – Standard Bank current account	12 811	25 446	263 491	434 429
Bank balance – Standard Bank CFC account	717 806	1 671 976	14 763 793	28 544 817
Bank balance – Standard Bank Investment accounts	90	138	1 860	2 355
	731 847	1 699 511	15 052 580	29 014 907

6. Funds Held In trust

Goethe-Institut for Sounds Connect Fund (SCF)	125 498	199 362	2 581 232	3 403 616
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7. Funds Held In trust

Siemens Stiftung	10 000	–	205 679	–
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8. Trade and other payables

Accruals	7 471	10 779	153 666	184 025
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9. Deferred income

Deferred income	598 253	1 611 791	12 304 833	27 516 955
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NOTES TO THE ANNUAL FINANCIAL STATEMENTS (continued)

	2023 €	2022 €	2023 R	2022 R
9. Deferred income				
Deferred Income Detail				
Current liabilities	598 253	1 611 791	12 304 833	25 115 861
Pro Helvetia	–	(1 833)	–	(31 301)
UNESCO	–	1 887	–	32 219
Music In Africa Live	–	(12 160)	–	(207 593)
National Arts Council	–	(1 171)	–	(20 000)
Sound Connects Fund (EU)	472 456	1 424 667	9 717 445	24 322 636
Instrument Building and Repair – Siemens Stiftung	–	1 009	–	17 234
Goethe-Institut for Sound Connects Fund	125 797	199 392	2 587 388	3 403 760
	598 253	1 611 791	12 304 833	27 516 955
10. Income				
Grants and Donations	2 697 385	1 936 486	53 221 593	33 061 039
Prince Claus				
Deferred from 2022/2023 fiscal year	–	16 027	–	271 164
Received	–	21 740	–	371 162
Sustainability/Management Fee	–	–	–	–
Deferred to 2023/2024 fiscal year	–	–	–	–
	–	37 767	–	642 326
Instrument Building and Repairs Content				
Deferred from 2022/2023 fiscal year	1 009	6 155	17 234	104 136
Received	(2 310)	–	(41 443)	–
Forex (Profit)/Loss on Deferred Income from 2022/2023 fiscal year	–	–	(2 548)	–
Sustainability/Management Fee	–	–	–	–
Deferred to 2023/2024 fiscal year	–	(1 009)	–	(17 234)
	(1 301)	5 146	(26 757)	86 902
Goethe-Institut Funds				
Deferred from 2022/2023 fiscal year	–	–	–	–
Received	–	13 485	–	230 216
Sustainability/Management Fee	–	–	–	–
Deferred to 2023/2024 fiscal year	–	–	–	–
	–	13 485	–	230 216
Siemens Stiftung				
Deferred from 2022/2023 fiscal year	–	–	–	–
Received	290 000	315 295	5 698 843	5 382 876
Forex (Profit)/Loss on Deferred Income from 2022/2023 fiscal year	–	–	265 858	–
Sustainability/Management Fee	(11 600)	–	(238 588)	–

	2023 €	2022 €	2023 R	2022 R
10. Income (continued)				
Deferred to 2023/2024 fiscal year	–	–	–	–
	278 400	315 295	5 726 113	5 382 876
Sound Connects Fund (ACP-EU)				
Deferred from 2022/2023 fiscal year	1 424 667	1 057 307	24 322 636	17 889 383
Received	875 764	1 408 357	17 652 617	24 044 182
Forex (Profit)/Loss on Deferred Income from 2022/2023 fiscal year	–	–	5 339 854	–
Sustainability/Management Fee	(109 785)	(98 585)	(2 258 044)	(1 683 093)
Deferred to 2023/2024 fiscal year	(472 456)	(1 424 667)	(9 717 445)	(24 322 636)
	1 718 190	942 412	35 339 618	15 927 836
RSFAM – Cents4Sense				
Deferred from 2022/2023 fiscal year	–	14 547	–	246 136
Received	–	21 992	–	375 462
Sustainability/Management Fee	–	–	–	–
Deferred to 2023/2024 fiscal year	–	–	–	–
	–	36 539	–	621 598
RSFAM – National Arts Council of SA				
Deferred from 2022/2023 fiscal year	(1 172)	928	(20 000)	15 702
Received	–	–	–	–
Forex (Profit)/Loss on Deferred Income from 2022/2023 fiscal year	–	–	(4 098)	–
Sustainability/Management Fee	–	–	–	–
Deferred to 2023/2024 fiscal year	–	1 172	–	20 000
	(1 172)	2 100	(24 098)	35 702
NOREC – Norwegian Agency for Exchange Cooperation				
Deferred from 2022/2023 fiscal year	–	–	–	–
Received	1 680	–	33 856	–
Forex (Profit)/Loss on Deferred Income from 2022/2023 fiscal year	–	–	699	–
Sustainability/Management Fee	–	–	–	–
Deferred to 2023/2024 fiscal year	–	–	–	–
	1 680	–	34 555	–
Siemens Stiftung Gender@Work				
Deferred from 2022/2023 fiscal year	–	–	–	–
Received	46 158	–	824 082	–
Forex (Profit)/Loss on deferred Income from 2022/2023 fiscal year	–	125 293	–	–
Sustainability/Management Fee	–	–	–	–
Deferred to 2023/2024 fiscal year	–	–	–	–
	46 158	–	949 375	–

NOTES TO THE ANNUAL FINANCIAL STATEMENTS (continued)

	2023 €	2022 €	2023 R	2022 R
10. Income (continued)				
Goethe-Institut for Sound Connects Fund				
Deferred from 2022/2023 fiscal year	199 392	–	3 403 761	–
Received	136 407	227 747	2 696 763	3 888 220
Forex (Profit)/Loss on Deferred Income from 2022/2023 fiscal year	–	–	806 177	–
Sustainability/Management Fee	–	–	–	–
Deferred to 2023/2024 fiscal year	(125 797)	(199 392)	(2 587 388)	(3 403 761)
	210 002	28 355	4 319 313	484 459
EU – Cultural Relations Platform				
Deferred from 2022/2023 fiscal year	–	–	–	–
Received	–	34 303	–	585 640
Sustainability/Management Fee	–	(14 603)	–	(249 335)
Deferred to 2023/2024 fiscal year	–	–	–	–
	–	19 700	–	336 305
RSFAM – UNESCO				
Deferred from 2022/2023 fiscal year	1 887	27 383	32 219	463 312
Received	–	19 831	–	338 560
Forex (Profit)/Loss on Deferred Income from 2022/2023 fiscal year	–	–	6 602	–
Sustainability/Management Fee	–	–	–	–
Deferred to 2023/2024 fiscal year	–	(1 887)	–	(32 219)
	1 887	45 327	38 821	769 653
IBR – National Lottery Commission				
Deferred from 2022/2023 fiscal year	–	1 593	–	26 961
Received	–	–	–	–
Sustainability/Management Fee	–	–	–	–
Deferred to 2023/2024 fiscal year	–	–	–	–
	–	1 593	–	26 961
ACCES – Pro Helvetia				
Deferred from 2022/2023 fiscal year	(1 833)	–	(31 301)	–
Received	868	3 753	17 857	64 072
Sustainability/Management Fee	–	–	–	–
Forex (Profit)/Loss on Deferred Income from 2022/2023 fiscal year	–	–	(6 414)	–
Deferred to 2023/2024 fiscal year	–	1 833	–	31 301
	(965)	5 586	(19 858)	95 373

	2023 €	2022 €	2023 R	2022 R
Siemens Stiftung for Music In Africa Live on behalf of German Federal Foreign Office				
Deferred from 2022/2023 fiscal year	(12 159)	8 996	(207 593)	152 214
Received	346 880	472 164	7 134 598	8 061 025
Forex (Profit)/Loss on Deferred Income from 2022/2023 fiscal year	–	–	(42 493)	–
Deferred to 2023/2024 fiscal year	–	12 159	–	207 593
	334 721	493 319	6 884 512	8 420 832
Total Income				
Deferred from 2022/2023 fiscal year	1 611 791	1 132 936	27 516 956	19 169 008
Received	1 695 447	2 538 667	34 017 173	43 341 415
Forex (Profit)/Loss on deferred Income from 2022/2023 fiscal year	–	(10 138)	6 488 930	–
Sustainability/Management Fee	(121 385)	(113 188)	(2 496 632)	(1 932 428)
Deferred to 2023/2024 fiscal year	(598 253)	(1 611 791)	(12 304 833)	(27 516 956)
	2 587 600	1 936 486	53 221 594	33 061 039
11. Other income				
Project Management Income	121 385	120 283	2 496 634	2 053 539
Advertising Fees	3 772	21 742	77 583	371 182
Membership Fees	2 411	2 146	49 596	36 632
ACCES Revenue	41 362	149 375	850 737	2 550 204
	168 930	293 546	3 474 550	5 011 557
12. Profit and loss on exchange differences				
Profit and loss on unrealised exchange differences	(98 653)	99 138	(2 029 089)	1 692 532
Profit and loss on realised exchange differences	(47 243)	(600)	(578 280)	(15 443)
	(145 896)	98 538	(2 607 369)	1 677 089
All transactions in foreign currencies are initially recorded in Rand, using the spot rate at the date of the transaction. Deferred income carried forward from the prior year and utilised in the current year are translated using the closing rate of R20.57. Foreign currency monetary items at the reporting date are translated using the closing rate of R20.57 (2022: R 17.07). All exchange differences, realised and unrealised, are recognised in profit or loss.				
13. Cash (used in) generated from operations				
Surplus (Deficit) before taxation	18 793	235 072	678 495	4 008 399
Adjustments for:				
Profit or loss on exchange differences	167 865	(44 080)	1 805 691	(920 375)
Changes in working capital:				
Trade and other receivables	(5 058)	116 381	(12 046)	1 986 919
Trade and other payables	(5 079)	(1 952)	(30 359)	(33 233)
Deferred income	(763 527)	478 855	(15 212 123)	8 347 947
	(587 006)	784 276	(12 770 342)	13 389 657

NOTES TO THE ANNUAL FINANCIAL STATEMENTS (continued)

Notes	Euros		Rand	
	2023 €	2022 €	2023 R	2022 R

14. Going concern

The existence of the Foundation is dependent on the continued support of it’s 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 to diversify its income by generating low levels of other income.

15. Prior year restatement

The income deferred to the 2022/2023 fiscal year for the Goethe-Institut for Sound Connects Fund was incorrectly accounted for as €58 730 and R 1 002 666 in the June 2022 period. It should have been accounted for as €199 392 and R 3 403 761.

The correction of the above results in the adjustments as follows:

Statement of Financial Position	Euro	Rand
Deferred income	(140 662)	(2 401 095)
Profit or Loss		
Grants and donations	140 662	2 401 095



REVENUE STREAMS FOR MUSIC CREATORS IN SOUTH AFRICA



2022



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Antoninho Baza of Mozambican band Ghorwane during MTN Bushfire 2023 in eSwatini. Photo: Jonathon Rees

SUPPLEMENTARY INFORMATION

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