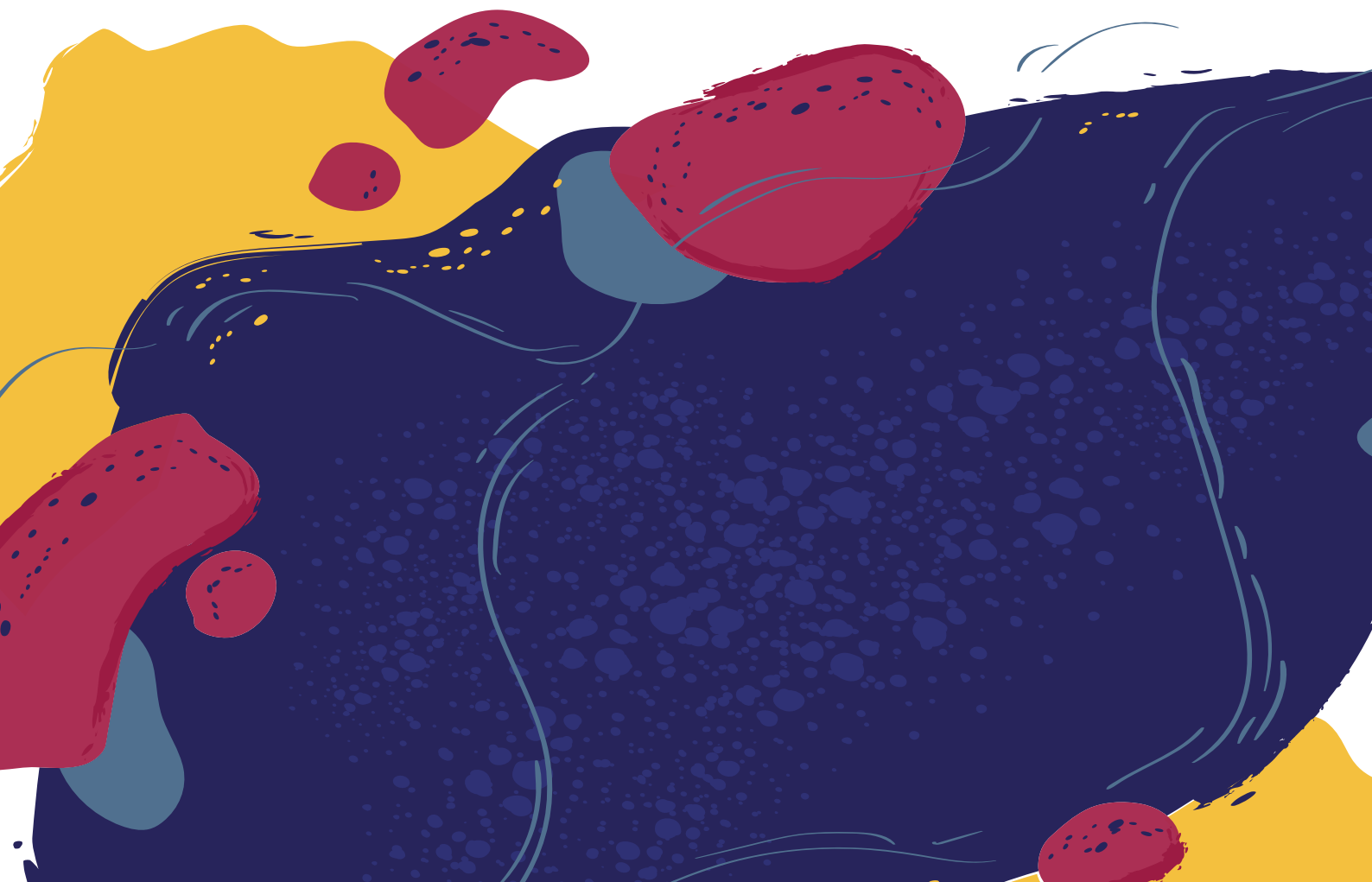


2021 | 22

# ANNUAL REPORT



## ANFASA

# CHAIRMAN'S REPORT

PROF SIHAWUKELE NGUBANE

ANFASA CHAIRMAN



I welcome ANFASA members and guests to the 2021/2022 Annual General Meeting. You may note that this year's AGM is taking place two months later than the usual month of June. This is because of the internal challenges we have experienced in the last few months. Our founder and treasurer, Monica Seeber, was hospitalised in mid-June and sadly passed away on 19 July 2022 may her soul rest in eternal peace. Monica was the pillar of ANFASA and respected by many in the publishing industry. Her passing is a great loss to the creative industries.

Monica spent her life advocating for the recognition of authors and their rights. It was her dream to see authors making a living through their writing. At her passing Monica was serving on the ANFASA board as treasurer and head of the ANFASA copyright committee. We as the ANFASA Board and staff will honour Monica's memory by continuing

to serve our members and all authors as she would have.

Our newly appointed Board member Mr. Sihle Khumalo sadly lost his mother in June, and in that same month, our long-serving board member Mr. Winston Mohapi lost his son. My heartfelt condolences to both of them and may the souls of their loved ones rest in peace.

I would like to officially announce that amidst everything Mr. Winston Mohapi is our interim treasurer after Monica Seeber's passing. It is our pleasure to announce that Professor Elizabeth Le Roux has agreed to join the ANFASA Board. Prof Le Roux has been a long-standing member and has served on the AGSA selection committee for years. I would also like to congratulate our National Coordinator Samukelisiwe Mfuphi for passing her project management course with the University of Cape Town earlier this year. I

# ANFASA

am glad that her efforts have been acknowledged and rewarded. The board continues to operate as a collective and share responsibilities to keep the organisation alive under trying conditions, and I offer sincere thanks. Because of the long-serving members of the board, we can transition smoothly through challenges that would have otherwise disrupted operations.

I am excited to announce that ANFASA has moved offices thanks to Lazarus Serobe, the MD at DALRO (Dramatic, Artistic, and Literary Rights Organisation). He has generously offered us office space free of charge in an upmarket office park in Bramley, Johannesburg. We hope this year will be our last virtual AGM, and we will resume our face-to-face meeting next year. I am grateful that the majority of our members have joined us today. We miss our regular seminars, where we witness robust discussions and debates on the issues that affect us as authors. However, we are proud of the vast online content created through our virtual workshops, and members can access all these by quickly signing in on the ANFASA website.

Despite our challenges, ANFASA continues to dedicate itself to promoting authors' rights and restoring confidence in our endeavors. We are committed to building a solid organisation that ever existed in our land to support and uplift our society. We are especially proud to position ourselves as one of the leading drivers of encouraging authors to write and publish in indigenous languages. Plans for such initiatives will be shared with members in due course.

We continue to hold virtual meetings on the enhancement of authors and educational webinars. We hosted our 2nd annual

virtual international symposium, Power of Authors, on 12 May 2022, which looked at prominent South African authors' role in influencing change. Power of Authors is an annual symposium. It is a conversation among local and international authors who debate and speak about the crucial role authors play in bringing about change in society. This year, 2022, was the second symposium since its inception last year. The theme was: "The future written in history." We all feel the Power of Authors Symposium will become the ANFASA flagship. We also encourage more ANFASA members to join us in the forthcoming symposium next year. Our National Coordinator, Ms. Samukelisiwe Mfuphi, will communicate the dates widely through our website. As usual, the response was overwhelming, invoking thought and exciting debates around the theme. I would especially like to thank our presenters, including academics and authors such as Dr. Bongani Nyoka, Prof Sihawukele Ngubane, Sandile Ngidi, Lorato Trok, and Dr. David wa Maahlamela, Sihle Khumalo, Peter Schneider, and Lisa Combrink. We are now working on delivering another revitalising seminar in 2022/23. The research on the Public Land-ing Right is on with the assistance of the ANFASA sub-committee led by Mr. Sihle Khumalo, and I wish him and the team well.

Let me conclude my report by thanking the Board, who has worked tirelessly to enhance our organisation. We have witnessed growth in membership through our efforts in sustaining the Magazine, AGSA, and online seminars. We have successfully built donor relationships Department of Arts, Sports, and Culture (DSAC) in promoting literary works in African Indigenous Languages. We

also convey our gratitude to our Funders, the Norwegian Academic and Non-Fiction Writers and Translators Association (NFF) in Oslo, for their continued financial support, especially our dear friend, Mr. Trond Andreassen, who has since retired mid-year. We have a new Director in place to take over from Trond. The Royal Norwegian Ministry of Foreign Affairs, through its Embassy in Pretoria, with a contribution from SAMRO Foundation for providing ANFASA with financial resources thus far.

I encourage you all to continue writing books and take the advantages ANFASA provides its members. We need to canvass for more members to join ANFASA jointly. I wish you a prosperous year.

Prof Sihawukele Ngubane

ANFASA Chairman

# ANFASA



## TREASURERS' REPORT

**TSIETSI WINSTON DENNIS MOHAPI**  
**ANFASA INTERIM TREASURER**

It is with great sadness that I should present you as the interim treasurer the ANFASA Annual Financial statements for the year ending 31st March 2022 instead of our former ANFASA stalwart, Monica Seeber. She presented these statements over the years with confidence and pride. Be as it may, ANFASA has a duty to inform its members on the performance of the finances.

According to the ANFASA Constitution the management board is required to maintain adequate accounting records and are responsible for the content and integrity of the financial statements. The ANFASA management board has ensured that

during the financial period the finances have been securely implemented. There is also the independent engagement of the external auditors to follow every step undertaken in the usage of the finances.

The Annual Financial Statements were approved by the board on 30 June 2022 at the management meeting.

You will note that there has been a considerable increase in the membership fee which augurs well for the existence of ANFASA despite the current pandemic.

ANFASA still enjoys the trust of the Norwegian Academic and Non-Fiction Writers and Translators Association (NFF) and The Royal Norwegian Ministry of Foreign

Affairs, through its Embassy in Pretoria because this is good for its financial dependency as an NPO. But other financial avenues are being explored to augment and improve on the projects which will enhance the services for which ANFASA stands.

With the pandemic gradually wearing off from the world there will be an increase in financial support and better realization of ANFASA's aims and objectives.

# ANFASA

# ABOUT ANFASA

**ANFASA IS A NATIONAL ASSOCIATION ESPECIALLY FOR AUTHORS OF GENERAL NON-FICTION WORKS, TEXTBOOKS AND ACADEMIC WORKS, BUT IT DOES NOT EXCLUDE AUTHORS OF FICTIONAL WORKS FROM MEMBERSHIP. MANY AUTHORS OF FICTION WRITE NON-FICTION AS WELL, AND VICE VERSA. ANFASA'S PROGRAMMES, AND ITS OBJECTIVES, APPLY BROADLY TO ALL AUTHORS. ANFASA IS DEDICATED TO DEFENDING THEIR INTELLECTUAL PROPERTY RIGHTS, TO PROMOTING THEIR WORKS AND TO SHARING INFORMATION AND OFFERING ADVICE AND EXPERTISE ON WRITING AND PUBLISHING.**

## VISION

ANFASA's Vision is to be a member-driven association to uphold and enhance the profile and status of authors in South Africa, through advocating for the recognition of their works and protection of their rights, in collaboration and cooperation with other stakeholders in the book value chain such as publishers, booksellers and libraries.

ANFASA recognises that authors have the potential to influence society for the better, as expressed in the United Nations

development goals of campaigning to end poverty, protecting the environment, and promoting peace and prosperity. Authors played a significant role in the South African struggle for democracy and showed that authors can have power. ANFASA's overriding objective is to strengthen the voice of authors in the service of a democratic and egalitarian society.

**ANFASA'S Mission** is to build a strong organisation to support and respond to authors' needs and interests and to enable their agency in directing their personal development as creative workers. To inform authors of their intellectual property rights and ensure that they are properly remunerated for their work,

and to maintain good relationships with rightsholder bodies and other sectoral stakeholders with the objective of advancing the growth of a writing and reading society. To make a contribution to South African culture, heritage, economic and human development through the growth of a literate society,

and to encourage and support written communication in the arts, sciences and humanities. To sponsor and encourage the writing and publication of new works especially those which tackle themes of striking relevance such as human rights, social and economic development and all aspects

## MISSION

## ANFASA

## STRATEGIC PLAN

To build a strong organisation to support and uplift authors; to make available creative and income-generating opportunities; to contribute to the individual development of authors and to the development of authorship in the broader community.

Publicise and promote ANFASA throughout the country to attract more members especially in tertiary institutions and in rural areas; partner with sponsors to raise funds and allocate them to programmes aimed at the empowerment of authors and their role in the growth of the book sector.

To raise the status of authors in society and ensure that they receive adequate recognition; to advocate for greater respect for their intellectual property rights; to advocate for better incomes thereby encouraging more writing.

Inform authors of their intellectual property rights; maintain good relationships with rightsholder bodies and other sectoral stakeholders; influence legislative development and play a leading role in the public debate on copyright; work with local and international bodies on schemes to benefit authors, such as Public Lending Right (PLR).

To attract and maintain members by servicing their needs, interests and requirements; to offer advice on writing and publishing, to offer skills development opportunities; to provide networking opportunities and to strengthen authors' voice and role in the book value chain.

Develop, plan and organise events such as workshops, seminars and conferences; use surveys to assess how well members' needs are being met; offer incentives such as grants to authors; develop communication channels (the ANFASA website, bulletins and newsletters) as ongoing sources of information; participate in book events such as book fairs; develop sound relationships with others in the book value chain – publishers, booksellers, librarians.

To contribute to South African culture and heritage, social, cultural and educational development, poverty alleviation and economic advancement by promoting and participating in the growth of a knowledgeable reading and writing society.

Sponsorship and encouragement of the writing and publication of new works; focus on writing by the previously marginalised; encouragement of academic and educational works to substitute for imported knowledge; promotion of the agency of authors as individual contributors to the creative economy; focus on developing a literature in the indigenous languages.



## ANFASA

## BOARD MEMBERS



**Professor Sihawukele Ngubane** (*Chairman*)

is the Head of Teaching and Learning in the School of Arts at the University of KwaZulu-Natal. He is an Onomastician and an author of educational and literary isiZulu books as well as the Chairperson of the Zulu Writers Guild.



**Professor Keyan Tomaselli** is

Distinguished Professor at the University of Johannesburg, editor of Critical Arts: South-North Cultural and Media Studies and co-editor of Journal of African Cinemas. He is co-editor with Anthony Olorunnisola of Political Economy of Transformation: The South African Media. Hampton Press, 2011. A member of the Academy of Science for South Africa, he is also Professor Emeritus and a Sometime Fellow at the University of KwaZulu-Natal, where he was for 29 years the Director of the Centre for Communication, Media and Society.



**Monica Seeber**

(*Treasurer*) founded ANFASA in 2004 and was its first director. She is a publishing consultant and book editor, and co-author with Nicholas Evans of The Politics of Publishing in South Africa (2001) as well as a guide to the management of copyright in book publishing, written for WIPO. Monica has also written numerous articles on copyright and publishing. She is a founder member of the African Publishers Network (APNET).



**Tsietsi Winston Dennis Mohapi**

is the co-founder and Chairman of MoabaSesotho: the Sesotho Writers' Association. He is also the head of African languages Translation and Editing at the Department of Arts and Culture. He is one of the prolific Sesotho authors with two awards on drama and novel out of his more than twenty books. He is one of the long serving ANFASA Board member.



**Sihle Khumalo** is South Africa's award winning and bestselling author. He has written four books and contributed to two. His book, Almost Sleeping My Way to Timbuktu, won the 2014 South African Literary Award (creative non-fiction category). He was educated at Durban University of Technology as well as at Wits and Stellenbosch Business Schools. His next book will be published in September 2022.

## ADMINISTRATION

NAME:	<b>Samukelisiwe Mfuphi</b>
POSITION:	National Coordinator
NAME:	<b>Ncebakazi Thintsila</b>
POSITION:	Administrative Assistant

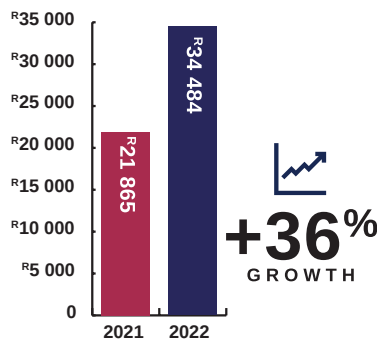
# ANFASA

# MEMBERSHIP

**ANFASA'S MEMBERSHIP STRATEGY IS TO ATTRACT AND MAINTAIN MEMBERS BY SERVICING THEIR NEEDS AND REQUIREMENTS AS FAR AS POSSIBLE.**

*THE ANFASA BOARD CONSIDERED THE FOLLOWING:*

- What kind of members does ANFASA value most?
- Do our membership priorities reflect changing social patterns? The larger the membership, the stronger the voice. Recruiting more (active) members is always the priority.



**1459**  
SUBSCRIBERS

**76.3%**  
PAID UP MEMBERS

ANFASA DATABASE: 270 WITH  
206 PAID-UP MEMBERS

## RECRUITMENT OF MEMBERS:

ANFASA organises different events such as Conferences, Workshops, Seminar, ANFASA Grant Scheme as well as offer services that conform to members' expectations these include:

- Legal assistance and copyright advice
- Telephonic and email assistance with copyright and publishing queries
- Vetting of author-publisher contracts before signing
- Networking platform
- Access to the JSTOR research portal

ANFASA database: 270 with 206 paid-up members and 1459 subscribers

Our membership is steadily growing. ANFASA was able to maintain its activities during lockdown. With our growing online presence, we have kept members engaged which has motivated new membership interest and retention. Our online membership services are

in place and have proven to be convenient in times of Covid 19, as people don't have to stand in line at the bank to pay for their fees.

We would like to extend our outmost gratitude to long standing members who always renew their membership annually and those who opted for lifetime membership option.

We would like to emphasise that members should join ANFASA because they want to belong to a community of authors, that they know that as a collective we would have a much stronger voice to face ongoing challenges that threatens authors livelihoods.

\* MEMBERSHIP STATS FOR THE YEAR 2021 - 2022



ANFASA

# ACTIVITIES REPORT 2021/22

# ANFASA



# WINNERS

## Dr Marlini Nair-Moodley

### THE IMPLICATIONS OF THE CONSUMER PROTECTION ACT (CPA) FOR RETAIL BUSINESSES IN SOUTH AFRICA.

Dr Moodley is a lecturer at the private education institute MANCOSA and a director of The African Dream Foundation, assisting with public relations and training programmes. She is a certified Business Advisor and the author of *Entrepreneurship for Women – The African Dream* and *The African Dream – Sunflower effect* is her second collaboration which was launched in September 2021. This book section investigates the impact of the CPA on the promotional strategies of retailers. Currently, marketers using social-network sites are obligated to ensure that they are compliant with the CPA which poses a threat to businesses that promote their goods or services via the internet because legal action can be taken against them. Consumers' rights have now been given priority. The customer has become the focus in the transaction and the balance of power no longer lies in the hands of the retailer. This book section unpacks the ramifications of the lack of implementation of the CPA for small businesses and highlights recommendations in respect of compliant promotions strategies.



# ANFASA



## Lesedi Molefi

### PATIENT 12A

Lesedi Molefi is a Soweto-born writer, documentary filmmaker, photographer and entrepreneur who lives and works in Johannesburg. Patient 12A is his first book. It was shortlisted for the prestigious City Press Tafelberg Non-Fiction Award in 2018. Patient 12A is his absorbing memoir, reflecting on his time spent in a psychiatric clinic in 2016. It is a personal history, an observation of how childhood experiences can have a profound effect on the adults we become, and a commentary on how mental illness remains a difficult conversation in black families.

## Dr David Wa Maahlamela

### MOKGATHATSHAMO-YA-LEHWITI: TSWETSOPELE LE KGODISOKADIMO THETONG

David wa Maahlamela was born in Namakgale, Limpopo. A fellow at the Johannesburg Institute for the Advanced Study (JIAS), he holds an MA in Creative Writing (cum laude) and a PhD in African Languages from Rhodes University. He authored four Sepedi books and served on the National English Literature Museum (now Amazwi), the National Arts Council, the University of KwaZulu-Natal Centre for Creative Arts, Film and Publications Board, and PanSALB. This Sepedi scientific-book project attempts to answer the question of modernising tradition or traditionalist modernity without losing artistic aesthetics. The project will delink African creative output from the subject-object linguist relations and the Eurocentric epistemic domination and allow linguistic exchange between African languages.



## David Robbins

### THE TESTIMONY OF RIVERS

David Robbins has published more than twenty books and won several major awards for his writing. The structure of The Testimony of Rivers relies on the juxtaposition of two narratives, one in South Africa, the other in Deep South USA, and both are centred on rivers. The American river is the Mississippi, which has become synonymous with slavery. In South Africa, the river is the Koonap, a little-known tributary to the Great Fish River that featured prominently in the Frontier Wars that wracked the Eastern Cape for a century. The book, part memoir and part 'literary travel', will be written in the first person and will probe the history and inner realities of humanity's perpetually festering racial divides.

# ANFASA



## Ronesca Cloete

### CONTEMPORARY CONCORDIA: A VISUAL EXPERIENCE

Ronesca Cloete has a degree in Creative Writing from the University of South Africa and describes herself as an avid photographer. Her book project is a contemporary reflection of the historic copper mining town of Concordia in Namaqualand. Concordia and her people have a rich history and with this project the author wants to showcase not only modern-day Concordia but the history, culture, traditions and wonderful landscapes. Concordia is a place where many gathered to extract copper from the earth but also where families made a living for themselves. This book is the author's love letter to Concordia and her people, a celebration of what it means to reside in the desert landscape of Namaqualand. Photographs will take the reader on a visual journey; written pieces will transport the reader into the heart of this small village.

## Neil Rusch

### A SMELL OF RAIN COMES WITH THE WIND: MARKINGS AND STORIES FROM THE KURUKOP

Neil Rusch is Research Associate with the School of Geography, Archaeology and Environmental Studies at the University of the Witwatersrand. His fields of interest are archaeology, oral tradition and rock art. He is a member of ATEM (Archaeological TransfrontEir Music), a research group investigating ancient sound in the archaeological context of southern Africa. The book details the lifestyle, expressive culture and worldview of people who frequented and lived at the Kurukop before and after they suffered decimation by the colonists who took over the land. The text weaves between images and tracings that will serve as documents, aimed at conserving the cultural heritage of the site, which is in an area increasingly coming under the pressure of mining interests.



## Francis Kintu

### WHERE IS YOUR BREAD BUTTERED? STRATEGIES FOR FINDING NICHE MARKETS FOR ENTREPRENEURS IN SOUTH AFRICA

I am a businessperson with roots in academia and a desire to improve the lives of people who are less fortunate than me. I am an ardent believer in the role of business as a key strategic player in boosting the South African economy as well as transforming the lives of ordinary people. The book project aims to give practical solutions to entrepreneurs in South Africa with respect to finding lucrative niche markets that can grow their businesses to sustainable levels. It will provide advice and strategic guidance to address this 'pain point' that destroys many business start-ups.

# ANFASA



## Martha Evans

### A BIOGRAPHY OF LILLIAN NGOYI

Martha Evans teaches journalism and media studies at the Centre for Film and Media Studies at the University of Cape Town. She has a deep interest in apartheid history and transitional justice. Lilian Masediba Ngoyi was a woman ahead of her time, a pioneer of women's rights within the liberation movement. A leader of the 1956 Women's March, she was the first female member of the ANC's National Executive Committee and a key figure in FEDSAW and the ANC Women's League. Despite this, she died in penury, and pitifully little is known about her life. My book will be the first full-length biography of Ngoyi, chronicling her experiences and shedding light on the uniquely South African category of the 'banned person'

## Dr Bongeka Buhle Hlengwa-Selepe

### A CRITICAL ANALYSIS OF SOUTH AFRICA'S CONTEMPORARY LANGUAGE POLICIES AND STATUS OF THEIR IMPLEMENTATION

Dr Bongeka Buhle Hlengwa-Selepe is a researcher and lecturer at the University of the Witwatersrand, and a translator, interpreter, editor and proof-reader (English/ Isi-Zulu). My project is about converting my PhD thesis titled "A Critical Analysis of South Africa's Contemporary Language Policies with Specific Reference to the Use of Official Languages Act into a book. Although South Africa is home to nine indigenous African languages, English remains the dominant official language. This continues even though the country's Constitution and the Use of Official Languages Act (UOLA) of 2012 oblige the government to ensure that all official languages are equitably used and that indigenous languages are developed and promoted. The book will discuss factors that led to the status quo and make recommendations on what can be done to rectify it.



## Struan Douglas

### THE STORY OF SOUTH AFRICA JAZZ

Struan Douglas is a cultural writer, performer, activist and educator. He has degrees in Philosophy and Religion from the Social Sciences Department, University of Cape Town and RSM5 in theory and trumpet performance at Ukusa UKZN. He is the author of several books. The Story of South Africa Jazz Book Series is an open-source platform of open minded and open hearted South African Jazz research and storytelling. Built on a foundation of commentaries, tributes, photographs, articles and interviews, this book series is a spirited record and memory of many musicians who would otherwise not have been remembered. Volume One, in 2015, begins this abundant journey through musical histories and philosophies of South Africa's eras of social, political, and spiritual change. Volume Two, continues the expansive chronicle of Southern African music, taking the reader through a tumultuous journey from the villages, into mine compounds, performance halls, distant lands and continents and landing at the current moment.



# ANFASA



## Jimmy Moshidi

### **MONYANYA WA BATAU (KGATO KA KGATO TSHEPEDIŠONG YA LENYALO)**

Jimmy Matshela Moshidi is a Sports, Arts and Culture Promotion Officer at Makhuduthamaga Local Municipality. He is widely known as a heritage and indigenous languages activist. The Limpopo based Sepedi author won several creative writing awards to date. His current project Monyanya Wa Batau (Kgato Ka Kgato Tshepedišong Ya Lenyalo) seeks to outline the importance of all traditional wedding steps as part of preserving cultural practices and imparting traditional African knowledge system to the youth.

## Kearabetswe Moopelo

### **THE CAVE AND THE MOUNTAIN: THE MEANING OF LAND FOR RURAL BLACK SOUTH AFRICANS**

Kearabetswe Moopelo is an ethnographer, writer, storyteller, cultural practitioner, researcher, and anthropologist whose career has focused on the socio-cultural significance of land. Her diverse upbringing in many parts of Southern Africa has positioned her as a trained cultural practitioner, storyteller, social science theoretician and creative. Her book project is about researching and writing about South African heritage sites such as Madimatle (a sacred cave at the foot of a beacon known as Maletse mountain) and sites used for ancestral rituals, healing, and worship. Where power, money, political influence, and legal rights are lacking, rights to religious practice and recognition of heritage upon the land have become 'weapons of the weak'. Madimatle is awakening African spirituality and tradition, re-rooting the Bakgatla ba Kgafela people in the land of their ancestors and in their historical identity as 'owners' buried in and living in this place, despite forced removals.





ANFASA

# TRAINING WORKSHOPS, SEMINARS AND CONFERENCES

# ANFASA

## BUSINESS OF THE BOOK 2021

This workshop provides authors with the full picture of how a book is made – from the author who writes a manuscript; to the publisher who turns the manuscript into a book; to the bookseller who sells the book to the reading public. The stages in the process from manuscript to book – and especially the costs involved in that process – are often a mysterious unknown to authors. Both the Business of the Book and Self-Publishing workshop which is also available online for members access are great resources for members who are looking at breaking into independently publishing their books.



# 144

REGISTRATIONS



# 67

DAY 1  
PARTICIPANTS



# 69

DAY 2  
PARTICIPANTS

\* REGISTRATION AND PARTICIPANT STATS FOR WORKSHOP



SCAN TO SEE EVENT PAGE



# 9

SPEAKERS

### PROF SIHAWUKELE NGUBANE

Chairman of Academic and Non-Fiction Authors Ass. of SA

### OVERVIEW OF THE BOOK VALUE CHAIN:

**MONICA SEEBER**  
ANFASA

### WHAT MAKES UP THE COST OF BOOKS?

**LOUISE GRANTHAM**  
Publishers Association of South Africa- PASA

### COST OF SELLING BOOKS:

**MELVIN KAABWE**  
South African Book Sellers Association

### THE COST OF DISTRIBUTING BOOKS, HOW DO DISTRIBUTORS SURVIVE?

**JOHAN VON WIELLIGH**  
Booksite Africa

### 'UNIVERSITY PRESSES IN SOUTH AFRICA: STRATEGIES FOR SURVIVAL'?

**VERONICA KLIPP**  
Wits Press

### INDEPENDENT PUBLISHING: A NEW ERA IN SOUTH AFRICAN PUBLISHING INDUSTRY?

**DAVID AND GAIL ROBBINS**  
Porcupine Press

### THE FUTURE OF DIGITAL PUBLISHING, THE BUSINESS OF ONLINE SALES, THE COST OF PRODUCING AN E-BOOK, HOW DO THEY (E-BOOKS SELLERS) SURVIVE AS A BUSINESS?

**SANDILE NKOSI**  
Pan Macmillan

### MY EXPERIENCES AS AN AUTHOR/PUBLISHER

**FRED KHUMALO**

## ANFASA



# HOW TO TURN YOUR PHD THESIS INTO A BOOK

This workshop is targeting academics who want to see their thesis leave the university library shelves and reach a much broader audience but need help adapting their work into an accessible and publishable form. It focused on how to prepare a PhD, or parts of it, for publication. ANFASA partnered with Wits University Press to run this workshop and it was facilitated by Andrew Joseph and Roshan Cader. Since the workshop was taking place in the height of the pandemic we opted to prerecord it instead of hosting a contact meeting. Members were requested to submit any questions they might have before productions all of their questions were addressed during the recording of each session. The workshop is available online to be accessed by members anytime which is another advantage for documenting and archiving our programmes. A comprehensive online guide is being developed for future reference.



**68**  
COURSE  
ACCESSED



**44**  
TOTAL VIEWS  
ON THE COURSE

An extensive marketing campaign will take place in 2022/23 which will be accompanied by a comprehensive guideline document. The course will remain relevant for many years, and we aim to make it reach far and wide. This course is targeted to a very niche market and opening in it up to non-members will in turn create more income for ANFASA.

\* STATS INDICATE THE COURSE PARTICIPATION



SCAN TO ACCESS THE  
COURSE

ANFASA

# PUBLISHING CONTRACTS FOR AUTHORS

PRESENTED BY  
**MONICA SEEBER**

Authors are sometimes worried about the publishing contract they need to sign when their book has been accepted for publication.

- They may not fully understand the terms and conditions in the contract.
- They may be dissatisfied with the royalty offered.

These are just two of the many reasons authors have sought advice from ANFASA. This was an interactive workshop facilitated by Monica Seeber where she spoke about copyright and answered questions.



SCAN TO VIEW WORKSHOP  
PAGE



**134**  
REGISTRATIONS



**48**  
PARTICIPANTS

There was a lot of interest building up to the workshop, however with challenges such as loadshedding and other commitments it was difficult for everyone to attend. We have however uploaded the content on the website for those who were not able to attend on the day

\* WORKSHOP PARTICIPATION STATS

# ANFASA



The 2<sup>nd</sup> Annual Power of Authors Virtual Symposium looked at the role that prominent South African Authors played in influencing change, giving people hope and courage during the hard times of apartheid as well as looking at how those authors have influenced the current and future thought leaders and their contribution in shaping the society.



**134**  
REGISTRATIONS



**118**  
PARTICIPANTS

\* WORKSHOP PARTICIPATION STATS



SCAN TO VIEW WORKSHOP



**10**  
SPEAKERS

## Opening

Prof Sihawukele Ngubane

## GIANTS OF LETTERS

Prof Daniel Matjila

Dr Bongani Nyoka

Sandile Ngidi

## POWER IN INDIGENOUS LANGUAGES

Prof Zodwa Motsa

Lorato Trok

Prof Sihawukele Ngubane

Dr David wa Maahlamela

## EARNING A LIVING AS AN AUTHOR

Sihle Khumalo

Peter Schneider

*with*

Lisa Combrink and

Monica Seeber



ANFASA

# COMMITTEE REPORTS





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# ANFASA

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## ANFASA

# PUBLIC LENDING RIGHTS

ANFASA continues to lay a solid foundation for South Africa's Public Lending Right (PLR) scheme.

According to PLR International which is a body that 'brings together countries with PLR systems to facilitate the exchange of best practice' Public Lending Right (PLR) is "the legal right that authors have to receive payment from governments to compensate them for the free lending out of their books by public and other libraries."

Considering how instrumental and central librarians are to PLR, a decision was taken that a presentation had to be made at a Library and Information Association of South Africa (LIASA) virtual conference in September 2021. LIASA is a non-profit organization representing all institutions and people working in libraries and information services in South Africa.

Subsequently, a PLR article was published in the LIA-SA magazine in December 2021.

There was a warm reception to the PLR presentation at the LIASA conference but the big concern – as to

be expected – was 'where will the money from?' Part of the post-presentation conversation touched on – firstly - why must authors be paid twice (i.e. through royalties and then, as proposed, PLR) and – secondly – can South Africa, as a developing country, afford PLR.

This is the type of discussion and dialogue that we should expect as we engage with other stakeholders (including government).

Another key milestone this past financial year was the circulation of the PLR Framework (draft) to the PLR Core Team.

The key objective is to present the finalised PLR Framework during the upcoming Annual General Meeting (AGM). The Framework essentially covers two issues: whether the scheme should be loan or stock based. In other words, would an author benefit only when his book is loaned from the library or must an author benefit purely because his book is in stock in the library? Another prominent feature of the envisaged PLR scheme is that it will mostly be in favour of

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# ANFASA

books written in indigenous languages.

Another highlight this past year was that PLR featured prominently as one of the key topics during the Power of Author (PoA) Symposium. Even more exciting was the fact that one of the speakers / contributors - besides South Africa's PLR Team leader - was the PLR Team leader from Canada.

Almost all the countries that have successfully implemented PLR have a legal framework which serves as the foundation for the scheme. Canada is one of the very few countries that does not have the PLR legislation, and yet has been able to sustain the scheme since 1986.

Given the time it takes for the country to pass a piece of legislation, there is a huge possibility that South Africa might have to follow the Canada route i.e.: implement PLR without any legal framework. The key focus for this financial year will be on effective stakeholder engagement including sensitisation and lobbying of various potential partners to support PLR in South Africa.

**Sihle Khumalo**

PLR South Africa Team Leader

## ANFASA

## NEWSLETTER



PUBLISHED MAGAZINES FOR 2021/2022

The ANFASA Magazine published articles from an array of authors. These included established names from the South African literary community (David Robbins), fledgling private sector journalists (Silusapho Nyanda), participatory theatre activists (Mkhonzeni Gumede) and new doctoral graduates (Rhoda Abiolu). This eclectic mix of writers demonstrates that the magazine's content resonates with a multifaceted demographic. Furthermore, the magazine's acceptance of contributions from authors with varying degrees of writing competence, conveys its commitment to inclusion and representation.

The magazine has tackled themes which are pertinent to all South African authors. These range from the challenges which plague the writing industry such as inequitable financial compensation to lobbying for author protection by calling on policymakers to amend copyright laws.

Realities such as writer's block, frequent manuscript rejections and the debilitating effect this has on an author's well-being are commonplace. However, they are seldom discussed candidly in public discursive spaces. The

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# ANFASA

ANFASA magazine broke through this communicative barrier by documenting these issues in great detail. It provided a type of online sanctuary where writers could be vulnerable and acquire strategies for combating the more disagreeable aspects of their occupation. In this way, the magazine became a forum that fostered solidarity within the writing community.

Importantly, the ANFASA Magazine actively highlighted the triumphs of entities that are devoted to keeping the craft of writing alive. To this end, it has profiled local publishing organisations such as Porcupine Press. This company (and others like it) are geared towards identifying home grown writing talent and nurturing it. The difficulty of these endeavours is compounded by factors such as dwindling financial resources and a tepid literary culture that relegates leisure reading to the sidelines. The magazine gave publishers the rare opportunity to narrate how they circumvent these issues in order to make a meaningful, long-term contribution to the writing industry. Propelling publisher's voices into the public domain assured aspiring authors that organisations which value their labour still exist.

The ANFASA magazine was between August 2021 and July 2022 sponsored by the National Institute for the Humanities and Social Sciences. The funding was linked to a scholarly journals training project managed by Critical Arts and involved the Universities of Johannesburg and KwaZulu-Natal, where its two editors are respectively located.

During this period, four enlarged numbers of the magazine were published, that drew on essays invited from graduate students, post-doctoral fellows and emergent researchers. The response was high and the project encouraged new membership. Selected articles first published in the ANFASA magazine are being republished and/or cited in University World News, and digital copies are circulated widely. Students now see the relevance of publishing short essays on authorship additional to scholarly peer reviewed output.

**Co-Editors:** Dudu Zwane and Keyan G Tomaselli.

**Editorial Board:** Hetta Pieterse, Jonathan Sabbathath, Lee-Ann Tong.

**Production editor:** Mike Maxwell.



ANFASA

# FINANCIAL STATEMENTS



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# ANFASA

**ACADEMIC AND NON - FICTION AUTHORS' ASSOCIATION OF SOUTH AFRICA  
(ANFASA)  
(NPO REGISTRATION NUMBER : 062-168-NPO)**

**ANNUAL FINANCIAL STATEMENTS  
FOR THE YEAR ENDED  
31 MARCH 2022**

**ACADEMIC AND NON - FICTION AUTHORS' ASSOCIATION  
OF SOUTH AFRICA  
(ANFASA)  
(NPO REGISTRATION NUMBER:062-168-NPO)**

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FOR THE YEAR ENDED 31 MARCH 2022**

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**ACADEMIC AND NON - FICTION AUTHORS' ASSOCIATION OF SOUTH AFRICA  
(ANFASA)  
(NPO REGISTRATION NUMBER:062-168-NPO)**

**MANAGEMENT BOARD'S RESPONSIBILITIES AND APPROVAL**

**ANNUAL FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022**

The management board is required by their Constitution, to maintain adequate accounting records and are responsible for the content and integrity of the financial statements and related financial information included in this report. It is their responsibility to ensure that the financial statements fairly present the state of affairs of the association as at the end of the financial period and the results of its operations and cash flows for the year then ended, in conformity with its accounting policies. The external auditors are engaged to express an independent opinion on the financial statements.

The financial statements are prepared in accordance with our accounting policies and are based upon appropriate accounting policies consistently applied and supported by reasonable and prudent judgements and estimates.

The management board acknowledge that they are ultimately responsible for the system of internal financial controls established by the association and place considerable importance on maintaining a strong control environment. To enable the management board to meet these responsibilities, the board sets out 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 association and employees are required to maintain the highest ethical standards in ensuring the association's business is conducted in a manner that in all reasonable circumstances is above reproach. The focus of risk management in the organisation is on identifying, assessing, managing and monitoring all known forms of risk across the forum. While operating risk cannot be fully eliminated, the association endeavours to minimise it by ensuring that appropriate infrastructure, controls, systems and ethical behaviour are applied and managed within predetermined procedures and constraints.

The management board are of the opinion, based on the information and explanations given by management, that the system of internal controls provides reasonable assurance that the financial records may be relied on for the presentation of the 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 association's cash flow forecast for the year to 31<sup>st</sup> March 2023 and, in the light of this review and the current financial position, they are satisfied that the association has or has access to adequate resources to continue in operational existence for the foreseeable future.

Although the management board are primarily responsible for the financial affairs of the association, it is supported by the association's external auditors.

The external auditors are responsible for independently auditing and reporting on the association's financial statements. The financial statements have been examined by the association's external auditors and their report is presented on pages 2 to 4.

The annual financial statements set out on pages 5 to 18, were approved by the management board on the and were signed on its behalf by:

  
\_\_\_\_\_  
  
\_\_\_\_\_



## **INDEPENDENT AUDITOR'S REPORT**

### **TO THE MEMBERS**

### **ACADEMIC AND NON - FICTION AUTHORS' ASSOCIATION OF SOUTH AFRICA (ANFASA)**

P O BOX 32707  
BRAAMFONTEIN  
2017  
SOUTH AFRICA

TEL (011) 403 3835  
FAX (011) 339 7762

#### **Qualified Opinion**

We have audited the annual financial statements of Academic and Non - Fiction Authors' Association of South Africa (ANFASA) set out on pages 7 to 18, which comprise the statement of financial position as at 31 March 2022, and the statement of comprehensive income, statement of changes in reserves and statement of cash flows for the financial year then ended, and the notes to the financial statements, including a summary of significant accounting policies.

In our opinion, except for the effects of the matter described in the Basis for Qualified Opinion paragraph, the financial statements fairly present, in all material respects, the financial position of the Academic and Non - Fiction Authors' Association of South Africa (ANFASA) as at 31 March 2022, and of its financial performance and its cash flows for the year then ended in accordance with its accounting policies.

#### **Basis for Qualified Opinion**

In common with similar organisations, it is not feasible for the association to institute accounting controls over collections of membership fees, prior to the initial entry of the collections in the accounting records. Accordingly, it was impracticable for us to extend our examination beyond the receipts actually recorded.

We conducted our audit in accordance with International Standards on Auditing (ISAs). 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 Association in accordance with the Independent Regulatory Board for Auditors Code of Professional Conduct for Registered Auditors (IRBA Code), together with the ethical requirements that are relevant to our audit of financial statements in South Africa. We have fulfilled our other ethical requirements in accordance with these requirements and the IRBA Code. The IRBA Code is consistent with the International Ethics Standards Board for Accountants Code of Ethics for Professional Accountants (Part A and B). We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

#### **Other Information**

The management board is responsible for the other information. The other information comprises the Report of the Management Board set out on pages 5 to 6. 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 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 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.

**Emphasis of matter**

We draw attention to the matter below. Our opinion is not modified in respect of this matter.

As is explained in note 11 to the financial statements, the association needs ongoing donor support if it is to continue operations. These financial statements have been prepared on the basis of accounting practices applicable to a going concern which assumes that the association 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 association were unable to continue as a going concern.

**Responsibilities of Management and Those Charged With Governance for the Financial Statements**

Management is responsible for the preparation and fair presentation of the financial statements in accordance with their accounting policies and the requirements of the Constitution, and for such internal control as management determines 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, management is responsible for assessing the Association'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 management either intends to liquidate the Association or to cease operations, or has no realistic alternative but to do so. Those charged with governance are responsible for overseeing the Association's financial reporting process.

**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 ISAs 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 ISAs, we exercise professional judgment 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 Association's internal control
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management
- conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Association'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 Association 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
- obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the association to express an opinion on the financial statements. We are responsible for the direction, supervision and performance of the association audit. We remain solely responsible for our audit opinion.

We communicate with those charged with governance 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. We have communicated with those charged with governance on all relationships and other matters, which may reasonably be thought to bear on our independence and, where applicable, related safeguards.



**DC Douglas RA (IRBA 605581)**  
**Douglas & Velcich**  
**Chartered Accountants (S.A.)**

**Johannesburg**  
**21 July 2022**



**ACADEMIC AND NON - FICTION AUTHORS' ASSOCIATION OF SOUTH AFRICA  
(ANFASA)  
(NPO REGISTRATION NUMBER:062-168-NPO)**

**REPORT OF THE MANAGEMENT BOARD FOR  
THE YEAR ENDED 31 MARCH 2022**

Your board present their report, together with the audited financial statements of the association for for the year ended 31 March 2022.

**General**

The Association shall be an association (universitas) established under the South African common law, a corporate body existing in its own right, separately from its members and continuing to exist even when its membership changes and there are different office bearers. The Association is registered in terms of the Non-Profit Organisations Act, No 71 of 1997.

**ANFASA's mission is:-**

- To promote the recognition and fair remuneration of authors, and respect for their rights;
- To facilitate the creation, publication and dissemination of quality works by both published and aspiring authors;
- To make and maintain links with and encourage cooperation between authors and others in the book value chain.

**ANFASA's objectives are :-**

- To promote and protect the intellectual property rights of its members and of all academic and non-fiction authors in South Africa, and to inform authors about their rights.
- To promote sound professional and legal relationships between authors and publishers and to assist authors in negotiating fair publishing contracts.
- To offer advice and assistance to authors of academic and non-fiction works.
- To encourage the personal development of aspiring and emerging academic and non-fiction authors and to offer guidance in all aspects of such writing.
- To provide a forum for debating issues of interest to academic and non-fiction authors and to provide support and solidarity in interacting with other writers, in South Africa and abroad.
- To facilitate interaction, exchange and collaboration between writers across the different media and with artists in other disciplines.
- To liaise and cooperate with local, national, regional and international bodies involved in the funding, promotion, distribution and development of writing.
- To promote members' publications, both nationally and internationally.
- To promote and protect freedom of expression.

**ACADEMIC AND NON - FICTION AUTHORS' ASSOCIATION OF SOUTH AFRICA  
(ANFASA)  
(NPO REGISTRATION NUMBER:062-168-NPO)**

**REPORT OF THE MANAGEMENT BOARD FOR THE  
YEAR ENDED 31 MARCH 2022 (Continued)**

**Results for the period**

The results of operations for the year are fully disclosed in the attached financial statements.

**Equipment**

During the year under review, the association acquired equipment costing R19,999 (2020 : RNil).

**Post financial position events**

No material fact or circumstance has occurred in the conduct of the association's activities between the statement of financial position date and the date of this report.

**Members of the Board**

The following served as members during the year under review :-

Prof SE Ngubane	- Chairman
LM Seeber	- Treasurer
Prof KG Tomaselli	
TWD Mohapi	
S Khumalo	

**Auditors**

Douglas & Velcich were retained as auditors during the year under review.

ACADEMIC AND NON - FICTION AUTHORS' ASSOCIATION  
OF SOUTH AFRICA  
(ANFASA)  
(NPO REGISTRATION NUMBER:062-168-NPO)

STATEMENT OF FINANCIAL POSITION AS AT 31 MARCH 2022

	Note	2022 R	2021 R
<b>ASSETS</b>		<b>927 991</b>	<b>1 363 464</b>
<b>Non-current assets</b>		<b>18 891</b>	<b>2 670</b>
Equipment	2	18 891	2 670
<b>Current assets</b>		<b>909 099</b>	<b>1 360 794</b>
Account receivable	3	3 444	44 001
Cash and cash equivalents	4	905 656	1 316 793
<b>Total assets</b>		<b>927 991</b>	<b>1 363 464</b>
<b>RESERVES AND LIABILITIES</b>		<b>927 991</b>	<b>1 363 464</b>
<b>Reserves</b>		<b>437 564</b>	<b>434 016</b>
Accumulated funds		148 549	165 020
Endowment fund		289 015	268 996
<b>Current liabilities</b>		<b>490 427</b>	<b>929 448</b>
Accounts payable	5	427	180 214
Deferred income	6	490 000	749 234
<b>Total reserves and liabilities</b>		<b>927 991</b>	<b>1 363 464</b>

ACADEMIC AND NON - FICTION AUTHORS' ASSOCIATION  
OF SOUTH AFRICA  
(ANFASA)  
(NPO REGISTRATION NUMBER:062-168-NPO)

STATEMENT OF COMPREHENSIVE INCOME  
FOR THE YEAR ENDED 31 MARCH 2022

		2022 R	2021 R
<b>INCOME</b>	<b>Note</b>	<b>1 454 078</b>	<b>1 373 414</b>
Grants received	7	1 398 439	1 320 740
Membership fees		34 484	21 865
Interest received	8	21 155	30 809
<b>EXPENDITURE</b>		<b>1 450 531</b>	<b>1 369 186</b>
AGSA expenses		381 892	385 136
Grants		300 000	360 000
Grants committee expenses		81 892	25 136
Board meeting expenses		15 000	-
Business of the book		77 244	-
Communication PR and Media		104 792	12 685
EMB Administration		7 500	-
Office expenses		534 216	532 319
Accounting and auditing services		55 913	8 588
Advertising and marketing		-	54 525
Bank charges		4 080	6 307
Depreciation	2	3 778	3 999
Interest and penalties	8	427	764
Membership fees		9 417	11 729
Misc office expenses		28 842	21 601
Rent and phone costs		55 696	51 362
Salaries, wages and contributions		333 990	348 944
Training		14 900	-
Website development and maintenance		27 174	24 500
Power of Authors		137 342	278 000
Public lending right		66 464	17 000
Workshops and seminars		126 081	144 046
<b>SURPLUS FOR THE YEAR</b>		<b>3 548</b>	<b>4 228</b>

ACADEMIC AND NON - FICTION AUTHORS' ASSOCIATION  
OF SOUTH AFRICA  
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(NPO REGISTRATION NUMBER:062-168-NPO)

STATEMENT OF CHANGES IN RESERVES  
FOR THE YEAR ENDED 31 MARCH 2022

	Accumulated funds R	Endowment fund R	Total R
<b>Balance at 31 March 2020</b>	<b>222 395</b>	<b>207 393</b>	<b>429 788</b>
Surplus for the year	4 228	-	4 228
Transfer to endowment fund	(61 603)	61 603	-
<b>Balance at 31 March 2021</b>	<b>165 020</b>	<b>268 996</b>	<b>434 016</b>
Surplus for the year	3 548	-	3 548
Transfer to endowment fund	(20 019)	20 019	-
<b>Balance at 31 March 2022</b>	<b>148 549</b>	<b>289 015</b>	<b>437 564</b>

**ACADEMIC AND NON - FICTION AUTHORS' ASSOCIATION  
OF SOUTH AFRICA  
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**STATEMENT OF CASH FLOWS FOR THE  
FOR THE YEAR ENDED 31 MARCH 2022**

	<b>Note</b>	<b>2022 R</b>	<b>2021 R</b>
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Cash received from donors and members		1 173 689	1 094 911
Cash paid to suppliers and employees		(1 585 983)	(1 212 853)
<b>Cash (utilised in) operations</b>	<b>9</b>	<b>(412 294)</b>	<b>(117 942)</b>
Interest received		21 155	30 809
<b>Net cash (outflow) from operating activities</b>		<b>(391 138)</b>	<b>(87 133)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Acquisition of equipment, at cost		(19 999)	-
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>			
		-	-
<b>Net (decrease) in cash and cash equivalents</b>		<b>(411 137)</b>	<b>(87 133)</b>
<b>Cash and cash equivalents at beginning of year</b>		<b>1 316 793</b>	<b>1 403 926</b>
<b>Cash and cash equivalents at end of year</b>	<b>4</b>	<b>905 656</b>	<b>1 316 793</b>

**ACADEMIC AND NON - FICTION AUTHORS' ASSOCIATION  
OF SOUTH AFRICA  
(ANFASA)  
(NPO REGISTRATION NUMBER:062-168-NPO)**

**NOTES TO THE ANNUAL FINANCIAL STATEMENTS FOR  
FOR THE YEAR ENDED 31 MARCH 2022**

**1. ACCOUNTING POLICIES**

**1.1 PRESENTATION OF FINANCIAL STATEMENTS**

The financial statements have been prepared in accordance with the association's accounting policies. The financial statements have been prepared on the historical cost basis, except for financial instruments and incorporate the principal accounting policies set out below.

**1.2 SIGNIFICANT JUDGEMENTS**

In preparing the annual financial statements, management is required to make estimates and assumptions that affect the amounts represented in the financial statements and related disclosures. Use of available information and the application of judgement is inherent in the formation of estimates. Actual results in the future could differ from these estimates which may be material to the financial statements.

**1.3 EQUIPMENT**

The cost of an item of tangible assets is recognised as an asset when:

- it is probable that future economic benefits associated with the item will flow to the association; and
- the cost of the item can be measured reliably.

Costs include costs incurred initially to acquire or construct an item of tangible assets 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 tangible assets, the carrying amount of the replaced part is derecognised.

Tangible assets are carried at cost less accumulated depreciation and any impairment losses.

Depreciation is provided on all tangible assets other than freehold land, to write down the cost, less residual value, by equal instalments over their useful lives as follows :-

<b>Item</b>	<b>Useful life</b>
Computer equipment	3 years
Furniture and fittings	6 years
Office equipment	5 years

The depreciation charge for each period is recognised in profit or loss, unless it is included in the carrying amount of another asset.

The gain or loss arising from the derecognising of an item of equipment is included in profit or loss when the item is derecognised. The gain or loss arising from the derecognising of an item of equipment is determined as the difference between the net disposal proceeds, if any, and the carrying amount of the item.



**ACADEMIC AND NON - FICTION AUTHORS' ASSOCIATION  
OF SOUTH AFRICA  
(ANFASA)  
(NPO REGISTRATION NUMBER:062-168-NPO)**

**NOTES TO THE ANNUAL FINANCIAL STATEMENTS FOR  
THE YEAR ENDED 31 MARCH 2022 (Continued)**

**1. ACCOUNTING POLICIES (Continued)**

**1.4 FINANCIAL INSTRUMENTS**

**Measurement**

Financial instruments carried on the balance sheet include bank balances, accounts receivable and accounts payable. Financial instruments are initially measured at cost as at trade date, which includes transaction costs. Subsequent to initial recognition, the following instruments are measured as set out below :-

**Accounts receivable**

Accounts receivable originated by the association is treated as loans and receivables, and is carried at amortised cost.

**Cash and cash equivalents**

Cash equivalents are short term, highly liquid investments that are readily convertible to known amounts of cash and are subject to insignificant risk in change in value. Cash and cash equivalents are measured at fair value.

**Accounts payable**

Accounts payable which are short - term obligation, are stated at their nominal value.

**1.5 IMPAIRMENT**

The carrying amounts of assets are reviewed at statement of financial position date to determine whether there is any indication of impairment. If there is such indication, the assets are written down to the estimated recoverable amounts. The recoverable amount is the higher of the net selling price and the value in use.

**1.6 INCOME RECOGNITION**

Income from grants is generally brought to account in the financial period to which it relates.

All other income is brought to account as and when received.

**1.7 INTEREST INCOME**

Interest is brought to account as and when received.

**1.8 EXPENDITURE**

Expenditure is accounted for on the accrual basis.

**ACADEMIC AND NON - FICTION AUTHORS' ASSOCIATION  
OF SOUTH AFRICA  
(ANFASA)  
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**NOTES TO THE ANNUAL FINANCIAL STATEMENTS FOR  
THE YEAR ENDED 31 MARCH 2022 (Continued)**

**1. ACCOUNTING POLICIES (Continued)**

**1.9 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 paid vacation leave 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.

The expected cost of compensated absences is recognised as an expense as the employee renders service that increases their entitlement or, in the case of non-accumulating absences, when the absence occurs.

The expected cost of bonus payments is recognised as an expense when there is a legal or constructive obligation to make such payments as a result of past performance.

ACADEMIC AND NON - FICTION AUTHORS' ASSOCIATION  
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NOTES TO THE ANNUAL FINANCIAL STATEMENTS FOR  
THE YEAR ENDED 31 MARCH 2022 (Continued)

2. EQUIPMENT

31 March 2022

Net book value 1 April 2021

At cost	2 668	1	1	2 670
Accumulated depreciation	25 578 (22 910)	30 254 (30 253)	24 960 (24 959)	80 792 (78 122)
Additions during the year	19 999	-	-	19 999
Depreciation for the year	(3 778)	-	-	(3 778)
<b>Net book value 31 March 2022</b>	<b>18 889</b>	<b>1</b>	<b>1</b>	<b>18 891</b>
At cost	45 577	30 254	24 960	100 791
Accumulated depreciation	(26 688)	(30 253)	(24 959)	(81 900)

31 March 2021

Net book value 1 April 2020

At cost	6 667	1	1	6 669
Accumulated depreciation	25 578 (18 911)	30 254 (30 253)	24 960 (24 959)	80 792 (74 123)
Additions during the year	-	-	-	-
Depreciation for the year	(3 999)	-	-	(3 999)
<b>Net book value 31 March 2021</b>	<b>2 668</b>	<b>1</b>	<b>1</b>	<b>2 670</b>
At cost	25 578	30 254	24 960	80 792
Accumulated depreciation	(22 910)	(30 253)	(24 959)	(78 122)

ACADEMIC AND NON - FICTION AUTHORS' ASSOCIATION  
OF SOUTH AFRICA  
(ANFASA)  
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NOTES TO THE ANNUAL FINANCIAL STATEMENTS FOR  
THE YEAR ENDED 31 MARCH 2022 (Continued)

	2022 R	2021 R
<b>3. ACCOUNTS RECEIVABLE</b>		
VAT receivable	3 444	44 001
	<b>3 444</b>	<b>44 001</b>
<b>4. CASH AND CASH EQUIVALENTS</b>		
<b>Favourable balances</b>	<b>905 656</b>	<b>1 316 793</b>
Current account	49 386	258 505
Investment account	566 811	788 848
Endowment fund	289 015	268 996
Petty cash	444	444
	<b>905 656</b>	<b>1 316 793</b>
<b>5. ACCOUNTS PAYABLE</b>		
Sundry payables	427	180 214
	<b>427</b>	<b>180 214</b>
<b>6. DEFERRED INCOME</b>		
Norwegian Non-Fiction Writers and Translators Association	-	260 565
Royal Norwegian Embassy	490 000	488 669
	<b>490 000</b>	<b>749 234</b>

ACADEMIC AND NON - FICTION AUTHORS' ASSOCIATION  
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NOTES TO THE ANNUAL FINANCIAL STATEMENTS FOR  
THE YEAR ENDED 31 MARCH 2022 (Continued)

	2022 R	2021 R
<b>7. GRANTS RECEIVED</b>		
Norwegian Non-Fiction Writers and Translators Association	516 058	741 390
Received	255 493	524 027
Deferred to 2021	-	477 928
Deferred to 2022	260 565	(260 565)
Royal Norwegian Embassy	882 381	519 350
Received	883 712	489 019
Deferred to 2021	-	519 000
Deferred to 2022	488 669	(488 669)
Deferred to 2023	(490 000)	-
SAMRO	-	60 000
Received	-	60 000
	<b>1 398 439</b>	<b>1 320 740</b>
<b>8. NET INTEREST RECEIVED</b>		
Interest received	21 155	30 809
Interest received - endowment account	21 155	30 809
Interest paid	(427)	(764)
Interest paid - SARS - PAYE	(427)	(764)
	<b>20 728</b>	<b>30 045</b>

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**NOTES TO THE ANNUAL FINANCIAL STATEMENTS FOR  
THE YEAR ENDED 31 MARCH 2022 (Continued)**

	2022 R	2021 R
<b>9. CASH (UTILISED IN) OPERATIONS</b>		
Surplus for the year	3 548	4 228
<b>Adjustments for :</b>		
Depreciation	3 778	3 999
Interest received	(21 155)	(30 809)
(Decrease) in deferred income	(259 234)	(247 694)
<b>Changes in working capital</b>	<b>(139 230)</b>	<b>152 334</b>
Decrease/(increase) in accounts receivable	40 557	(26 880)
(Decrease)/increase in accounts payable	(179 787)	179 214
	<b>(412 294)</b>	<b>(117 942)</b>

**10. TAXATION**

No provision has been made for taxation as the association has qualified for exemption from income tax under section s10(1)(d)(iv)(bb) of the Income Tax Act.

**11. GOING CONCERN**

The existence of the association is dependent on the continued support of its donors, by way of grants. Should the grant be withdrawn it is highly unlikely that the association will be able to continue as a going concern.

Donors have agreed to continue supporting the association in 2023.

**12. FINANCIAL RISKS**

**12.1 Currency risk**

The association is exposed to currency risk to the extent that the grants are received by the association in foreign currency.

**12.2 Interest rate risk**

The association is exposed to interest rate risk, as it places funds at both fixed and floating interest rates. The risk is managed by maintaining an appropriate mix between fixed and floating rates and placing within market expectations.

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**NOTES TO THE ANNUAL FINANCIAL STATEMENTS FOR  
THE YEAR ENDED 31 MARCH 2022 (Continued)**

**12. FINANCIAL RISKS (Continued)**

**12.3 Credit risk**

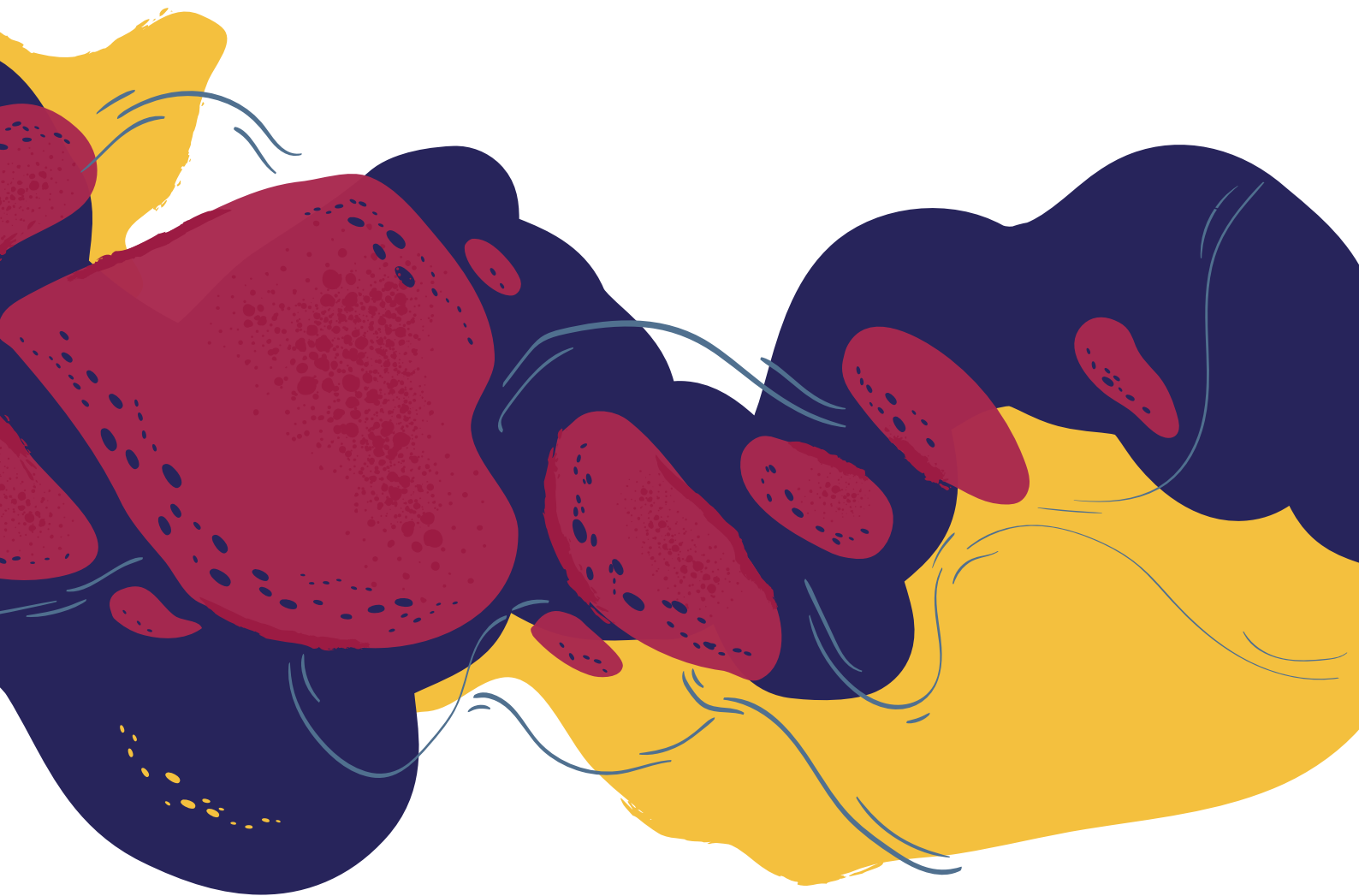
The association's credit risk is attributable to liquid funds. The credit risk on liquid funds is limited because the counter party is a bank with credit rating assigned by international credit -rating agencies. The association has no significant concentration of credit risk.

**12.4 Liquidity risk**

The association manages liquidity risk by monitoring forecast cash flows and ensuring that adequate cash reserves are maintained.







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