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ABOUT VANS

VANSA operates as a support point and development agency for contemporary art practice in South Africa. We develop industry knowledge, resources, networks and projects that are concerned with realising new social, cultural and economic possibilities for contemporary art practice in the South African – and wider African – context. VANSA is a national network of artists and arts organisations with over 6000 members.
MISSION AND VISION

VANSA aspires to be a dynamic and resilient network based organisation operating as a key support point for contemporary art practice in South Africa. Our mission is the promotion of growth, transformation and opportunity in the contemporary art field in South Africa through the development of projects and services shaped by and delivering benefit to our network.

The organisation works with and through a local, continental and international network of visual arts professionals, businesses, organisations, institutions and agencies on initiatives and projects across five key areas:

- strengthening informational networks
- promoting better professional and business practice
- facilitating opportunities for new approaches to contemporary art practice, in new contexts with new audiences and publics
- opening up new market opportunities for contemporary art in South Africa
- lobbying and advocacy in all of the above areas, informed by research and evidence

VANSA is committed to innovation, transparency and fairness in its organisational practices. We seek to maximise synergy and partnership with other organisations, institutions and entities, and activate joint actions between stakeholders in areas of common interest and concern.
CHAIRPERSON’S REPORT

The past year has seen VANSA going through some significant changes, testing the resilience of the organisation, and it is encouraging to witness how these shifts strengthen VANSA’s work.

We said farewell to former director Molemo Moiloa in May 2018 as she pursues a new career opportunity. We wish her all the luck and share our heartfelt thanks for the work she has done since January 2014. In the same breath we welcomed Kabelo Malatsie as director and we are very confident that her experience and dedication to the visual arts will deepen the voice that VANSA has in the industry. Katlego Taunyane joined the team last year, as Network Programmes Manager, Kanya Sizani as Assistant and Thina Miya as Intern.

In the past year VANSA continued to solidify the programmes to match the core areas of work, namely: Decentralisation, Study and Professional Access, as expanded in the current strategic plan. These programmes would not be possible if we didn’t have the invaluable support from our partners, some which have been consistent in supporting the work of VANSA over the years.

There have also been changes to VANSA’s board. We bid farewell to Themba Shibase and Jonathan Garnham, who have been with VANSA since its inception, and Denisha Jairam and Michelle Joubert, who joined us from the BASA Board Bank programme. We thank them for the commitment they have shown in developing this organisation and through that, their contribution to the industry. I am grateful to currently serve the industry with Songezile Madikida, Dee Marco, Nothando Mkhize and Tanisha Bhana.

On a final note I would like to salute our members and to remind everyone that the work we do is for you, as the sector that gave birth to this organisation, thus VANSA exists because you saw the need for such an organisation.

Bandile Gumbi
DIRECTOR’S REPORT

This report is written collaboratively. By Molemo Moiloa, the National Director of VNSA from 2014–2018 and by Kabelo Malatsie, the National Director of VNSA from 2018 onwards. 2018 sees a new chapter for VNSA as its team and its members drive it forward.

The 2017/2018 financial year (from June 2017–May 2018) has been one of building and stabilising, even in the midst of change. As we introduced in the previous Annual Report, VNSA has embarked upon a new 5-year strategic plan as of the 2017. This has brought a number of changes:

A three pronged approach for the future of the organisation:

1. Members – placing our members and member engagement at the centre of all projects
2. Programmes – simplifying project structure into three main areas with a multi-year approach
3. Revenue generation – growing our revenue generating offering and slowly building stronger financial stability for VNSA

A new focus for the organisation on three primary areas:

1. DECENTRALISATION – while having consistently been part of the VNSA agenda – decentralisation’s new approach is to support existing work in the region rather than develop its own programmes and therefore work closely with existing membership. This programme area is membership driven.
2. STUDY integrates learning from members and others to better develop VNSA processes and programmes, and encourages self and co-learning for creative practitioners and for the organization itself. This serves as the key evaluative core of the organisation.
3. PROFESSIONAL ACCESS like Decentralisation, is a membership driven area of work in which VNSA continues to provide services and opportunity and networking information to its membership. Lobby and advocacy continues to serve as a key area of this work. For the first time, Membership also serves as an individual project in itself for which greater participatory membership events and processes are to be undertaken.
VANSA has in the past year, developed a new brand identity, launched a new membership engaged website, and consolidated its programming towards the three focus areas. VANSA has presented a number of engagement sessions across South Africa, has reinstated its membership-based national internship programme. Some things have continued including research, advocacy work and the legal helpdesk, amongst others. Some things have also changed. VANSA said goodbye to some multiyear projects this year, including Winter School and Art Week Joburg which will be continued through our partners CADT. And, of course, VANSA has changed its leadership.

This leadership change is important. Within African institutions in particular, but in fact across the world, many small-scale visual arts organisations, for various reasons, rely on singular leadership. While this kind of institutional culture is necessary and important for innovation, creative development and boundary pushing, there also needs to be an alternative. An organization that is member-based, and mandate driven, with strong infrastructures and processes, should be able to stand on its own. And organisations should be able to continue as long as they remain relevant. While VANSA remains a dynamic, malleable organisation, still significantly threatened by the precarity of funding difficulties in our context – it has, so far, also been able to continue, through changes of staff and board.

Kabelo Malatsie serves as the second non-founder director of the organization (the third director in totality, Joseph Gaylard being the first), supported by the board which follows a three to six-year term cycle, all working in service of VANSA’s members in order to meet a collectively produced mandate. And this is a good sign.

Kabelo Malatsie comes to VANSA with a wealth of knowledge in various aspects of the Visual Arts Sector, and having recently completed her Masters Degree on the autonomy of small-scale arts organisations. She is supported by a board of directors made up of people from the sector across multiple provinces, supported by specifically identified individuals with skills such as legal and finance. She also has a great team of dedicated people who work really hard to make VANSA’s projects happen.

With the support of VANSA members and the board the new financial year we will continue efforts to develop the strategic business unit seeking financial stability which will allow greater freedom for increased efforts in lobbying and conducting pertinent research timeously.
The VANSA ecosystem refers to the interconnectedness and cycles of networks and programmes that make up VANSA. The following pages give insight into the many parts of our ecosystem and the many people who make it possible.

VANSA Members

VANSA is a membership-based organisation and its primary programmes are driven by member interests, needs and future objectives. Becoming a member is free and open to anyone interested in the arts. Members receive access to detailed information, opportunities and services. Our membership is also the basis upon which we are able to negotiate for better services and policies in the sector. Many people still connect to the work of VANSA without being members. VANSA endeavours to being an open organisation that is available to all. At the same time however, connected and contributing members can strengthen the organisation and we encourage all to be members who pay membership contributions according to their means.

In November 2017 VANSA launched its much anticipated new website, offering a more convenient platform for members to sign up, pay their membership fees and connect to the organisation. During this transition the database had an extensive clean-up and you will notice a drop in membership statistics. We had anticipated this shift and are pleased to report continued steady growth in new memberships since the new website and a dramatic increase in membership fees received, as you’ll notice in the financials. Similarly, the new website was cleared of the thousands of outdated opportunities pages. This means there are less web pages indexed on Google and therefore a slight drop in website visitors, which again, will grow steadily along with membership growth in the coming years.
Membership growth on VANSA’s database & Facebook 'likes' over the last 5 years
VANSA Partners

Partners listed here are the core partners who enable us to continue doing the work we are doing, primarily through funding but also through knowledge, support and expansion of our networks. These partners are key to the health of the VANSA ecosystem.
VANSA People

The people who work with VANSA on a regular basis are its board, staff, short term project managers and assistants. This group of people shifts and changes according to the workload and abilities of the team. Our board is made up of a dedicated set of volunteers who meet in person three times a year to oversee the core governance issues of the organisation. The team work to ensure the daily running of the organisation, and various other freelance individuals and project interns work with us on a project-to-project basis.

Project managers and project assistants

Ashley Whitfield
Fulufhelo Mobadi
Naadira Patel
Rolihlahla Mhlanga
**Bandile Gumbi** is a Johannesburg based writer, poet, project manager within the arts sector and doctoral student in African Studies focusing on art periodicals published in Africa post liberation struggles. She has been working in the arts for over 12 years.

**Songezile Madikida** obtained his BA (Fine Arts) at the University of the Witwatersrand, Johannesburg in 2001; he participated in a cultural exchange program between the University of the Witwatersrand from South Africa and Umea Academy from Sweden. He then registered for Masters with the University of the Witwatersrand. Madikida is currently a practicing artist with several group and solo exhibitions and awards. He is also contracted to the Nelson Mandela Museum as a consultant to Manage the Nelson Mandela Museum Arts Incubator Program, and a lecturer at the Walter Sisulu University teaching Art Theory and Printmaking.

**Jonathan Garnham** is the director of the gallery blank projects in Cape Town. He left South Africa in the late eighties and studied fine art at the University of the Arts in Berlin and the Royal College of Art in London, completing his MFA in Berlin in 1996. After living and working as an artist and curator in Berlin for ten years, he returned to South Africa in 2002 and founded blank projects in 2005.

**Dee Marco** is a feminist scholar, writer and cultural consumer. She holds a PhD in Film and Television Studies from the University of Warwick in the UK. Dee’s research focuses on visual culture broadly and critically engages theories and practices of race, gender and intersectional identities in cultural work and spaces. Dee was a post-doctoral fellow at the Centre for Humanities Research at the University of the Western Cape for two years, and she has taught in Film and Television, Gender Studies and History of Art departments at Rhodes University, UWC and UCT. Dee joined the Wits Media Studies Department at the beginning of 2018.

**Tanisha Bhana** is a senior attorney in the global markets segment in the financial services industry and a visual artist. She has held solo exhibitions in South Africa and Germany, and participated in curated exhibitions in South Africa, France, Germany, Netherlands, Namibia, China and Romania. Her photographic imagery is taken from naturally challenging environments such as nuclear wastelands, landfill sites and natural and urban ecosystems susceptible to change. Bhana has held discussions on the topics of Rebirth, Transformation and Decomposition for strategic sessions and has displayed artwork for collaborative projects on War, Women and the Human Spirit, at the Winnipeg Art Gallery (Canada), General Consul of France (Istanbul, Turkey), Graduate Institute, Geneva and the University of Oxford, Centre for International Studies.
Michelle Joubert is Head of Investor Relations at the Johannesburg Stock Exchange and a classically trained cellist. Joubert has a BA Hons, and undergraduate degree from Stellenbosch University as well as MBA jointly from University Of Chicago, Graduate School Of Business USA and the University Of Cape Town, Graduate School Of Business. Since 2007, Joubert has been involved at the JSE under various auspices, and has previously held positions in various financial journals including South Africa’s Financial Mail and the UK’s Financial Times, based in London. Michelle Joubert serves as a mentor for Business Arts South Africa. Michelle comes to the board of VANSA through the generous support of BASA’s Boardbank programme which matches business professionals encompassing the business skills and experience required by that organisation to create well functioning boards.

Nothando Mkhize was born in kwaMsane, Northern KwaZulu-Natal in 1986. She is currently doing her MA in Fine Art at Durban University of Technology. She is an education officer at the Durban Art Gallery under eThekwini Municipality and an executive member of the KwaZulu-Natal Arts & Culture Counsel. Previously she has cofounded the Zululand Crafters Association and was an art programme manager at iSimangaliso Wetland Park which is one of only two world heritage sites in South Africa. Nothando is passionate about the holistic development of arts as a viable vehicle for social transformation and economic development.

Themba Shibase is a contemporary artist who interrogates current political and social issues within a pan-African context, concentrating primarily on painting and mixed media. Shibase lives and works in Durban. Apart from his work as an artist Shibase also teaches painting and art theory at the Durban University of Technology (DUT). Shibase has a Masters in Fine Art from Durban University of Technology as well as a Bachelors Degree in Fine Art from the same institution.

Denisha Jairam is currently the ICT Head: Shared Services at the Development Bank of SA. She plays a pivotal role at the Development Bank, which is affiliated to the National Treasury and led by the Minister of Finance, to deliver Infrastructure in South Africa. She has held several Vice President roles in Absa Bank, Barclays London and at the South African Revenue Services. Denisha pursued her MBA in technology management in which she achieved a first class pass. Her primary degree is a BCOMPT Accounting Sciences at the University of Kwa-Zulu Natal. Denisha achieved the youngest Doctorate in Leadership Qualification in the history of Africa’s largest University. She is a leader in her field and has become impactful beyond the boundaries of her work.
VANSA Projects

VANSA projects make up the core of our ecosystem – people, places and objectives on which we collectively work. The projects discussed here are the main “event” type work that has happened over the past financial year and is arranged by programme areas. Obviously however, a lot of unseen work is also done in between these events, from the newsletters collated and distributed twice a month, to answering many calls a day to give information to those who need it, drop-ins who come to use our wifi, library or other support, and the many partners who use our equipment and space. The following key events, though interconnected and often multi-valued, are arranged according to the following key:

Decentralisation

VANSA works with arts organisations and individuals across the country with the aim to support independent practice outside of the main city centres, as well as with partners across the African continent.

Study

Study integrates learning from members and others to better develop VANSA processes and programmes, and encourages self- and co-learning for creative practitioners and for the organisation itself. This serves as the key evaluative core of the organisation.

Professional access

VANSA provides information for its members. These are opportunities and industry information through its online media, as well as research based content which we collate and make accessible to our membership. Professional access also includes various research projects to better equip ourselves, our membership and various other players with knowledge to make targeted interventions for the betterment of the sector. Our research focuses on market issues, sector professionalisation issues and policy issues.
Decentralisation

VANSA works with arts organisations and individuals across the country with the aim to support independent practice outside of the main city centres, as well as with partners across the African continent.

LISTENING SESSION

Date: 13 September 2017

Creative professionals involved:
Ibrahim Cisse

Partners:
PANIC, Afrikan Freedom Station

VISIT TO NTINGA NTABA KANDODA HERITAGE FESTIVAL

Date: 22–24 September 2017

Creative professionals involved:
Mazibuko K. Jara, Daluxolo Matanzikma

Partners:
Ntinga Ntaba KaNdoda, National Arts Council
Study

Study integrates learning from members and others to better develop VANSA processes and programmes, and encourages self- and co-learning for creative practitioners and for the organisation itself. This serves as the key evaluative core of the organisation.
ARTS COLLABORATORY

Date: ongoing

Partners:
32º East Ugandan Arts Trust, Al-Ma’mal Foundation for Contemporary Art, Art Group 705, Ashkal Alwan, Casa Tres Patios, Casco, Centre Soleil d’Afrique, Cráter Invertido, DARB 1718, Doen Foundation, Doual’art, Kër Thiossane, Kiosko, KUNCI Cultural Studies Center, lugar a dudas, Más Arte Más Acción, Nubuke Foundation, Platohedro, Raw Material Company, Riwaq, ruangrupa, TEOR/éTica, Theertha, Centre d’art Waza

WINTER SCHOOL WORKBOOK LAUNCH: MOTHER TONGUE

Date: 26 July 2017

Creative professionals involved:

Partners:
Johannesburg Observatory

WINTER SCHOOL: IN COMMON

Date: 31 July–4 August 2017

Creative professionals involved:
Dr Yvette Abrahams, Motsumi Makhene, Dr Mpho Matsipa, Mwenya Kabwe, Prof Achille Mbembe

Partners:
Oduduwa Republic Restaurant

WINTER SCHOOL WORKBOOK LAUNCH: IN COMMON

Date: 25 May 2018

Creative professionals involved:

Partners:
Oduduwa Republic Restaurant
Professional access

VANSA provides information for its members. These are opportunities and industry information through its online media, as well as research based content which we collate and make accessible to our membership. Professional access also includes various research projects to better equip ourselves, our membership and various other players with knowledge to make targeted interventions for the betterment of the sector. Our research focuses on market issues, sector professionalisation issues and policy issues.
**DEPARTMENT OF ARTS & CULTURE (DAC) WHITE PAPER REVIEW LOBBY & ADVOCACY**

Date: ongoing

Partners:
Arterial Network South Africa

**SKETCHBOOK BEST PRACTICE WORKSHOP**

Date: 19 July 2017

Creative professionals involved:

Partners:
Red Location Art Gallery, Athanaeum, Sketchbook

**FRESH PRODUCE EXHIBITION AT TURBINE ART FAIR**

Date: 13–16 July 2017

Creative professionals involved:
Rolihlahla Mhlanga, Mmabatho Grace Mokalapa, Isaac Zavale, Manyatsa Monyamane, Jodie Tracey, Katlego Modiri, Alex von Klitzing, Chrisel van der Merwe, Odette Graskie, Johan Steegmann, Nombuso Maseko, Lutendo Malatji, Kiyara Ananmalay, Sechaba Meloa, Nkhensani Rihlampfu, Mary-lee Makunye

Partners:
Assemblage, Turbine Art Fair

**FAK’UGESI IMPACT EVALUATION**

Date: December 2017–July 2018

Partners:
British Council, Fak’ugesi
FRESH PRODUCE 2017

Curators: Kedibogang Molango
Artists: Mmabatho Grace Mokalapa
Isaac Zarele
Marlouw Moresman
Judie Moketsi
Kathryn Modici
Alex von Blilzing
Christian van der Merwe
Odette Gansie
Johan Steegmann
Sembiso Muvhili
late
Khosana Anoma
Sechaba Mohlo
Nkhwazi Mphamula
Mary-Ann Mulamu

Partners: Assemblage, Vansa and the Turbine Art Fair
Presented by KMM Talent
Unlocked with a supporting grant from Business and Arts South Africa
Mentors: Bonjanekile Nkosi, Simon Gash and Kegiso Phetshinato

Artist Career Development Programme coordinator: Fleurs de Randt
FINANCIAL REPORT

VANSA is a nonprofit organisation that must rely on fundraising for its ongoing work. VANSA does not have any ongoing funds but rather short term contracts with different funders from around the world that are specific to the projects we apply for. VANSA maintains a stringent accounting process and follows good financial governance principles.

The following is some of the key financial information from our Annual Financial Statements. The financial report includes a series of graphs to illustrate the ways in which VANSA’s funds are spent and very clearly demonstrates the value that VANSA brings to the sector with more than two thirds of the VANSA budget going directly to the betterment of the sector.

Last year, together with our auditors TJ Botha Spanenberg Inc., we made changes to how we report on finances in order for them to be more accurate. We will continue to gradually put in place better financial reporting processes.
### INCOME STATEMENT FOR THE YEAR ENDED 31 MAY 2018

#### Revenue

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donation income</td>
<td>2 636 120</td>
<td>2 720 070</td>
</tr>
<tr>
<td>Membership fees, sales and other income</td>
<td>139 737</td>
<td>86 587</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2 775 857</strong></td>
<td><strong>2 806 657</strong></td>
</tr>
</tbody>
</table>

#### Other Income

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest received</td>
<td>72 376</td>
<td>51 637</td>
</tr>
</tbody>
</table>

#### Operating expenses

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounting fees</td>
<td>120 228</td>
<td>120 000</td>
</tr>
<tr>
<td>Bank charges</td>
<td>11 343</td>
<td>11 316</td>
</tr>
<tr>
<td>Compilers remuneration</td>
<td>8 430</td>
<td>32 610</td>
</tr>
<tr>
<td>Depreciation, amortisation and impairments</td>
<td>528</td>
<td>-</td>
</tr>
<tr>
<td>Employee costs</td>
<td>821 517</td>
<td>700 497</td>
</tr>
<tr>
<td>Insurance</td>
<td>21 006</td>
<td>12 287</td>
</tr>
<tr>
<td>Office communication</td>
<td>38 738</td>
<td>38 664</td>
</tr>
<tr>
<td>Office equipment</td>
<td>17 504</td>
<td>2 650</td>
</tr>
<tr>
<td>Office expenses</td>
<td>28 816</td>
<td>30 002</td>
</tr>
<tr>
<td>Project costs</td>
<td>1 782 300</td>
<td>1 854 539</td>
</tr>
<tr>
<td>Rent and utilities</td>
<td>20 263</td>
<td>30 300</td>
</tr>
<tr>
<td>Training</td>
<td>6 550</td>
<td>-</td>
</tr>
<tr>
<td>Travel</td>
<td>29 693</td>
<td>24 484</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2 906 916</strong></td>
<td><strong>2 857 349</strong></td>
</tr>
</tbody>
</table>

#### Surplus (shortage) for the year

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Surplus (shortage) for the year</td>
<td>(58 683)</td>
<td>945</td>
</tr>
</tbody>
</table>
Breakdown of Project Costs

- Monies going to individual professionals in the sector: 52%
- Monies going to travel and associated costs for projects: 11%
- Monies going to production (e.g., materials and associated products): 37%

<table>
<thead>
<tr>
<th>Project Costs</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communications/Publicity/Marketing</td>
<td>113 849</td>
<td>27 122</td>
</tr>
<tr>
<td>Consultancy/professional fees</td>
<td>139 245</td>
<td>178 167</td>
</tr>
<tr>
<td>Creative professionals</td>
<td>798 346</td>
<td>369 757</td>
</tr>
<tr>
<td>Publicity/Marketing</td>
<td>-</td>
<td>4 496</td>
</tr>
<tr>
<td>Printing and publishing</td>
<td>20 191</td>
<td>201 866</td>
</tr>
<tr>
<td>Production costs</td>
<td>500 756</td>
<td>827 499</td>
</tr>
<tr>
<td>Travel, accommodation and stipends</td>
<td>206 262</td>
<td>232 732</td>
</tr>
<tr>
<td>Venue hire</td>
<td>3 650</td>
<td>12 900</td>
</tr>
</tbody>
</table>

R 1 782 299  
R 1 854 539
Income for 2018

Donation income

<table>
<thead>
<tr>
<th>Source</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Africallia</td>
<td>-</td>
<td>411 921</td>
</tr>
<tr>
<td>British Council</td>
<td>198 125</td>
<td>-</td>
</tr>
<tr>
<td>Cathsseta</td>
<td>399 000</td>
<td>-</td>
</tr>
<tr>
<td>City of Cape Town</td>
<td>-</td>
<td>94 000</td>
</tr>
<tr>
<td>Department of Arts and Culture</td>
<td>-</td>
<td>506 577</td>
</tr>
<tr>
<td>DOEN Foundation</td>
<td>708 795</td>
<td>71 803</td>
</tr>
<tr>
<td>Ford Foundation</td>
<td>-</td>
<td>340 132</td>
</tr>
<tr>
<td>Gauteng Provincial Government</td>
<td>-</td>
<td>40 000</td>
</tr>
<tr>
<td>Goethe Institut</td>
<td>-</td>
<td>50 000</td>
</tr>
<tr>
<td>National Arts Council</td>
<td>295 000</td>
<td>345 000</td>
</tr>
<tr>
<td>National Lottery Fund</td>
<td>374 400</td>
<td>82 654</td>
</tr>
<tr>
<td>Pro Helvetia - Revolution Room</td>
<td>-</td>
<td>91 701</td>
</tr>
<tr>
<td>Rand Merchant Bank</td>
<td>495 000</td>
<td>650 000</td>
</tr>
<tr>
<td>SCATEC</td>
<td>165 800</td>
<td>36 282</td>
</tr>
</tbody>
</table>

R 2 636 120 R 2 720 070

Membership fees, sales and other revenue

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Book sales</td>
<td>500</td>
<td>1 700</td>
</tr>
<tr>
<td>Fresh produce</td>
<td>71 867</td>
<td>50 076</td>
</tr>
<tr>
<td>Membership fees received</td>
<td>47 528</td>
<td>13 730</td>
</tr>
<tr>
<td>Other sales</td>
<td>-</td>
<td>14 331</td>
</tr>
<tr>
<td>Reimbursement</td>
<td>17 662</td>
<td>60</td>
</tr>
<tr>
<td>Sundry income</td>
<td>-</td>
<td>4 890</td>
</tr>
<tr>
<td>Winter School</td>
<td>2180</td>
<td>1 800</td>
</tr>
</tbody>
</table>

R 139 737 R 86 587
International versus South African originating grant income 2018

Direct contributions to livelihoods

- Fees and wages paid to sector as part of projects
- Vansa salaries and wages
BECOME A VANSA MEMBER
www.vansa.co.za/Membership