

**MUSICIANS  
WITHOUT  
BORDERS**

**2020  
ANNUAL  
REPORT**





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# PORTAL

*Arundhati Roy once said: "Historically, pandemics have forced humans to break with the past and imagine their world anew. This one is no different. It is a portal, a gateway between one world and the next. We can choose to walk through it, dragging the carcasses of our prejudice and hatred, our avarice, our data banks and dead ideas, our dead rivers and smoky skies behind us. Or we can walk through lightly, with little luggage, ready to imagine another world. And ready to fight for it."*

It is as if life has given up speaking softly and is shouting it out, so that we can no longer ignore it. For decades, for centuries, so many voices have tried to tell us this: that all life is connected, that we are interdependent, that the harm we do to each other and our beautiful, vulnerable, shared planet, we do to ourselves. Suddenly, without warning, a global pandemic locks us up in the smallest of our lives' circles, horrifies us with mass death and suffering, and forces us to acknowledge our dependence and our interdependence. A portal, if there ever was one. How will we walk through it?

Since our founding, Musicians Without Borders has worked across the globe to rebuild, restore and create connection through music. In a year when most ways of connecting came to an abrupt halt, how did we manage to continue? And what did we learn?

Let's start with what we learned. We learned about humility and about agency: that we are not in control of results, but do have agency over our actions and choices. We can adapt, scale up or back, imagine and change. We can plan and move together, in the faith

that the results, even if unknown, will be consistent with the spirit and intention of the actions.

We learned that our stubborn dedication to long-term collaboration proved right: when we could no longer send international staff and trainers, our local partners, teachers and workshop leaders stepped into new and stronger leadership roles, increasing local ownership and assuring the continuation of the projects.

We learned that a creative, strong, connected team can work well under stress if its members can hold and support each other in tough times. As we moved to daily digital realities, we stayed in close personal contact, found ways to give each other the time and space for self-care, re-imagined our work-time relationships. Not surprisingly, with a more relaxed 'office' culture, our team's creativity increased.

And how did we manage in 2020?

We made choices to enable the local teams to continue and strengthened infrastructure supporting their work.

- When outreach to large groups became difficult, we prioritized the safety, stability, and development of our young teachers, workshop leaders, and staff;
- We moved our program work to hybrid forms, using live music-making as much as possible and adding online lessons, songwriting, recording, and events;
- We worked to strengthen project infrastructure, even when this meant shifting our budgets to pay the rent for a small music school, or provide mobile devices, instruments, or bus tickets.

We adapted our international training, capacity building, and advocacy:

- We learned to work with new online platforms, pulling in expertise from our partners and trainers;
- We increased our online advocacy, joining international conferences and working through art27 to promote the role of the arts in social change.

We continued to build new regional partnerships:

- Our work in Palestine led to a new project for vulnerable children in Jordan;
- Soy Música in El Salvador inspired a new partnership in Mexico for children and youth in violence-afflicted areas;
- The Mitrovica Rock School worked on a regional video project with two rock schools in North Macedonia, spotlighting young Roma, Albanian, Serb and Macedonian musicians.

2020 was a year that many wish to forget. But every global catastrophe is a portal, opening the possibilities of change. How we walk through that portal determines whether we can move on to a new reality. Artists are uniquely placed to imagine the future on the other side, musicians to raise voices as we make that journey together.



**Laura Hassler, Director**



## OUR WORK

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Musicians Without Borders uses the power of music for social change and peacebuilding. Together with local musicians and organizations, we work across the globe in communities affected by war and armed conflict.

From rock music schools in former Yugoslavia to children's orchestras in El Salvador, and from rap music in refugee camps to music therapy in Rwanda, our programs bring the joy of music to those who need it most.

Making and sharing music empowers, builds creativity, and strengthens empathy. Musicians can use this power for positive social change.

Through Musicians Without Borders, musicians become changemakers, transforming lives and building nonviolent, inclusive communities.

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## OUR YEAR IN NUMBERS

5,177

ACTIVITIES ORGANIZED,  
LED BY

182

TRAINING AND WORKSHOP LEADERS,  
REACHING

21,318

PARTICIPANTS IN MUSIC MAKING,  
AND

739

PARTICIPANTS IN MUSIC LEADERSHIP TRAINING

# PROGRAMS





# MUSIC CONNECTS

The Yugoslav wars of the 1990s left a legacy of ethnic prejudice and fear in the region. In Mitrovica, Northern Kosovo, the river Ibar became a dividing line, separating the city's majority Albanian community in the South and the minority Serb community in the North. Today, tensions between the two communities remain high. In 2008, Musicians Without Borders founded the Mitrovica Rock School to bring youth from different communities together through a shared love of rock music.

At the center of the project is an extensive program for capacity building: training teachers in demand-driven teaching practices, as well as in specific skills such as sound engineering and songwriting, but also establishing the Mitrovica Rock School as a local NGO and building the capacity of its management team to manage both the organization and its projects.

In 2018, the success of our project in Mitrovica led to extending the Mitrovica Rock School approach to two other rock music schools in neighboring North Macedonia: Music School Enterprise and Roma Rock School. Training weeks and summer schools brought the three schools together with students and teachers from Fontys Rockacademie.

The Music Connects project connected over 400 Serb, Albanian, Macedonian, Roma and other youth through some 9,000 music activities. The project also founded Mitrovica's first recording studio shared by both ethnic communities, and produced a documentary film. Griffith University and the University of Melbourne are collaborating on an external evaluation of the project.

# 3,376

ACTIVITIES ORGANIZED,  
LED BY

# 23

TEACHERS AND BAND COACHES,  
REACHING

# 357

PARTICIPANTS IN MUSIC MAKING,  
AND

# 318,106

REGIONAL AND GLOBAL AUDIENCE  
REACHED THROUGH PRESS AND MEDIA

## 2020

At the time that the COVID-19 pandemic arrived in Europe, five regional/international training weeks and one summer school had been planned for 2020. These had to be cancelled, while the three local schools shifted to online education. Both Kosovo and North Macedonia were severely affected during the first stage of the pandemic and faced strict lockdowns.

Throughout the year, the three local schools monitored the situation continuously. During periods of lockdown and partial re-openings they alternated between online, in-person, and hybrid activities. This approach proved successful: all three schools reached approximately the same number of youth and implemented the same number of activities as they had the previous year.

The schools took the following measures to engage and connect their target groups:

- All three schools brought instruments to the homes of students without own instruments, to ensure their continued participation during the lockdown;
- Roma Rock School provided tablets to students without devices, and Mitrovica Rock School provided laptops to sound engineering trainees;
- Roma Rock School equipped a music room in the primary school of Shuto Orizari (Shutka), the municipality of Skopje where most of its students live, to continue activities at times that participants couldn't safely travel to the city center;
- Music School Enterprise rented a bigger space to bring people together while observing distance;
- At all three schools, students showed a preference for coming together in smaller groups and with distancing over online education. This was facilitated as much as possible;
- Project-based activities, where students wrote and

- recorded songs and made music videos, were highly successful at engaging students during lockdowns;
- Students from the three schools worked together to record an original song with a joint lockdown video.

## MEDIA BY MUSIC CONNECTS

- [Official trailer](#) for documentary 'Music Connects: The Real School of Rock';
- [Full video](#) of documentary 'Music Connects: The Real School of Rock';
- [Music video](#) by Mitrovica Rock School mixed band Zenith for their song Dark;
- [Video workshop](#) for students by Rockacademie alumnus Bo Knippels.

## MEDIA ABOUT MUSIC CONNECTS

- [Article](#): 'The Mitrovica Rock School: bridging the divide between Serbs and Albanians in Kosovo'
- [Article](#): 'The Rock School that Unites: creating Demand for Multi-Ethnic Activities in Divided Mitrovica'
- [Article](#): 'Mitrovica Rock School unites young Albanians and Serbs in a segregated Kosovo city'
- [Article](#): 'Piano and guitar online, how to swim electronically: Alternative ways needed for extracurricular activities'
- A book by Ian Bancroft: Dragon's Teeth - Tales from North Kosovo; ISBN-13: 9778-3-8382-1364-4
- [Article](#): 'Young Roma seek to value knowledge and change the negative narratives in society'
- [Article](#): 'Band Camp Rwanda':
- [Article](#): 'Ian Bancroft: with North Kosovo the only obstacle is in your mind'
- [Article](#): 'Music Connects: peace on the ground' (Serbian)



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“[The concert] was about making music, being together, not caring about nationality. It felt good because we never got to feel that, we never had a chance to show the people of Mitrovica that we can be united and that we shouldn’t hate each other. There shouldn’t be fear of crossing the bridge and meeting each other.”

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- Tringa (Mitrovica Rock School participant, member of ethnically mixed band ElectraHeart), speaking about the first ethnically mixed concert to be held in Mitrovica.



# PALESTINE COMMUNITY MUSIC

In occupied Palestine, hundreds of thousands of children grow up in marginalized circumstances, often living below the poverty line and without social and cultural opportunities.

Palestine Community Music (PCM) is a multi-faceted community music program that works with local musicians, teachers, social workers, and youth leaders to bring inclusive music activities to Palestinian children and youth.

Since 2008, the program has brought community-driven, music-based activities that respond to the needs of the local population. Palestine Community Music aims to empower disadvantaged children and youth by increasing their resilience and self-esteem through structured musical activities.

# 251

ACTIVITIES ORGANIZED,  
IN COLLABORATION WITH

# 27

COMMUNITY-BASED ORGANIZATIONS  
IN PALESTINE, REACHING

# 358

PARTICIPANTS IN MUSIC MAKING,  
AND

# 4,372

PARTICIPANTS THROUGH ONLINE VIDEOS

## 2020

This year, our program was severely affected by the pandemic. From March 2020 onwards, the authorities imposed strict lockdowns to prevent the already weak medical infrastructure from collapsing. Initially, we moved our activities online, but when it became clear that the lockdowns and closure of schools and community centers would continue for an unforeseen amount of time, we decided it would be best to suspend activities, as of July 31, 2020.

We remain in close contact with local music workshop leaders, involving them, when possible, in online training sessions and informal activities. Continuing a unique and precious part of Musicians Without Borders' work, our program manager was able to find alternative funding so that Halimeh Sarabteh, a deaf music workshop leader, could continue her work with children.

In the first half of 2020, Palestine Community Music invested in building the capacity of Palestinian musicians. These musicians have worked with thousands of children, both in-person and online.

During lockdown, Musicians Without Borders supported international and local staff with regular check-ins and sessions with their Wellbeing Advisor. Program manager and music coach Fabienne van Eck and deaf music workshop leader Halimeh Sarabteh created videos for participants and international music teachers and students, sharing lessons learned from the project, while an organization-wide 'lockdown video' featured two Palestinian workshop leaders playing the drums.

We will restart the program when the local situation allows.

## MEDIA BY PALESTINE COMMUNITY MUSIC

- [Global Drumming video](#): Hatched-MV created a video in which percussionists from different programs played together from their own homes. Our music workshop leaders Khader and Halimeh joined and recorded videos of themselves playing percussion.
- Videos for Arab Deaf Week: During the Arab Deaf Week in May, Halimeh published two videos: '[Sign something you want to share with hearing people](#)' and a video of [deaf and hearing people sharing their experiences working with deaf people](#).
- [Video excerpts](#) from Halimeh's workshops



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**“I was surprised to see my son interacting with the music video. I didn’t expect he would make the movements because he is still very young but he was so concentrated and focused and enjoyed the song a lot!”**

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- Mother of Fadi, 2.5 years old, from Za’atara village



# RWANDA YOUTH MUSIC

Rwanda Youth Music was founded in 2012 at the invitation of local partner WE-ACTx for Hope to support the needs of children and young people living with HIV. The program embedded appropriate and effective musical approaches into WE-ACTx for Hope's clinical support structure, sustainably providing young patients with opportunities for positive creative expression and social empowerment.

Today, a team of Community Music Leaders trained by Musicians Without Borders run a wide range of activities, including therapeutic music groups in patients' communities, drop-in sessions during WE-ACTx for Hope's children's clinic hours, drum circles in support group sessions, instrument lessons and music camps.

These innovative practices have been shared through extensive outreach work, leading to invitations for collaboration. We have grown the program's capacity and experience through this collaborative approach, reaching vulnerable youth in refugee camps, centers for former street children, communities facing profound poverty, and those living with HIV.

Regionally, Rwanda Youth Music has been invited by organizations in Uganda and Tanzania to run training programs in order to replicate our program's successes. In 2019, the Rwanda Youth Music team delivered a training course to a group of young community leaders engaged in peacebuilding and reconciliation work in war-affected communities in Goma, Democratic Republic of Congo.

# 525

ACTIVITIES ORGANIZED,  
REACHING

# 839

PARTICIPANTS IN MUSIC MAKING,  
AND

# 43

PARTICIPANTS IN MUSIC TRAINING

# 4,776

REGIONAL AND GLOBAL AUDIENCE  
REACHED THROUGH ONLINE  
CONCERTS AND RELEASES

## 2020

In the first quarter of 2020, 854 children and youth participated in Rwanda Youth Music workshops, instrument lessons, and therapeutic music groups. Through these activities we supported young people living in vulnerable communities, such as former street children, those living in poverty, and young people living with HIV.

## VISITS

In January, Emir Hasani, Director of Programs at the Mitrovica Rock School, visited Rwanda to introduce their band coaching methodology ([this video](#) captures the week's activities). As a result, music leaders developed skills to work with bands of young musicians, fostering creativity and teamwork. From mid-January we were joined by Ben Blance, a music therapist from the UK, who worked with individuals and small groups of children and youth, offering an additional point of access to musical support.

## COVID-19

In March 2020, Rwanda was the first country in Africa to impose lockdown restrictions to suppress the spread of COVID-19. These measures were largely successful in limiting contagion, and Rwanda has been [ranked 6th in the world](#) for managing the pandemic. During each wave of restrictions, we continued activities aimed to position Rwanda Youth Music strongly, in order to support communities during and after the Covid emergency.

To protect and strengthen the Rwanda Youth Music team, we worked closely with a core group of program participants while maintaining team members' paid

contracts, which are crucial to their families' livelihoods. We adapted our on-going training provision for a team of 28 Community Music Leaders, shifting to online delivery and small group in-person sessions as restrictions dictated. In normal circumstances this team runs music workshops for over 1000 vulnerable young people every year.

We engaged the team's creativity in online songwriting, online workshops, lessons, song releases and concerts. Alongside these new virtual approaches, we launched a rebrand of the project, and updated content and delivery strategies across revamped program social media platforms. In these ways we expanded visibility, and opened new avenues for our communications and advocacy.

A central aspect of our activities has been securing key program and cultural infrastructure during this desperately challenging time. We have worked closely with the Community Music Centre in Kigali; a center that functions as a music school, but also as a safe gathering place, and that represents a future source of employment, income and project reach. We financially supported the survival of the Community Music Centre while it was not possible for them to generate income or to welcome students.

## MEDIA

- [Band camp songs](#)
- Rwanda Youth Music concert [livestream](#)
- [Tunafurahi](#) (original song)
- Examples of an online [programs](#), [workshops](#) and [guitar lessons](#)
- [Ken Stringfellow visits](#) Rwanda Youth Music
- Rwanda Youth Music [Facebook](#) and [Instagram](#)





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**“When we were at home, lonely, not feeling good, as soon as you get to your musical instrument, like piano, you feel great.”**

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- Rwanda Youth Music participant

# ¡SOY MÚSICA!

El Salvador suffered from a brutal civil war between 1980 and 1992. Yet, almost three decades after signing a peace treaty, the country is still wracked by gang violence, inequality, and a dire economy. Countless young Salvadorans have been forced to flee their homes, leaving their families behind and devastating social bonds in Salvadoran society.

‘Soy Música’, Spanish for ‘I am Music,’ offers an alternative to a culture of violence through music. The project stimulates the creative expression of Salvadoran children and young people through music education while promoting peacebuilding and inclusive values. It brings about much-needed transformative change in a country where many young people see no future at all.

The project, a collaboration between UNICEF, the Salvadoran Ministry of Education and Musicians Without Borders, started its capacity-building phase in 2017, with a training program for a first group of Salvadoran music teachers and community facilitators. This program, based on Musicians Without Borders’ Music Leadership Training, was adapted to the local Salvadoran context. Two more groups joined the training program in 2018 and 2019.

Today, more than 75 teachers and community leaders have completed the multi-tier training curriculum and are ready to assume the role of trainers in the upcoming national roll-out phase of the training process. By teaching their colleagues at schools and in communities, trainers can reach thousands of young Salvadorans, transforming their lives through music.

# 15,292

**PARTICIPANTS IN MUSIC MAKING,  
AND**

# 595

**PARTICIPANTS IN MUSIC TRAINING,  
LED BY**

# 132

**TRAINING AND WORKSHOP LEADERS**

# 48

**EPISODES OF SOY MÚSICA TV  
BROADCAST NATIONWIDE**

## 2020

Soy Música adapted to circumstances caused by the pandemic in several creative ways, reaching more Salvadorans than ever before. The project not only moved the training activities online, but also contributed to the national Learn From Home initiative by the Ministry of Education, Science, and Technology (MINEDUCYT), editing Soy Música educational content for use on online platforms and TV. Our partners, trainers, and trainees have shown resilience adapting to this challenging situation, with creative new initiatives by teachers and community leaders to reach out to children and communities in isolated areas.

## TRAINING

In 2020, we began online training for our trainees, with experienced groups of trainees providing online training and workshops to colleagues across the country. As a result, 529 new teachers have been introduced to the methodology and principles of Soy Música. National recognition has come with a formal endorsement by the INFOD (Institute for Teachers Training in El Salvador) of our training curriculum as a three-tier course to be adopted and rolled out nationally in 2021.

## SOY MÚSICA ON TV

Together with MINEDUCYT and UNICEF, we produced [50 original TV programs](#) as part of the Ministry of Education’s Learn From Home initiative, adapting the principles and values of Soy Música to audiovisual language while achieving broad exposure for the project.

## IMPACT

In 2020, we engaged 75 trainees who reached 3,566 students through online music activities across 11 organizations. These trainees also use the music activities and leadership skills in their ongoing work, extending the scope of Soy Música to an additional 11,726 students. Moreover, the TV programs have exponentially expanded the project’s reach to a vast number of Salvadorans.

## MEDIA

- [Article](#): ‘Mined clausura el programa ¡Soy Música!’
- [Video](#): ‘Ministerio de Educación clausura el programa Soy Música’
- [Video](#): ‘First trailer for Soy Música TV’
- [Video](#): ‘Second trailer for Soy Música TV’
- [Video](#): ‘Educación virtual, una oportunidad para la comunidad educativa en medio de la pandemia’
- [Article](#): “‘La música cambió mi vida”: Francisco, el niño de Yucuaiquín que descubrió su talento en la pandemia’





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**“When children experience the Soy Música methodology, they feel safe and it allows them to express emotions, to identify and understand inclusion, and to practice values such as solidarity.”**

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- Soy Música workshop leader



# ARMONIA CUSCATLECA

Armonia Cuscatleca was founded in 2015 in San Pedro Perulapán, a rural municipality in El Salvador. The town suffers greatly from post-civil war gang violence, waves of family-destroying migration to the United States, inequality, and rampant poverty.

After teaching music in the Harmony Project in Los Angeles, founder Pablo Mendez Granadino traveled to his native country to develop a music education program for children and youth in San Pedro Perulapán. Originally the only teacher and coordinator, Pablo has expanded the project to include a teaching team of four musicians, plus an administrator.

Armonia Cuscatleca offers an alternative to children's gang-related reality and brings communities torn by violence and migration closer together. Students are simultaneously encouraged to become positive leaders and role models for their communities, which helps them to avoid depression and find alternatives to criminal behavior. The program's positive and supportive environment allows them to experience teamwork, value co-existence, and make friends.

The program has been run in partnership with Musicians Without Borders since 2017. Armonia Cuscatleca offers safe spaces for musical practice and rehearsals, and offers free music lessons. It supports the integral development of Salvadoran children and youth through music, helping them discover their artistic and cultural identities, build self-esteem and cultivate healthy habits, discipline and creativity.

# 784

ACTIVITIES ORGANIZED,  
LED BY

# 6

TEACHERS AND WORKSHOP LEADERS,  
REACHING

# 100

PARTICIPANTS IN MUSIC MAKING

# 4,000

REGIONAL AND GLOBAL AUDIENCE  
REACHED THROUGH ONLINE  
PERFORMANCES (ESTIMATED)

## 2020

Despite the challenges presented by the pandemic, Armonia Cuscatleca continued its work during 2020, adapting to the situation by moving some classes online and reducing group sizes when meeting in person. We also organized online activities and performances to keep in close contact with students and their families.

By extending activities to the cantons of El Rodeo and San Agustín, Armonia Cuscatleca responded to a lack of opportunities and access to music for children in other parts of the region, reaching a total of 100 children this year.

Every week, children and adolescents receive one to four hours of musical activities, instrument lessons, music theory, orchestral training, and creativity classes such as songwriting. These activities are aimed at increasing participants' resilience to the violence in their environment and offer both an escape from challenging living conditions and new perspectives for the future.

The project received positive feedback from participants, who expressed appreciation for its positive contribution to their relationships with family and friends, a feeling of safety, and the opportunity to develop and explore their creativity.

## NEW INITIATIVES

Inspired by the example of the Armonia Cuscatleca orchestra, students have started other ensembles and music initiatives, looking to expand their musical horizons.

One of these is Ghost Rebels, a group of older students who came together in 2020 to share music, tell their story and take their first artistic steps writing their own songs and performing them in front of an audience, combining their classical music skills with rap and pop elements.

## GLOBAL ODE TO JOY

In December, students at Armonia Cuscatleca joined with the Salvadoran organization Center of Arts for Peace, in the ancient city of Suchitoto, to participate in the Global Ode to Joy International Video Project.

## MEDIA

- [Video](#): Introducing Ghost Rebels
- [Video](#): Armonia Cuscatleca's version of Ode to Joy





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“Since I started in Armonia Cuscatleca I have felt that I belong to music, I feel good playing with my violin, it is a way of making myself known to others.”

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- Student in Armonia Cuscatleca



# WELCOME NOTES

Imagine being forced to flee your country—the place you call home—to seek safety elsewhere, anywhere. This is the reality for a staggering 82 million people around the world, who leave everything behind to flee from war, poverty, and climate disasters, seeking protection in another country or region. Yet, all too often refugees arriving in ‘safer’ regions, such as Europe, are met with hostility and prejudice and must deal with closed borders, social exclusion and often abysmal living conditions.

Welcome Notes brings music to people on the move throughout Europe, helping them survive the effects of war and displacement. The project, which adapted existing Musicians Without Borders learnings from its long-term projects in conflict regions to the needs of diverse refugee populations in Europe, began in the Netherlands in 2016 and trains local musicians to lead music workshops and build connection and community among participants.

Welcome Notes has expanded to a multi-year training partnership with the Landesmusikakademie NRW (Germany) and to training projects in Italy, Greece, and Bosnia-Herzegovina, where our trainees have successfully applied their acquired skills to music workshops with children, youth, and adults in refugee camps, schools, and other locations.

## GERMANY

In 2020, we continued our multi-year training collaboration with the Landesmusikakademie Nordrhein-Westfalen, providing 31 musicians with two training weeks, aimed at strengthening their capacity to work toward the social inclusion of refugees and migrants.

The training sessions were led by Marion Haak-Schulenburg (Germany) and Juan David Garzón (Colombia/Netherlands), who shared the benefits of their own professional experiences working with displaced people in Germany. Of course, the Landesmusikakademie made sure to adapt the training sessions to the COVID-19 context through social distancing and other safety measures.

## BOSNIA-HERZEGOVINA

In February, director Laura Hassler and trainer Marijke Smedema visited our project team in Bosnia-Herzegovina to discuss the possibility of the next phase of collaboration with Save the Children North West Balkans, building on the groundwork laid by training sessions and workshops conducted in 2019.

We also discussed plans to launch a mobile music outreach project, to be developed with our long-time collaborators, local musicians Almerisa Delić and Tony Pesikan.

The plan was put on hold for the remainder of 2020 due to the pandemic as our local partner organizations focused on responding to the urgent health and safety needs of people on the move. However, we continue to build a foundation on which a new, strong phase of the project can begin as soon as circumstances permit.

## DEVELOPMENT OF RAP MODULE

Lockdown restrictions have limited our possibilities of reaching displaced youth directly through music. As a creative response, we commissioned Musicians Without Borders trainers and hip-hop artists Guus van der Steen and Manu van Kersbergen to develop a five-part video series to engage youth remotely, by teaching them to create their own rap songs.

The series, based on Guus and Manu’s experiences working with youth in our projects, supports youngsters coping with displacement, helps them narrate their personal experiences, and encourages them to express their hopes for the future. In late 2020, two UK-based organizations serving displaced youth started a pilot project based on these modules, which is scheduled to continue into 2021.





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**“It is such a great thing that I can now finally practice my rap with an experienced person. It’s been amazing and easy [to] practice my rap with my teacher.”**

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- Student participant in rap module pilot

# COMMUNITY PARTNERSHIPS

## MUSIC BRIDGE

Twenty-three years after the signing of the peace treaty officially ended decades of conflict in Northern Ireland, pockets of Northern Irish society remain divided and violence and community division still occur. Gaps between different socio-economic, cultural, racial and religious identities remain a challenge, recently exacerbated by tensions caused by the consequences of Brexit and growing instability within a few dominant political parties.

Music Bridge, a community music project in collaboration with the Cultúrlann Uí Chanáin Irish arts and culture center based in Derry/Londonderry, Northern Ireland, aims to make new meaningful, positive and long lasting connections within communities through music making throughout the North/West of Northern Ireland.

### 2020

Although our role in training local musicians for the project ended in 2017, we remain connected to Music Bridge through project manager and Musicians Without

Borders trainer, Amanda Koser-Gillespie, who continues to lead project activities, under the supervision of Cultúrlann Uí Chanáin. In early 2020, Music Bridge continued its projects in several communities in the city and area of Derry/Londonderry with single and mixed religious and cultural identities. The project activities, aimed at adults with moderate to severe special needs and teenagers with mental health concerns, include music making to boost self confidence, self esteem, social skills and nonviolent communication.

When the pandemic hit Northern Ireland, these projects were put on hold and eventually moved online. When schools reopened briefly in September, Amanda was able to meet with new students in person at the beginning of the school year. As a result, she established a strong foundation for continuing activities online when multiple lockdowns forced periodic closures. Between lockdowns, she continued to meet with the students in person. Today, Amanda is working in person with the teenagers and is moving to in-person sessions at the start of July for adults with moderate special needs.





# TRAINING

MWB offers professional training in music leadership based on the expertise developed in our programs in regions impacted by armed conflict. During these training programs, our trainers share their knowledge and skills with trainees from a variety of musical levels and backgrounds. The skills acquired by our trainees have proven to be highly valuable: former participants have moved on to apply them in settings such as refugee camps and asylum centers, peace education workshops, local communities facing complex issues, juvenile detention centers, and community choirs.

Our music leadership training programs are guided by our five working principles – safety, inclusion, equality, creativity, quality– and explore ways in which participants can apply these principles to their musical practice. We illustrate these principles through musical activities like singing, (body) percussion, movement, and songwriting.

Since 2015, our course offerings have expanded to include several annual in-house training sessions, in partnership with Akoesticum, a unique training center for music, dance, and theater in the Netherlands. These courses are directed at musicians actively involved or wishing to be involved in programs that use the power of music for social change. Additionally, we offer in-person and online workshops and training in partnership with other global cultural organizations and academic institutions.

31  
HOURS OF INTERNATIONAL TRAINING  
GIVEN TO

53  
PARTICIPANTS FROM

16  
COUNTRIES

59,896  
GLOBAL AUDIENCE REACHED THROUGH  
MUSIC AT HOME VIDEO SERIES

## 2020

This year has been unprecedented in innumerable ways, and so it was for our training program. We began the year with our annual Training of Workshop Leaders at Akoesticum, co-facilitated by Musicians Without Borders trainers Emma Smith (Scotland) and Espoir Rukengeza (Rwanda). Little did we know that the following month we would find ourselves in the middle of a worldwide health emergency and forced to halt all our plans for in-person training until further notice.

As the pandemic showed no signs of slowing down, we devised alternative ways of reaching out to our network of past and future trainees. We worked with members of our training team to develop a series of videos to connect with our followers on social media. These videos propose strategies for dealing with extended lockdowns through musical activities, including the use of music to influence mood and stimulate creativity, how to make instruments from household objects, and technology tutorials aimed at composing music with others online.

## LOOKING BACK AND FORWARDS

When autumn arrived, we managed to reconnect with a core group of our training alumni through a series of online meetings. Guided by our first-ever 'online learning journey', these global alumni participated in a series of exercises and discussions focused on deepening their connection to the Musicians Without Borders training experience and applying their skills to the current situation.

Many exciting ideas emerged from this process, thanks to input from our alumni, including a series of online song workshops to help raise money for organizations

involved in music and social change initiatives, ongoing online interest group meetings for those involved in various musical practices, and a virtual concert.

We also took the opportunity to study the impact of our past training programs on our alumni. Sylvia Mannaerts, our Monitoring, Evaluation & Learning Officer, analyzed the results of a survey completed by 48 training alumni, representing the diverse training programs we have run since 2015.

The results show the various sectors where the surveyed participants currently promote music programs and establish several core areas of work in peace, justice, health and wellbeing, and education, often with crossovers between sectors. We see this extended reach as proof of the versatility of music. It strengthens our conviction that music programs can take nearly endless forms and can enrich lives in a myriad of ways.

## MEDIA

- [Video](#): 'Music at Home: 5 tips from a trauma therapist'
- [Video](#): 'Music at Home: Build and play your own drums!'
- [Video](#): 'Music at Home: Free improvising with Emma'
- [Video](#): 'Music at Home: Build and play your own instruments!'
- [Article](#): 'Ramona Community Singers present virtual 'A Beautiful Day in the Neighborhood' (about an alumni learning journey participant)



---

I ran a songwriting workshop with a group of refugees and teenagers from Germany. The training had given me wonderful tools for songwriting with groups which I immediately used.

The kids chose to write about freedom and by working together on this important value they realised that they shared certain ideas about freedom as well as found out that some stereotypes need to be reconsidered.

---

- Training participant



# ADVOCACY AND EVENTS

---

Advocacy is a core component of our work to strengthen the role of musicians in shaping public policy and opinion. Over the past years, we've seen an increase in requests for presentations about our work, which now reach a growing global audience. In 2020, the pandemic forced us to rethink how to reach new audiences, leading to participating in, and producing of, online events. This new strategy has boosted the impact of our advocacy since online presentations remain accessible to audiences around the globe at any time.

In early 2020, director Laura Hassler received the Spirit of Folk Award at the Folk Alliance Conference in New Orleans, honoring her creative work and leadership in community building through music. She traveled on to California, speaking and presenting Musicians Without Borders to diverse audiences in the Bay Area.

Due to worldwide restrictions on international travel from mid-March, we focused our advocacy efforts on two major online events. The first was a full day of livestreamed concerts for our annual celebration of Worldwide Music Day (June 21), while the second consisted of a series of panel discussions moderated by the art27 team in which participants reflected on the global state of affairs impacting the social exclusion of people experiencing forced migration in Europe and around the world.

As part of our Worldwide Music Day livestream, we officially welcomed our new ambassadors Rhiannon Giddens and Francesco Turrisi.

Other opportunities to cooperate with organizations and institutions included in-person and online lectures for educators and music practitioners in cooperation with universities in the United States, the Netherlands, Brazil, and Ireland. One of the high points during these online sessions was our contributing role in a focus group, convened by the Goethe Institut, advising to the European Commission in its policy development on social inclusion through culture in times of a pandemic.

Finally, our staff and trainers were proud to contribute to several publications this year in The World Ensemble and Music as a Global Resource. Likewise, we feel honored to see our work featured in academic publications by our trainer Marion Haak-Schulenburg.



## ART27

art27 is a platform for artists and arts organizations working with refugees and asylum seekers in Europe and around the world to counter fear and xenophobia and promote social inclusion through art projects, including community arts initiatives, exhibits, and arts education. art27 promotes the potential of the arts to amplify the voices of the unheard and support and empower people to participate in inclusive societies.

art27 takes its name from Article 27 of the Universal Declaration of Human Rights, stating that “everyone has the right to freely participate in the cultural life of the community, to enjoy the arts, and to share in scientific advancement and its benefits.”

In 2020, Musicians Without Borders formally took on the role of administering and coordinating the work of art27. Maryana Golovchenko and Ed Holland shared coordination and administrative duties, produced online events, and researched, mapped, and profiled art27 member organizations.

Due to the pandemic, the platform changed its focus to digital content creation and outreach. From June 2020 through the remainder of the year, art27 drew attention to the work of its partner organizations and artists, presenting online conferences, and hosting monthly online interviews and talk shows. art27 host Ray Gibson spoke with cultural workers from a variety of disciplines about their work and vision regarding today’s most urgent social and cultural issues.

art27 produced and hosted:

- The online Arts to Stay Alive conference, moderated by Judith van de Geer and joined by the art27 steering committee of Laura Hassler (Musicians Without Borders, NL), Darren Abrahams (Human Hive, UK), Danka van Dodewaard (Amsterdam Roots Festival, NL), Antje Valentin, and Matthias Witt (Landesmusikakademie NRW, DE). Following a brief general introduction, a total of 70 conference participants split into smaller online groups to focus on seven specific projects;
- Five live talk shows per month highlighted a total of twenty project presentations;
- Three live-streamed, interactive panel discussions presented ten international experts in the fields of human rights, peacemaking, culture, arts, and media.



# EVENT CALENDAR

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## JANUARY

- Award for Laura Hassler at Folk Alliance Conference (New Orleans, USA)
- 5 speaking engagements by Laura Hassler for university, social action and music audiences (California Bay Area, USA)
- Guest lecture on Mitrovica Rock School by Wendy Hassler-Forest and Eefje Wevers at Herman Brood Academie (Utrecht, NL)

## FEBRUARY

- Presentation by Chris Nicholson at HAN International Student Week

## MARCH

- Online lecture by Fabienne van Eck for Seattle Pacific University
- Facebook Live interview with Laura Hassler for Teacher Talk podcast

## JUNE

- art27 / Arts to Stay Alive Online Conference
- art27 / Arts to Stay Alive livestream for World Refugee Day
- Worldwide Music Day livestream marathon concert

## JULY

- Kinderen aan Zee concert and presentation of donation to Musicians Without Borders, speech by Laura Hassler (Alkmaar, NL)

## AUGUST

- Online professional development workshops for US music educators
- art27 / Arts to Stay Alive livestream for International Youth Day

## SEPTEMBER

- Music for education and wellbeing podcast
- art27 Facebook livestream panel for World Peace Day (Laura Hassler, Gail Babb, others)
- Online lecture by Music Workshop Leader Halimeh for Unespar Campus Curitiba I, II e Paranaguá (Brazil)

## OCTOBER

- art27 Facebook livestream panel including Musicians Without Borders trainers for World Teacher's Day

## NOVEMBER

- Laura Hassler in online focus group for Goethe Institut, advisory to European Commission
- Presentation at Singing with the Voices of the World online conference/research project launch for University of Limerick by Laura Hassler, Darren Abrahams, Amanda Koser-Gillespie
- art27 panel for International Day for Tolerance
- Presentation on Mitrovica Rock School by Wendy Hassler-Forest for Asfar Digital Talks (online)

## DECEMBER

- art27 Facebook livestream panel for International Human Rights Day (Eduard Nazarski, Amir Bašić, Mitra Nazar)
- Official premiere of documentary 'Music Connects: The Real School of Rock'

# ORGANIZATION

## 2020

In 2020, our leadership set out on a new course by establishing new strategic, programmatic, operational, and financial roles for the organization's team. Three retiring members of our Supervisory Board were replaced with four new members, who provided additional expertise in non-profit management, law, finance, and business development, and proved very helpful in navigating a challenging year.

From the moment the pandemic hit in March, we focused on developing online tools to continue project activities during lockdowns. In April 2020, trainer Jim Pinchen led a webinar for our staff and trainers on synchronous online learning, which addressed tools and techniques for creating safe and effective online learning environments. We also worked closely with our IT consultant, Ronald Tracey, to ensure that we were equipped with the right tools to continue operations after our office team moved to a fully remote working environment.

As the year continued under lockdown, we considered measures to be taken in support of our staff, affected in various ways by the pandemic. Members of our training team hosted a series of internal webinars to stay connected and share digital tools and skills to facilitate our online work. Well-being Advisor Darren Abrahams hosted a monthly team 'check-in' in which MWB staff and trainers could spend an hour together socially, outside of the work environment. And, in late 2020, we implemented a policy of flexible work hours to combat the exhaustion experienced by many during the extended lockdown and to ensure that our staff could spend more time caring for themselves and their families.

## NEW 2020 AMBASSADORS

- Rhiannon Giddens
- Remy van Kesteren
- Jawa Manla
- Francesco Turrisi

## AMBASSADORS

- Eva-Maria Westbroek
- Shura Lipovsky
- Matthew Wadsworth
- Helen Botman
- Fearless Rose

## SUPERVISORY BOARD

- Laila Abid - Chair
- Bertus Borgers
- Heba El-Kholy
- Eduard Nazarski
- Pieter de Nooij
- Charmayne Sijm
- Leslie Snider

## EXECUTIVE BOARD

Laura Hassler



CONSULTANTS

Darren Abrahams	Wellbeing Advisor
Gail Babb	Safeguarding
Ray Gibson	Communications, art27
Andre Oostrom	Safety and Security
Myra Pieters	Wellbeing Advisor
Ronald Tracey	IT

PROGRAM MANAGEMENT

Fabienne van Eck	Regional Program Manager Middle East
Wendy Hassler-Forest	Regional Program Manager Western Balkans
Chris Nicholson	Regional Program Manager East Africa
Miguel Ortega	Regional Program Manager Latin America

LOCAL PARTNER MANAGEMENT

Amanda Koser-Gillespie	Project Manager, Music Bridge, Cultúrlann Uí Chanáin
Milizza Kosova	Director of Operations, Mitrovica Rock School
Emir Hasani	Director of Programs, Mitrovica Rock School
Madina Uwamahoro	Program Coordinator, Rwanda Youth Music, WE-ACTx for Hope

HEAD OFFICE, AMSTERDAM

Laura Hassler	Director
Chris Nicholson	Program Development, MEL Lead
Wendy Hassler-Forest	Strategic Development, Fundraising
Ilaria Modugno	Financial Manager
Bregje van Bemmelen	Financial Administrator
Meagan Hughes	Operations and Training Coordinator
Otto de Jong	Head of Trainer Development
Amanda Koser-Gillespie	Head of Curriculum Development
Olga Muhwati	Fundraising
Susan Muthalaly	Communications
Eefje Wevers	Communications
Anna Swinkels	Events, Communications
Maryana Golovchenko	art27 Secretariat
Ed Holland	Technical Support
Allison Shyaka	Program Officer, Rwanda Youth Music
Marina Liébana	Project Support Officer
Sylvia Mannaerts	MEL Officer
Irma Kort	Volunteer, Instrument Fund
Rinske Bakker	Volunteer, Fundraising and Events
Lucy Little	Volunteer, Training and Communications

TRAINERS

- Casper Abeln
  - Darren Abrahams
  - Alejandro Arrate Fernandez
  - Ruud Borgers
  - Eric Coenen
  - Chris Colleye
  - Fabienne van Eck
  - Rukengeza Espoir
  - Jose Pepe Garcia
  - Juan David Garzón
  - Marion Haak-Schulenburg
  - Johan Hendrikse
  - Otto de Jong
  - Manu van Kersbergen
  - Sherwin Kirindongo
- Bo Knippels
  - Amanda Koser-Gillespie
  - Thuur Onrust
  - Jim Pinchen
  - Ryuko Reid
  - Gregor Schulenburg
  - Lotte Slangen
  - Marijke Smedema
  - Emma Smith
  - Guus van der Steen
  - Christa Tinari
  - Hanno Tomassen
  - Kana Yves
  - Zaynab Wilson
  - Tom Zwaans



# PARTNERS AND DONORS

## MUSICIANS WITHOUT BORDERS

### Partners

- Fellowship of Reconciliation (FOR-USA), United States Fiscal Partner
- Muziekschool Amsterdam Noord
- NBE - Netherlands Wind Ensemble

## MUSIC CONNECTS

### Partners

- Mitrovica Rock School
- Roma Rock School
- Music School Enterprise
- Fontys Rockacademie

### Donors

- Australian Direct Aid Program (through NGO MRS)
- Austrian Development Agency (through NGO MRS)
- German Embassy Pristina – Stability Pact Fund (through NGO MRS)
- Global Peace Building Foundation
- Netherlands Ministry of Foreign Affairs/Netherlands Enterprise Agency
- Robert Bosch Stiftung

## PALESTINE COMMUNITY MUSIC

### Partners

- Music as Therapy International
- Katharina Werk Palestine (until 31 July)

### Donors

- Haëlla Stichting
- Doopsgezinde Gemeente Apeldoorn
- Iona Foundation
- Triodos Foundation
- Doopsgezinden Wereldwerk

## RWANDA YOUTH MUSIC

### Partners

- WE-ACTx for Hope

### Donors

- iZotope
- Native Instruments
- Wings of Support



# SOY MÚSICA!

## Partners & Donors

- UNICEF (with Spotlight Initiative)
- MINEDUCYT (Ministry of Education)

## Partners

- Armonía Cuscatleca (San Pedro Perulapán)
- Centro de Arte para la Paz (Suchitoto)
- Centro de Arte y Cultura Pablo Cutumay (Morazán)
- El Centro Cultural Pablo Tesak (Ciudad Delgado)
- Fundación Educativa para las Artes San Esteban Catarina (FUNDEARTES)
- Fundación Pro Educación de El Salvador (FUNPRES)
- La Secretaria de Cultura y Viceministerio de Prevención de la Violencia (San Salvador)
- Municipio de San Marcos.
- Red de músicos de Chalatenango

# ARMONIA CUSCATLECA

## Donors

- The Harmony Project
- Private foundation (anonymous)
- SACIM, El Salvador
- People of San Pedro Perulapán
- Friends and family in Los Angeles
- IJmond Guitar Festival, Netherlands

# WELCOME NOTES

## Partners

- Landesmusikakademie NRW
- Save the Children North-West Balkans

## Donors

- Fondation Alta Mane
- Pop-up Choir Amsterdam
- Individual contributors

# MUSIC BRIDGE

## Partner

- Cultúrlann Uí Chanáin

# RESEARCH PARTNERSHIPS

- Queensland Conservatorium of Griffith University Brisbane
- SOAS, University of London
- University of Melbourne

# IN KIND DONORS

- Hogan Lovells (legal counsel)
- Google (AdWords and workspace)
- TechSoup (computer hardware and software)
- Okta (identity and access management)
- Cloudflare (website security)
- Box (storage and backup)

In addition to the above-named donors, Musicians Without Borders also received substantial support for its programs through benefit events and private donations from our supporters around the world.

## Contact information

Tolhuisweg 1  
1031 CL Amsterdam  
The Netherlands

RSIN Fiscal Number  
8093 84 322

+31 (0)20 330 5012  
info@mwb.ngo





# **MUSICIANS WITHOUT BORDERS**

## **FINANCIAL REPORT 2020**



# FINANCIAL REPORT 2020

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## ABOUT MUSICIANS WITHOUT BORDERS

**Musicians Without Borders (MWB) is a non-profit Netherlands-based foundation that uses the power of music to bridge divides, connect communities and heal the wounds of war.**

Stichting Musicians Without Borders

Tolhuisweg 1  
1031 CL Amsterdam  
The Netherlands

+31 (0)20 330 5012  
info@mwb.ngo

# FINANCIAL SUMMARY

In 2020, Musicians Without Borders entered a new 3-year strategic cycle. The organization strives for the realization of three main goals: to grow impact, to maintain quality and pursue professionalization, and to preserve its ethos (principles, integrity and community). To achieve these goals MWB's strategic plan focused on strengthening current programs while developing new partnerships and projects; increasing visibility and investing in advocacy; and engaging with new academic, arts and human rights partners and further developing its global platform, art27. To maintain and ensure the quality and professionalism of its actions and programs, the organization continues to invest in professionalization of its staff and trainers, increasing 'in house' expertise and liaising with external advisors.

While the organization was prepared to work toward these objectives, 2020 was the year of the pandemic, and COVID-19 had a strong impact on projects, activities, fundraising, advocacy and the daily work of implementation. Suddenly forced to adapt to a completely new context, the organization invested time and resources in rethinking strategies to continue its programs.

Thanks to new technologies and existing in-house expertise, it was possible to shift many activities to a virtual environment, adapting to the organization's international training, capacity building, and advocacy and continuing to build new regional partnerships. Unavoidably, some projects and activities, especially those involving travel (e.g. advocacy, conferences) and in-person training, were suspended or postponed. The main focus shifted toward enabling local teams to continue and strengthening the infrastructures supporting their work.

The impact of the pandemic is reflected in the financial results, with the realization of about 80% of the budget. The total income raised reflected a significant decrease in comparison with the total income raised over the previous year (2020: € 821,758 vs 2019: €1,065,656). The overall decrease in expenditures, compared to 2019, was about 16% (2020: €857,330 vs 2019: 1,020,002). Despite the decrease in funds, the 2020 organizational result confirms Musicians Without Borders's concentration of expenditures on objectives (88% of total expenditures spent on objectives). These include Musicians Without Borders' projects and programs, its training and development program, and its awareness-raising and advocacy work.

The positive results from past years allowed MWB to consolidate its reserves, which ensured the organization's operations throughout 2020 and into 2021. The organization commits to maintain sufficient reserves necessary and appropriate for continued sustainability. We close an exceptional year with hope for a return to in-person activities, but also faith that we will navigate whatever reality emerges from this period and continue to find ways to bring the power of music to people in need of connections. For more information about the foundation, its organization, activities and events, please refer to Musicians Without Borders' Annual Report 2020, published on our website.



# BALANCE SHEET AS AT DECEMBER 31, 2020

(After appropriation of results)

## ASSETS

### Current Assets

Receivables and Prepayments (1)  
Cash at Bank (2)

### Total Assets

2020  
€

2019  
€

66,246	62,530
336,316	323,320

<b>402,562</b>	<b>385,850</b>
----------------	----------------

## RESERVES AND LIABILITIES

### RESERVE AND FUNDS

#### Reserves

General Reserve (3)  
Allocation Reserves (3)  
Allocation Funds (3)

146,282	115,346
40,000	30,000
86,062	162,570
<b>272,344</b>	<b>307,916</b>

Current Liabilities (4)

130,218	77,934
---------	--------

### Total reserves and liabilities

<b>402,562</b>	<b>385,850</b>
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# STATEMENT OF INCOME AND EXPENSES FOR 2020

## INCOME

	Actual 2020 €	Budget 2020 €	Actual 2019 €
Income own fundraising (5)	616,570	773,000	826,449
Income from governments (5.1)	205,188	266,000	239,207
<b>Total Income</b>	<b>821,758</b>	<b>1,039,000</b>	<b>1,065,656</b>

## EXPENSES

### Expenditures on objectives (6)

Information and Education	128,172	120,823	137,139
Music projects	627,813	886,373	765,970
<b>Expenditures on objectives</b>	<b>755,985</b>	<b>1,007,196</b>	<b>903,109</b>

### Expenditures on fundraising (6)

Costs of direct fundraising	51,262	77,517	73,795
Costs of bank accounts	2,822	2,853	2,572
<b>Expenditures on fundraising</b>	<b>54,084</b>	<b>80,370</b>	<b>76,367</b>

### Overhead and administration (6)

Costs of overhead and administration	47,261	60,870	40,526
--------------------------------------	--------	--------	--------

<b>Total expenses</b>	<b>857,330</b>	<b>1,148,436</b>	<b>1,020,002</b>
<b>Result before allocation of reserve</b>	<b>- 35,572</b>	<b>- 109,436</b>	<b>45,653</b>

	Actual 2020	Budget 2020	Actual 2019
Total costs of direct fundraising in % of Income from direct fundraising	9%	10%	9%
Total costs of management and administration in % of Total Income	6%	6%	4%
Total expenditures on objectives in % of Total Income	92%	97%	85%
Total expenditures on objectives in % of Total Expenditures	88%	88%	89%



## PROPOSAL APPROPRIATION OF RESULT

Following the result appropriation proposed by the Executive Board, the result of 2020 will be processed as follows:

	2020 €	2019 €
Appropriation to General reserve	30,936	- 12,413
Appropriation to Allocation Reserve and Funds	- 66,508	58,067
<b>Result</b>	<b>- 35,572</b>	<b>45,653</b>

## CASH FLOW OVERVIEW 2020

	2020 €	2019 €
<b>Cash flow from operational activities</b>		
Result	- 35,572	46,653
Depreciations	-	-
Change in working capital:		
- Changes in receivables and prepayments	-3,717	13,267
- Changes in current liabilities	52,285	8,458
	48,567	21,726
	12,996	67,379
<b>Cash flow from investment activities</b>		
Investment tangible fixed assets	-	-
	-	-
<b>Net cash flow</b>	12,996	67,379
Opening balance cash and cash equivalents	323,320	255,941
Closing balance cash and cash equivalents	<b>336,316</b>	<b>323,320</b>

The cash flow overview is compiled according to the indirect method. Cash flows from foreign currencies are converted with the applicable exchange rate. The received and paid interest is included in the cash flow from operational activities.

# NOTES TO FINANCIAL STATEMENTS

## GENERAL

The annual accounts are drawn up according to the accounting principles generally accepted in the Netherlands pursuing RJ 650 (Fundraising Organizations). The annual account is in Euros and will be compared by the board with the approved budget 2020 and the actual account 2020.

## GENERAL NOTES FOR VALUATION ASSETS AND LIABILITIES

### RECEIVABLES AND LIABILITIES

Receivables are recognized at nominal value less any provision of doubtful accounts. The current liabilities are recognized at nominal value.

### CASH FLOW OVERVIEW

The cash flow overview is compiled according to the indirect method. Cash flows from foreign currencies are converted with the applicable exchange rate. The received and paid interest is included in the cash flow from operational activities.

## PRINCIPLES OF DETERMINATION OF RESULT

### GENERAL

Revenues and expenses in the statement of income and expenses are allocated to the period to which they relate. The result is determined as the difference between income generated by contributions and other sources, and the costs and other charges for the year.

### COSTS ALLOCATION

The expenses are attributed to the year to which they relate. All costs are allocated among the cost categories: "expenditures on objectives", "expenditures on fundraising" and "management and administration".

## RECEIVABLES AND PREPAYMENTS (1)

Receivables from projects relate to projects that have been implemented in 2020, for which funds from donors are committed but not received as per 31 December 2020. All the receivables are expected to be received within one year. A provision for doubtful receivable is unnecessary.

### RECEIVABLES AND PREPAYMENTS (1)

The receivables and prepayments are specified as follows:

	2020 €	2019 €
Benefit, funds, donation still to receive (1.1)	26,813	33,438
Other receivables and prepayments (1.2)	39,433	29,092
<b>Total</b>	<b>66,246</b>	<b>62,530</b>

#### Benefit, funds, donation still to receive (1.1)

	2020 €	2019 €
Total amount of receivables for the projects and training	18,937	31,090
Total amount of receivables for the general organizational costs:		
- Contributions and pledges	3,500	1,214
- Donations and gifts	4,376	1,134
	<b>26,813</b>	<b>33,438</b>

#### Other receivables and prepayments (1.2)

	2020 €	2019 €
Total amount of prepayments for the projects	23,702	23,805
Total amount of prepayments for the general organization costs:		
- Prepayments referred to general costs (deposit, insurance, telephone and website domain registration)	3,987	5,246
- Other receivables – subsidies	11,709	
- Other receivables	35	42
	<b>39,433</b>	<b>29,092</b>



## CASH AT BANK (2)

The cash is freely available to the foundation.

	31/12/2020	31/12/2019
	€	€
Petty cash – head office	2,551	1,622
Petty cash – projects	1,227	2,486
Triodos bank #586 #390	239,847	291,772
ING bank – current and savings account – NL11INGB0008114842	81,723	19,480
Rabobank Mitrovica Rock School current and savings account – NL03RABO0156184648	2,188	5,502
PayPal	8,780	2,458
<b>Total cash at bank</b>	<b>336,316</b>	<b>323,320</b>

## EQUITY – RESERVES AND FUNDS (3)

### ORGANIZATION'S RESERVES

#### General Reserve

The General Reserve is formed to face short and medium term risks and to ensure that the foundation can meet its obligations in the future. The Supervisory Board has determined that the desired level of this reserve based on the perceived risk should not be less than 10% of the budget of the following year. As of the end of the 2020 the Foundation's General Reserve is in line with this amount and will strive to preserve this level of reserve. The organization recognizes the importance of building a stable base of resources and not being dependent on day-to-day fundraising, especially as it is committed to multiple-year grants and partnerships, working in vulnerable contexts: unexpected changes or urgency to respond to may arise at any moment.

#### Allocation Reserve

Allocation reserves are funds with a specific purpose, for which the Executive Board determines a restriction on spending. Allocation reserves are not required to be paid by year-end. The Executive Board may remove the restriction on spending. There is no external obligation.

#### Allocation Funds

The Allocation Funds are designated by donors and must be spent on a specific purpose (i.e. project). The funds allocated are vital to the continuation of the Foundation's international projects.

The appropriated reserves and funds are as follows:

### GENERAL RESERVE

The changes in the reserve is listed below:

	2020 €	2019 €
Opening balance January 1	115,346	127,759
Appropriated result	30,936	-12,413
<b>Closing balance December 31</b>	<b>146,282</b>	<b>115,346</b>

### ALLOCATION RESERVE AND FUNDS

The changes in the allocation reserve and funds are listed below:

Opening balance January 1	192,570	134,503
Addition to Allocation Reserve and funds	-66,508	58,067
<b>Closing balance December 31</b>	<b>126,062</b>	<b>192,570</b>

## Allocation funds

	2020 €	2019 €
Western Balkans – Mitrovica Rock School – Music Connects	14,433	57,549
Palestine Community Music	4,465	19,942
Rwanda Youth Music	31,066	46,771
Welcome Notes	19,605	27,000
El Salvador – Armonia Cuscatleca	6,454	2,995
Training courses	-	2,025
Other funds	10,039	6,288
<b>Subtotal Allocation Funds</b>	<b>86,062</b>	<b>162,570</b>

## Allocation reserves

Art27	30,000	20,000
Western Balkans – Mitrovica Rock School – Music Connects	10,000	10,000
<b>Total allocation reserves and funds</b>	<b>126,062</b>	<b>192,570</b>

## CHANGE IN RESERVES AND FUNDS DURING THE YEAR 2020

	01/01/2020 €	Decrease €	Increase €	31/12/2020 €
<b>General reserve</b>	115,346	7,249	38,186	146,282
<b>Allocation reserve</b>	30,000	20,000	30,000	40,000
<b>Total reserves</b>	<b>145,346</b>	<b>27,249</b>	<b>68,186</b>	<b>186,282</b>
<b>Allocation funds</b>				
Western Balkans – Mitrovica Rock School – Music Connects	57,549	57,549	14,433	14,433
Palestine Community Music	19,942	15,477	-	4,465
Rwanda Youth Music	46,771	15,705	-	31,066
Welcome Notes Europe	27,000	7,395	-	19,605
El Salvador – Armonia Cuscatleca	2,995	2,995	6,454	6,454
Training courses	2,025	2,025	-	-
Other	6,288	5,476	9,227	10,039
<b>Total allocation funds</b>	<b>162,570</b>	<b>106,622</b>	<b>30,114</b>	<b>86,062</b>
<b>Total reserves and funds</b>	<b>307,916</b>	<b>133,871</b>	<b>98,300</b>	<b>272,344</b>



## CURRENT LIABILITIES (4)

The current liabilities are specified as follows:

	2020 €	2019 €
Operational costs still to pay (4.1)	78,307	51,961
Grants and donations received in advance (4.2)	26,230	-
Personnel liabilities (4.3)	25,681	25,973
	<b>130,218</b>	<b>77,934</b>
<b>Operational costs still to pay (4.1)</b>		
Accounts payable – projects countries	56,577	40,063
Accounts payable – head office	21,730	11,898
<b>Total</b>	<b>78,307</b>	<b>51,961</b>
<b>Benefits, funds, donations received in advance (4.2)</b>		
Donations received for project and development	25,000	-
Other funds received in advance	1,230	-
<b>Total</b>	<b>26,230</b>	<b>-</b>
<b>Personnel liabilities (4.3)</b>		
Funds for vacations	15,260	14,121
Employment taxes	10,421	11,852
<b>Total</b>	<b>25,681</b>	<b>25,973</b>

Liabilities refer to all the costs which the organization has incurred to implement the project and run the activities during the year 2020. All liabilities are short term and are expected to be paid within one year.

**Obligations that are not included in the Balance Sheet.** The annual liability for rent of the main office is € 14,656. Rent is paid in advance at the end of every month.

# NOTES TO THE STATEMENT OF INCOME AND EXPENSES

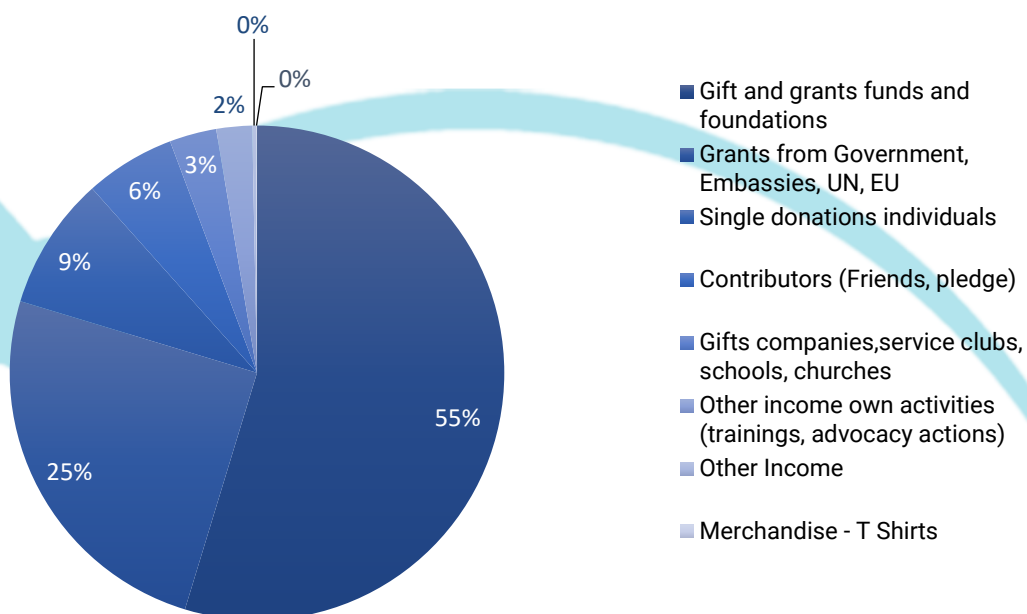
## INCOME OWN FUNDRAISING (5)

	Actual 2020	Budget 2020	Actual 2019
	€	€	€
Donations, gifts and grants	548,380	621,000	714,306
Contributions and pledges	48,455	88,000	53,966
Other income own activities	17,627	62,000	50,027
Other income	1,561	-	1,371
Merchandise	547	2,000	752
Donations in kind	-	-	6,028
<b>Total income own fundraising</b>	<b>616,570</b>	<b>773,000</b>	<b>826,449</b>
Grants from governments (5.1)	205,188	266,000	239,207
Interest income	-	-	-
<b>Total income</b>	<b>821,758</b>	<b>1,039,000</b>	<b>1,065,656</b>

Income	2020		2019	
	€	%	€	%
Donations, gifts and grants from funds and foundations	449,574	55%	521,109	49%
Grants from government, embassies, UN, EU	205,188	25%	239,207	22%
Single donations individuals	71,546	9%	113,715	11%
Contributors (Friends, pledge)	48,455	6%	53,966	5%
Gifts from companies, service clubs, schools, churches	25,259	3%	65,088	6%
Other income own activities	19,188	2%	53,957	5%
Partner organizations	-	0%	10,464	1%
Donations in kind	-	0%	6,028	1%
Other income	2,000	0%	1,371	0%
Merchandise	547	0%	752	0%
<b>Total income</b>	<b>821,758</b>	<b>100%</b>	<b>1,065,656</b>	<b>100%</b>

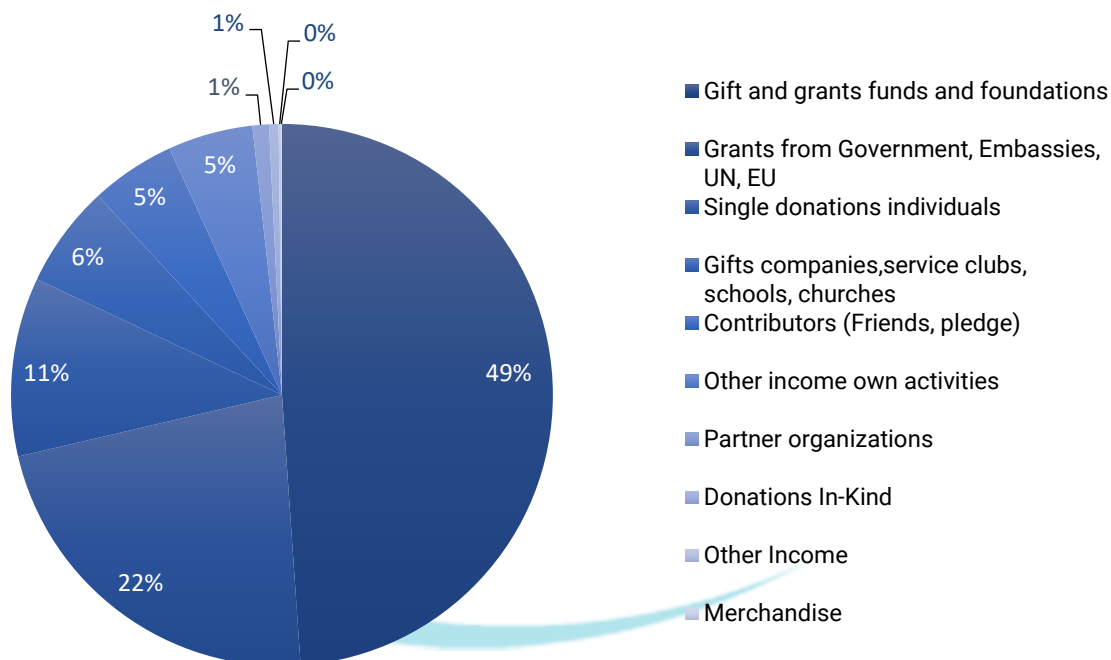
## INCOME 2020

Total: € 821,758



## INCOME 2019

Total: € 1,065,656





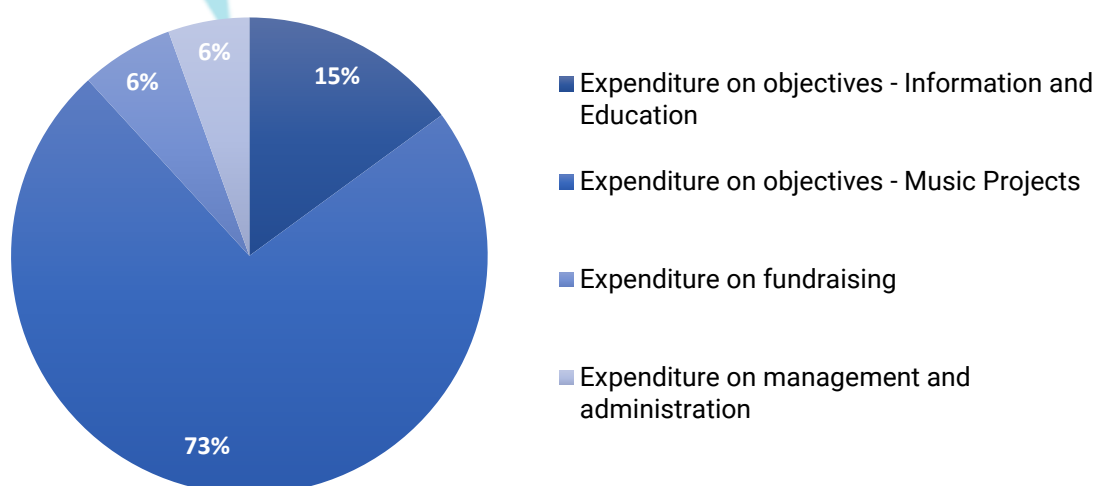
## NOTES TO THE ALLOCATION OF EXPENSES (6)

	Objectives		Fundraising	
	Information and Education	Music (project)	Direct fundraising	Cost of bank accounts
	€	€	€	€
Work done by third parties	7,494	35,775		
Staff cost (6.1)	73,135	212,854	40,714	
Bank costs and interest				2,822
Office and general costs	10,832	5,514	10,548	
Project costs	36,711	373,670		
	<b>128,172</b>	<b>627,813</b>	<b>51,262</b>	<b>2,822</b>

	Management and administration		Total			
			Total 2020		Budget 2020	
	€		€	%	€	%
Work done by third parties	138		43,407	5%	41,056	4%
Staff cost (6.1)	33,356		360,058	42%	448,872	39%
Bank costs and interest			2,822	0%	1,600	0%
Office and general costs	13,768		40,661	5%	71,334	6%
Project costs			410,381	48%	585,574	51%
	<b>47,261</b>		<b>857,330</b>	<b>100%</b>	<b>1,148,436</b>	<b>100%</b>
					<b>1,020,002</b>	<b>100%</b>

## TOTAL EXPENDITURE 2020

	Total €	%
Expenditure on objectives – Information and Education	128,172	15%
Expenditure on objectives – Music Projects	627,813	73%
Expenditure on fundraising	54,084	6%
Expenditure on management and administration	47,261	6%
<b>Total expenditure</b>	<b>857,330</b>	<b>100%</b>



## STAFF COSTS (6.1)

	2020 €	2019 €
Salaries and wages	360,604	332,783
Social security and pension	61,626	57,477
<b>Subtotal</b>	<b>422,231</b>	<b>390,260</b>
Other costs employees	489	244
Benefit WAZO (maternity/paternity leave)	-30,393	
Subsidies NOW 1.0	-32,268	
<b>Total</b>	<b>360,058</b>	<b>390,505</b>
<b>FTE's</b>	<b>7.8</b>	<b>7.1</b>

## SALARIES AND WAGES OF MANAGEMENT

Below is a breakdown of salary and wage of the management in 2020:

Name	L.J. Hassler
Function	Executive Board/Director
<b>Employment</b>	
Contract	Permanent
Hours	40
Part-time rate	100
Period	1/1-31/12/2020
<b>Salary</b>	
Salary (gross)	50,616
Holiday payment	4,049
<b>Total</b>	<b>54,665</b>
Social security (wg partI)	<b>3,900</b>
Taxable allowances	-
Pensions (wg partI)	9,996
Other	-
Payments termination of employment	-



## APPROPRIATION OF RESULT

On March 3, 2021 the Supervisory Board of Stichting Musicians Without Borders, pursuant of the Article of Association, has discussed Financial Statement of 2020 and the appropriation of result by the Executive Board.

## SUBSEQUENT EVENTS

At the time of writing (June 2021) the Foundation is awaiting the final auditor's report.

## INDEPENDENT AUDITOR'S REPORT

To: The board of directors and supervisory board of Stichting Musicians Without Borders

### A. Report on the audit of the financial statements 2020 included in the annual report

#### Our opinion

We have audited the financial statements of Stichting Musicians Without Borders based in Amsterdam.

In our opinion, the accompanying financial statements give a true and fair view of the financial position of Stichting Musicians Without Borders as at 31 December 2020 and of its result for 2020 in accordance with the 'RJ-Richtlijn 650 Fondsenwervende instellingen' (Guideline for annual reporting 650 'Fundraising organisations' of the Dutch Accounting Standards Board).

The financial statements comprise:

1. the balance sheet as at 31 December 2020;
2. the profit and loss account for 2020; and
3. the notes comprising of a summary of the accounting policies and other explanatory information.

#### Basis for our opinion

We conducted our audit in accordance with Dutch law, including the Dutch Standards of Auditing. Our responsibilities under those standards are further described in the 'Our responsibilities for the audit of the financial statements' section of our report.

We are independent of Stichting Musicians Without Borders in accordance with the Verordening inzake de onafhankelijkheid van accountants bij assurance-opdrachten (ViO, Code of Ethics for Professional Accountants, a regulation with respect to independence) and other relevant independence regulations in the Netherlands. Furthermore we have complied with the Verordening gedrags- en beroepsregels accountants (VGBA, Dutch Code of Ethics).

We believe the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

### B. Report on the other information included in the annual report

In addition to the financial statements and our auditor's report thereon, the annual report contains other information that consists of:

- Directors' report;
- Other information as required by Dutch laws and regulations.

Based on the following procedures performed, we conclude that the other information is consistent with the financial statements and does not contain material misstatements.

We have read the other information. Based on our knowledge and understanding obtained through our audit of the financial statements or otherwise, we have considered whether the other information contains material misstatements.

By performing these procedures, we comply with the requirements of the Dutch Standard 720. The scope of the procedures performed is substantially less than the scope of those performed in our audit of the financial statements.

Management is responsible for the preparation of the other information, including the Directors' report in accordance with the 'RJ-Richtlijn 650 Fondsenwervende instellingen' (Guideline for annual reporting 650 'Fundraising organisations' of the Dutch Accounting Standards Board).

### **C. Description of responsibilities regarding the financial statements**

#### **Responsibilities of management and the supervisory board for the financial statements**

Management is responsible for the preparation and fair presentation of the financial statements in accordance with the 'RJ-Richtlijn 650 Fondsenwervende instellingen' (Guideline for annual reporting 650 'Fundraising organisations' of the Dutch Accounting Standards Board). Furthermore, management is responsible for such internal control as management determines is necessary to enable the preparation of the financial statements that are free from material misstatement, whether due to fraud or error.

As part of the preparation of the financial statements, management is responsible for assessing the company's ability to continue as a going concern. Based on the financial reporting framework mentioned, management should prepare the financial statements using the going concern basis of accounting, unless management either intends to liquidate the company or to cease operations, or has no realistic alternative but to do so.

Management should disclose events and circumstances that may cast significant doubt on the company's ability to continue as a going concern in the financial statements.

The supervisory board is responsible for overseeing the company's financial reporting process.

#### **Our responsibilities for the audit of the financial statements**

Our objective is to plan and perform the audit engagement in a manner that allows us to obtain sufficient and appropriate audit evidence for our opinion.

Our audit has been performed with a high, but not absolute, level of assurance, which means we may not detect all material errors and fraud during our audit.

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. The materiality affects the nature, timing and extent of our audit procedures and the evaluation of the effect of identified misstatements on our opinion.



We have exercised professional judgement and have maintained professional scepticism throughout the audit, in accordance with Dutch Standards on Auditing, ethical requirements and independence requirements. Our audit included among others:

- identifying and assessing the risks of material misstatement of the financial statements, whether due to fraud or error, designing and performing audit procedures responsive to those risks, and obtaining 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;
- obtaining 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 entity's internal control;
- evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management;
- concluding 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 company'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 a company to cease to continue as a going concern.
- evaluating the overall presentation, structure and content of the financial statements, including the disclosures; and
- evaluating whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

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

Hilversum, October 25, 2021

**KAMPHUIS & BERGHUIZEN**  
Accountants/Belastingadviseurs

W.G.

**T. Wagenaar AA**