

2022 ANNUAL REPORT

A logo consisting of a blue bird-like shape in flight, positioned above a blue arc that curves around the text.
**MUSICIANS
WITHOUT BORDERS**



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WHO WE ARE

INTRODUCTION

2022 was a year of return, the third year of a three-year strategically planned period which had, from the start, been taken in a totally unexpected direction by a global pandemic.

The best outcome of an unanticipated crisis is not only survival but also becoming stronger and wiser, better equipped to anticipate and manage whatever the future brings. This Annual Report reflects on the lessons learned over the past three years, and how we used these lessons in 2022 to move forward.

Thanks to a strong, flexible team and a high level of creative adrenalin, we had navigated two years of crisis without losing a single project. Although we needed to adjust our plan, having had a plan gave us anchor points. A strategic pivot to shared leadership made it easier to divide responsibilities and respond flexibly. We learned new ways of making and sharing music, new ways of connecting people. And the emergency imperative to attention to wellbeing and safety for all taught us permanent lessons.

As the world opened up again, we moved into early 2022 with several new projects and a full program of activities. Meanwhile, the lessons of the pandemic had left us more flexible, more able to use online or hybrid working forms, and more focused on using knowledge and promoting collaborations in the regions where we work. This reduced travel - and our carbon footprint - and empowered our partners and the young musicians and leaders whose contributions give each program its authenticity and credibility.

Some highlights:

- 2022 brought the launch of a new four-year project phase of Music Connects, our rock music program in the Western Balkans, with six partners in Kosovo, North Macedonia, Germany, Belgium and the Netherlands.
- Our work on behalf of people in migration in Europe expanded to include Welcome Notes projects in Bosnia and Herzegovina and in the Netherlands.
- A new partnership between Rwanda Youth Music and musicians in the Democratic Republic of Congo (DRC) brought music into the realm of peacebuilding in the most vulnerable of regions.
- A strong new partnership in Palestine brought music to vulnerable children and their mothers, while in Jordan, old friends became new partners, leading toward new project plans for 2023.
- In El Salvador, the Soy Música training program had been completed online, and the new Salvadoran trainers began rolling out their own Music Leadership methodology in schools across the country. Meanwhile, we continued our longstanding partnership with Armonía Cuscatleca, bringing music- instrumental lessons, ensembles and orchestra- and building community with children and youth in rural Salvadoran villages.
- And our main advocacy initiative, art27, grew to include more than 80 organizational members, developing a strong online presence with webinars, workshops and the monthly podcast ReSounding—giving a platform to voices of artists and activists across the globe.

At the same time, 2022 had its challenges. Not replacing departing staff had helped us to survive a loss of income during the pandemic. But the full return to our previous level of program activity meant that we had to manage a full schedule with a significantly reduced staff. This was possible thanks to the reorganization of 2020-2021, which helped us streamline our work more efficiently. But a clear goal for 2023 onward will be to increase capacity, both in our programs and in our central office.

The successes of 2022 especially validated MWB's vision and practices, learned and built across all preceding years: the understanding that long-term strategies are essential for lasting social change; the practice of building partnerships based on trust and mutual respect; and the knowledge that the creativity within our shared DNA is needed at every level—from songwriting to crisis management to strategic planning.

I invite you to enjoy our 2022 Annual Report, a look back at a year of return, as we move into the next phase, the next three-year plan—hopefully stronger, wiser and ready for whatever the future brings.

As always, huge thanks to all who support the work of Musicians Without Borders. Thanks to you, we continue to prove that while war divides, music connects.

Laura Hassler
Director



MISSION, VISION, AND OBJECTIVES

As musicians, we have all experienced the power of music: creating music with fellow musicians, opening new worlds through teaching and learning music, and connecting by enjoying music together.

Music is a universal human capacity that can strengthen empathy, heal, connect, encourage, empower, and bring joy: all essential to building just and peaceful societies. From rock 'n' roll to classical, from rap to jazz to body percussion, Musicians Without Borders works through the power of music for peacebuilding and social change.

Our **vision** is a world where music has a central role in peacebuilding.

Our **mission** is to use the power of music to bridge divides, connect communities, and heal the wounds of war.

Our **guiding principles** reflect our core beliefs and values and serve as the basis to ground our practices. We refer to:

- The power of music,
- The Universal Declaration of Human Rights,
- The principles of active nonviolence.

What we want to solve

Where war has raged and people have been divided along ethnic, religious, or other lines, daily life is often defined by political unrest and discord, with few opportunities to break the cycle of conflict.

What we are proud of

Our sustainable approach. Our long-term projects have become fixtures in the communities they serve, and important in participants' daily lives. In many of our projects, activities are led by people who were once participants.

What we want to achieve

We offer people affected by war and armed conflict the means to promote a peaceful society, combat injustice, and stand up for human rights. Music can offer a positive and safe space to stimulate collaboration and increase the resilience of young people.

To serve our mission and vision, we pursue two strategic objectives:

Use music to build peace and achieve social change in communities and countries affected by conflict

Musicians Without Borders originated in 1999 as a project organization, working with musicians and NGOs in (post-)conflict regions to develop music projects that achieve social change. Several of these projects grew into long-term programs, which continue to form the core of our operations.

Our music programs achieve direct positive impact for beneficiaries living with the aftermath of war and armed conflict, and inform our training activities as well as our advocacy. We develop and sustain music programs for the greatest possible impact, based on an understanding of the opportunities, risks and resources available.

We run long-term programs in the Middle East, the Western Balkans, Central America, and Central East Africa, while our European refugee project follows migration streams and responds to opportunities as they arise.

Grow knowledge, expertise, and the global recognition of music's potential for peacebuilding and social change

Musicians Without Borders is a pioneer in the field of music and peacebuilding. Through advocacy, training and online engagement with our audiences, we share methodologies and best practices developed through our work in (post-)conflict regions.

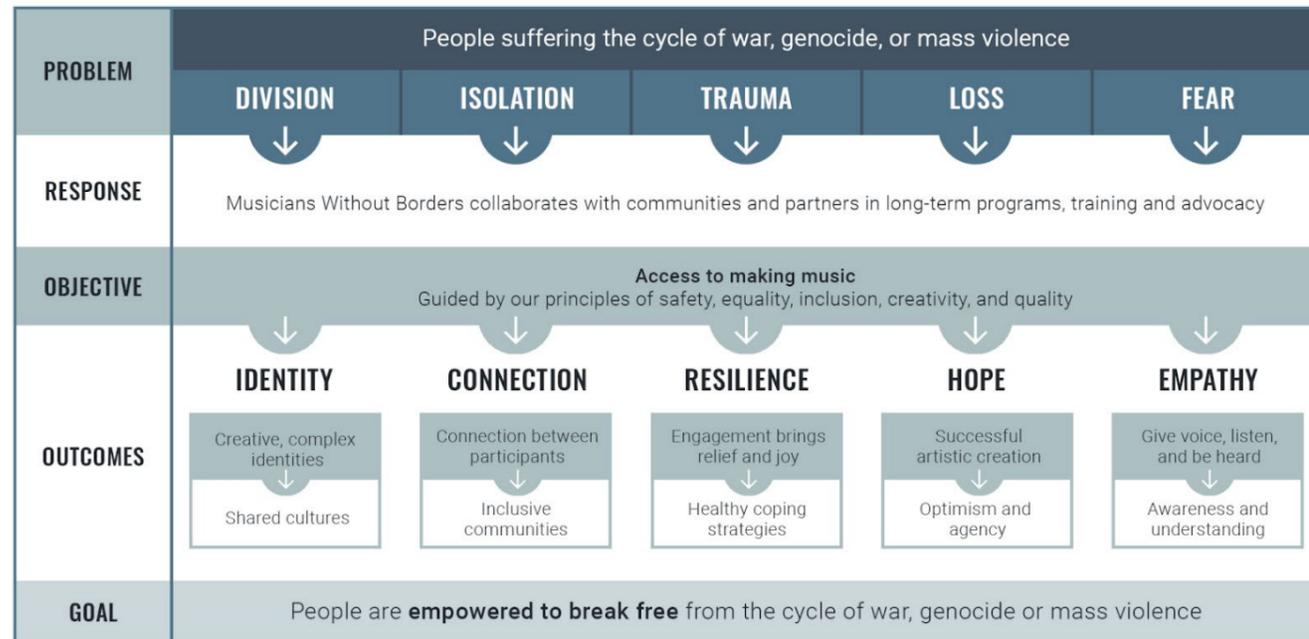
Music is an essential part of the social fabric of well-functioning communities, and has been used both to connect and to divide people in times of conflict. When informed by human rights and nonviolent values and approaches, music can bring respite, healing and hope. Musicians Without Borders advocates for the recognition of the power of music in peacebuilding processes.

THEORY OF CHANGE

Our Theory of Change was developed in 2017 through an extensive process of consultation, which drew on the experience and expertise of people involved throughout Musicians Without Borders' programs, as well as research in the field of arts and social change. The Theory of Change helps inform monitoring, evaluation, and learning processes as well as research questions relating to our work.

As per our annual plan, a new Theory of Change was drafted in 2022, and will be approved in 2023. This new Theory of Change aims to capture the processes of Musicians Without Borders at all levels, in line with the organizational objectives articulated in Musicians Without Borders' three-year strategy document for 2023-2025.

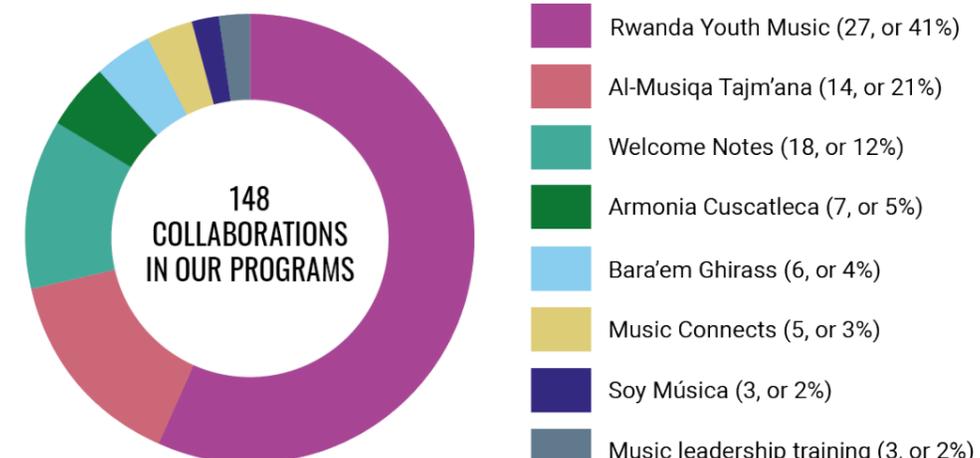
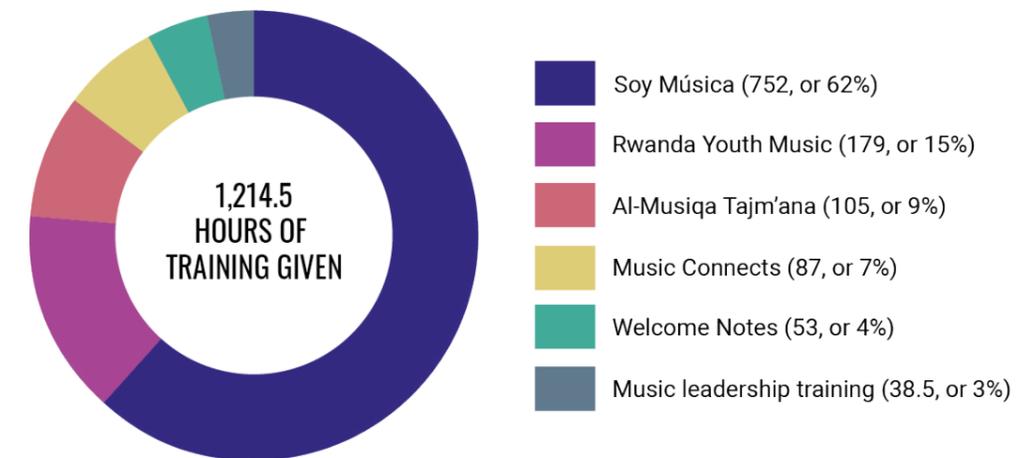
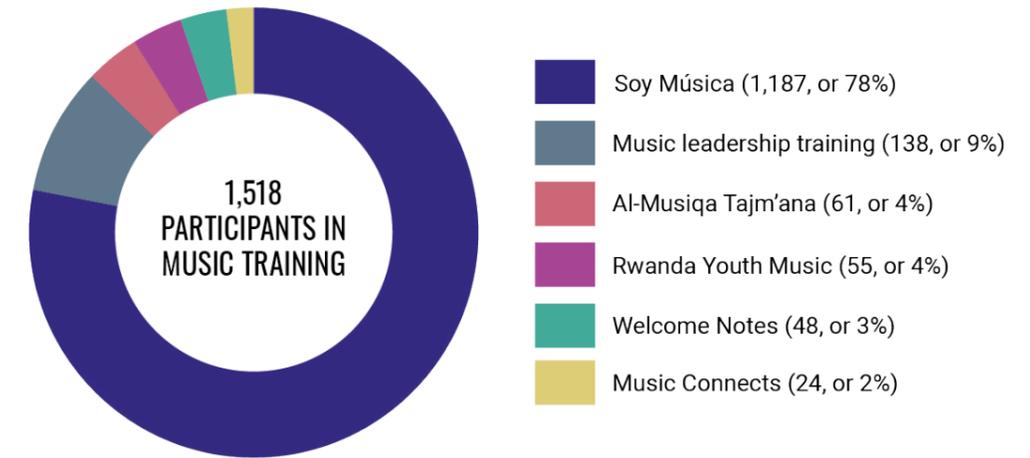
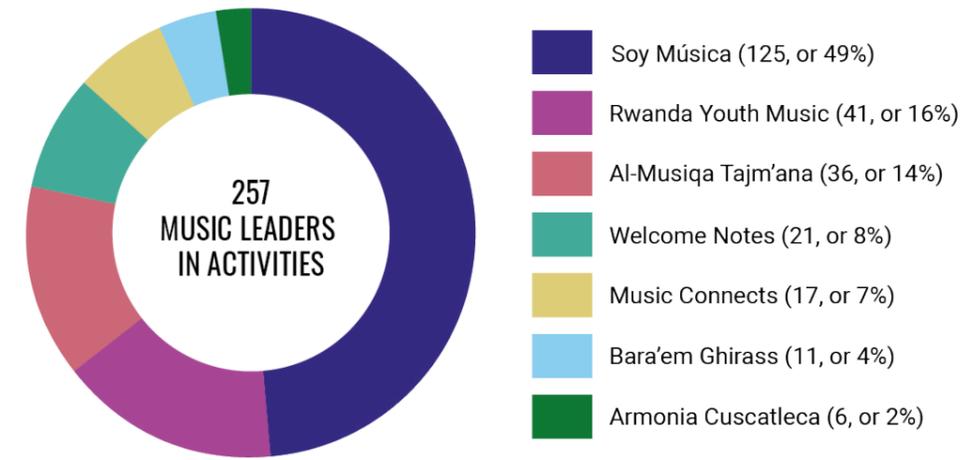
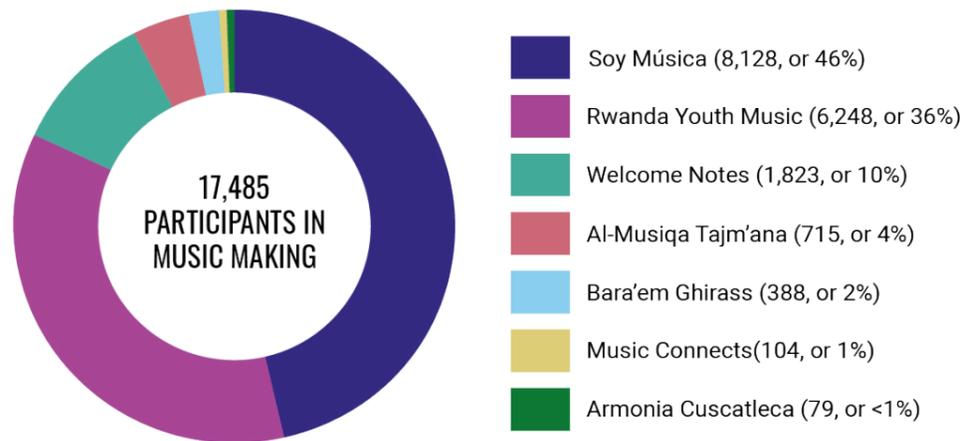
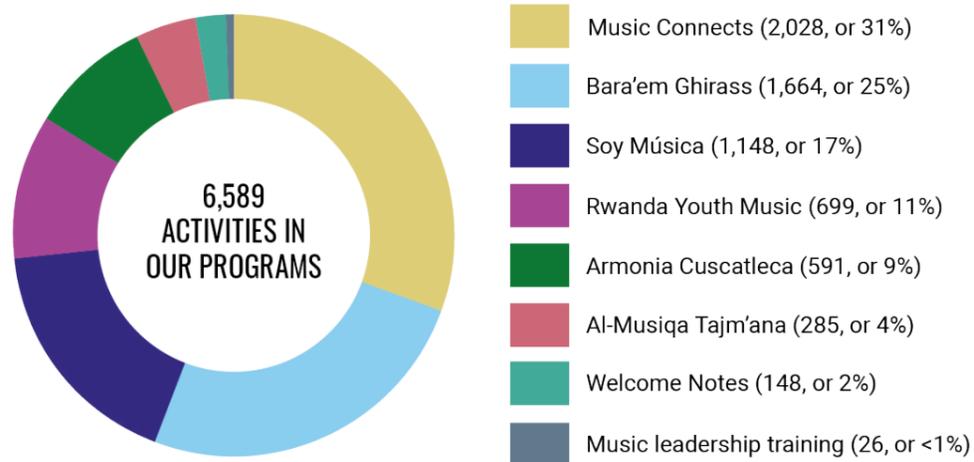
Our programs and work in 2022 were guided by the following Theory of Change:



OUR YEAR IN NUMBERS

DEFINITIONS

- Participants in music making are the final direct beneficiaries of our music programs in target countries,
- Participants in music training are people trained in music leadership, band coaching, or project management skills and methodologies through our music programs and training program,
- Hours of training given are the number of hours of training delivered within our music programs and training program,
- Music leaders in activities are the number of local workshop leaders, teachers and coaches leading music activities in our music programs,
- Activities in our programs are music lessons, workshops, concerts and other events, band sessions, training sessions and other music activities reaching our target groups,
- Collaborations in our programs are the number of organizations we collaborate or partner with - formally or informally - in our music programs and training program.



REALIZATION OF OBJECTIVES

In our 2022 plan, Musicians Without Borders devised two general objectives - to be implemented across the whole organization over the long-term - with specific goals to be implemented during 2022.

The objectives are designed to bring all our programs into congruence with our mission and vision: to use the power of music to bridge divides, connect communities, and heal the wounds of war, while inspiring people worldwide to engage as peacemakers and use music to transform lives. The role of these objectives is to continue to foster our sustainable approach to social change: building resilience and structure into our programs over time and securing long-term support for our participants.

REALIZATION OF OBJECTIVE 1

Use music to build peace and achieve social change in communities and countries affected by conflict

Introduction

Musicians Without Borders develops and implements long-term music programs that connect and serve communities affected by war and armed conflict. We collaborate with local musicians, organizations, and activists to create sustainable and locally-owned programs. We believe a long-term approach is most effective for achieving lasting positive change within communities and among our participants, contributing to healing, community building, and creating the basis for peaceful societies.

Musicians Without Borders is a values-based organization that frames its programmatic growth objectives around an analysis of local needs and the ability of a music program to affect social change in that context. We develop programs based on our expertise and knowledge of the region, and relevance of the local context to our peacebuilding mission. We therefore strive to grow our global presence in accordance with these values and opportunities.

Our programs in 2022

For 2022, we aimed to grow our worldwide program portfolio and impact, returning the reach of our programs to pre-pandemic levels. We also aimed to synergize our response to the refugee crisis in Europe.

As reported in detail below, all plans for program growth were achieved, returning our program portfolio and budget to nearly the same scope as before the pandemic.

- Rwanda Youth Music launched a new project collaboration with a partner in Democratic Republic of Congo, reaching over 1,500 children and youth directly affected by conflict, living in camps for Internally Displaced People and in orphanages.
- We launched a four-year Creative Europe project around our Rock School program, Music Connects, in the Western Balkans (Mitrovica Rock School and Roma Rock School), with daily activities in Kosovo and North Macedonia and bi-monthly exchanges with partner organizations in the Netherlands, Germany, and Belgium.
- We restarted our Welcome Notes project in Bosnia and Herzegovina, serving children and families in refugee centers.
- Following a successful pilot project in 2021, Welcome Notes Netherlands began offering regular music activities to children and families in Dutch emergency refugee reception centers.
- We expanded the infrastructure sustaining new project Bara'em Ghirass in Palestine.
- We concluded a second year of Music Leadership Training in Jordan, and forged new partnerships for an expanded third year program.

In addition to the Welcome Notes projects in Bosnia and Herzegovina and the Netherlands, we shifted the focus of our training and advocacy work towards knowledge sharing with other organizations working with culture and refugees. We report on this in the Realization of Objective 2.

AL-MUSIQA TAJM'ANA (JORDAN)

Why we work here

Well known for its hospitality, Jordan has accepted refugees from neighboring countries suffering from conflict since 1948, resulting in a mosaic of different cultures. Following the Nakba in 1948, many Palestinians fled to Jordan and they represent around 2.1 million people out of Jordan's total population of 10 million.

During recent years, more than half a million Syrians sought refuge in Jordan, as well as tens of thousands Iraqis, Yemenis and Sudanese people. Scarcity of work and resources are driving people to feelings of hopelessness and frustration and many suffer from the traumatic events they experienced.

What we do

Al-Musiqa Tajm'ana (Music Brings Us Together) creates a network of musicians and music teachers who are equipped with the skills to use music as a tool for building social inclusion, stimulating creative development and bringing hope and joy to children and youth in underserved refugee and host-communities. Building on the first project year in 2021, Musicians Without Borders offered training to two new groups of musicians in 2022, gave a follow-up training to the teachers of the Music for Hope project, and launched a new Music as Therapy training program in cooperation with Music as Therapy International, based on our program in Palestine.

In partnership with Soka Gakkai and Caritas Jordan, we reached out to musicians and recently graduated music students to take part in the music leadership training. For the Music As Therapy program, we recruited music teachers, youth leaders, and a physical therapist, and delivered a one-year course including monthly tutorials, assignments, a training weekend, supervision, and an eight-week practicum in which each trainee worked with a small group of children with disabilities.

Who benefited from this program

- Musicians and music teachers living in Jordan,
- Children from host and refugee communities living in Jordan, including children with special needs,
- Families of the children and trainees participating in our workshops and music as therapy sessions,
- The general public in Jordan and worldwide.

Our numbers in 2022

- We gave a total of 82 training hours to 39 trainees. Additionally, six Music As Therapy trainees received online supervision from a Music Therapist,
- 687 children participated in the workshop series and Music as Therapy sessions,
- Our trainees gave 145 music workshops in 17 different locations to 662 children,
- Our Music As Therapy students gave 48 music as therapy sessions in four different locations to 25 young children with disabilities.

What we achieved in 2022

What we aimed for	What we achieved
To establish an infrastructure of organizations and train music leaders in Jordan, to empower and equip them to support vulnerable children through music.	<ul style="list-style-type: none"> • We provided music leadership training to professional musicians and music academy graduates living in Jordan. This involved supporting two new assistant trainers to join the team, and promoting an assistant trainer from our 2021 cohort. • Our team delivered music workshops in 17 different locations all over Jordan for children, including children with disabilities.
To build a strategy for future collaborations with our partners and network.	<ul style="list-style-type: none"> • We developed the curriculum in preparation for 2023, including developing free music education opportunities in an isolated area to connect children with each other and their traditional music. We also created new contacts during an evaluation and planning trip and established a new partnership with Tajalla for 2023. • Based on needs identified in consultation with hosting centers and trainees, we plan to start a new cycle of the Music As Therapy International training with special education teachers from al-Masar Center serving the most vulnerable children in Jordan's society.



ARMONÍA CUSCATLECA (EL SALVADOR)

Why we work here

For most children in El Salvador, violence shapes their day-to-day reality. Between 2010 and 2016, 5,342 children and youth, from 15 and 19 years old, were killed. Around 54% of adolescents between the ages of 15 and 17 live without one or both parents, and around 45% of these households live in extreme poverty. School dropouts are in the thousands every year, with an estimated 300,000 girls and boys not in school.

San Pedro Perulapán is a rural municipality, which suffers greatly from post-civil war gang violence, waves of family-destroying migration, inequality, and rampant poverty.

The consequences of the pandemic and the digital divide exacerbated existing vulnerabilities and reduced access to education for many young people, and the ongoing state of emergency imposed by the Salvadoran government since March 2022 had a disproportionate impact on people living in poverty. Thousands of families were seriously affected economically and civil society organizations reported an increased incidence of child labor and school dropouts; increased forced displacement; an increase in family fragmentation; and an increased care burden on women.

What we do

Armonía Cuscatleca is an El Sistema-inspired program that teaches children from vulnerable and isolated communities to play musical instruments: as soloists, in groups, and in orchestras. The program was founded to provide a safe, supportive environment for Salvadoran children and youth to develop as young musicians and young people.

During five years of collaboration with Musicians Without Borders, Armonía Cuscatleca has developed a community building approach and has earned a respected place in the community. In their otherwise unstable realities, the music project serves as a pillar for its students— a place where they can socialize, share, learn and make friends—while strengthening the fabric of, and relationships within, their communities. In 2022, Musicians Without Borders supported Armonía Cuscatleca in the ongoing process of becoming a Salvadoran registered NGO and raising funds for its own activities, to sustain its program into 2023 and onwards.

Who benefited from this program

- Children (ages 8-18) participating in regular music activities
- Families from three different communities: San Pedro Perulapán, Cantón El Rodeo, and Cantón San Agustín,
- The general public in San Pedro Perulapán, El Salvador, and diaspora communities in Los Angeles.

Our numbers in 2022

- 79 children (ages 8-18) participated in 576 regular music activities, including classes and rehearsals, and participated in 15 concerts given in El Salvador.
- Some 1,000 parents, friends, community members and general audiences assisted during the concerts; one concert was broadcast on TV channel “Tele Prensa 33”.
- 7 organizations collaborated with and supported Armonía Cuscatleca.
- 41 new students joined the programs across the three locations.

What we achieved in 2022

What we aimed for	What we achieved
To sustain and grow Armonía Cuscatleca’s orchestra and music lesson program.	<ul style="list-style-type: none"> • We maintained regular activities in the two newest programs in neighboring towns El Rodeo and San Agustín. Throughout this period, 41 new students joined the programs across the three locations, and Armonía Cuscatleca reorganized its lesson schedules, increased teaching hours and instrument inventory in response to this growth.
To sustain and strengthen the organizational capacity of Armonía Cuscatleca, from the management level to the local team of teachers and administrators.	<ul style="list-style-type: none"> • A local team of musicians and organizers were supported throughout the year, with regular contact and supervision from Armonía Cuscatleca’s director. • Armonía Cuscatleca’s piano teacher and advanced students participated in master classes. • Armonía Cuscatleca’s director made two capacity building visits to the team in San Pedro, one of them together with acclaimed singer and Armonía Cuscatleca ambassador Margarita Luna. • Our project officer provided continuous online capacity building to the administrator in San Pedro.
Establish new fundraising and sustainability strategies.	<ul style="list-style-type: none"> • We produced an “About Us” video to help increase visibility of the project and to attract new donors. • We continued the process of registering a Salvadoran regional office for Armonía Cuscatleca, to support fundraising activities and facilitate operations.

BARA'EM GHIRASS (PALESTINE)

Why we work here

The urgent need for life-affirming, creative music programs in Palestine must be understood in the context of ongoing systematic oppression and violence towards the Palestinian people during more than 70 years of occupation. For most Palestinians, poverty, state and interpersonal violence, and the absence of infrastructure and services define daily life. Additionally, vulnerable groups of women, children, and refugees are marginalized and isolated. Children and youth are at risk of developing low self-esteem and there are few resources available to support their educational and social development.

The children of the Bethlehem area suffer from the ongoing occupation. There are few extracurricular activities and little opportunity for self-expression. Our partner Ghirass Cultural Center focuses on children who need extra support in order to be able to follow the school curriculum. Together, we offer a music program where these children are not judged for their academic skills but rather are supported in developing their talents, to increase their focus and concentration, to practice their social and communication skills and to release stress and anxiety.

What we do

We offer free music education to 50 children from the Bethlehem area including the surrounding villages and refugee camps. Each child receives instrumental lessons (violin, 'oud, qanun or Arabic percussion), and participates in the choir, the orchestra and the social work group sessions. The more advanced students also play in the takht, a traditional Arabic music ensemble. Children who need extra support receive one-on-one sessions with our social worker. The students perform for their community, showing their skills and sharing their music.

We also provide weekly sessions to a group of mothers, who meet for music sessions in which they learn stress-reducing activities and develop their self-expression and communication skills through movement (dancing), drum circles, songwriting, improvisation and singing.

On alternate weeks, the women meet with our social worker to tackle important issues such as self-care, stress reduction, planning, raising adolescents, domestic violence and resilience.

Who benefited from this program

- Children from isolated villages, refugee camps, and the Bethlehem area, including children with special needs.
- Mothers dealing with a variety of social challenges,
- Families of participating children and women,
- The general public in Palestine and worldwide via concerts and events.

Our numbers in 2022

- From January to August 2022, 44 children from isolated villages, refugee camps, and the Bethlehem area, including children with disabilities, participated in twice-weekly music activities. These activities included instrumental lessons, choir sessions, group sessions with a social worker, and orchestra rehearsals. This number rose to 51 children in the new school year starting in September.
- 1,073 instrumental, choir, orchestra lessons and social work sessions facilitated by the Bara'em Ghirass team.
- 10 mothers followed music sessions twice a month, weekly sessions with our social worker, and regular individual sessions with our social worker.
- 512 workshops were given to 390 children by our deaf music workshop leader.
- We created [1 music video](#) with the students singing and playing music, watched by over 1,000 people, as well as [1 video](#) to share the effects of the program with others around the world.

What we achieved in 2022

What we aimed for	What we achieved
To add new elements to the existing Bara'em Ghirass' Children's Program, and continue to prioritize sustainability in the local community.	<ul style="list-style-type: none"> • We continued our Bara'em Ghirass program, a socially inclusive music program, working with music teachers from within the community (including teachers from refugee camps and isolated villages), an instrument maker, and professionals from Ghirass Cultural Center. We expanded the program and accepted new students, added a new instrument (qanun) and created a new ensemble, the takht, a traditional Arabic music ensemble.
To continue offering support to Palestinian mothers through music sessions and sessions with a social worker.	<ul style="list-style-type: none"> • Our music teachers gave bi-weekly music sessions in which the women practice music activities that reduce stress, increase connection and support expression and creativity. Our social worker gave weekly sessions to a group of mothers, focusing on different relevant subjects, such as self-care, stress management and time management.
To provide deaf children and children with special needs regular music workshops within the Deaf, Proud, and Musical project.	<ul style="list-style-type: none"> • We gave regular music workshops to children with special needs and deaf children, in cooperation with Yasmine Charitable Society, a center for children with disabilities in Ramallah. Additionally, we continued to provide our disability specialist trainer with supervision for their music workshops for deaf children and children with other disabilities.



MUSIC CONNECTS (WESTERN BALKANS)

Why we work here

The Yugoslav wars of the 1990s left the Western Balkans deeply divided along ethnic lines. Nowhere was this more so than in Mitrovica, an ethnically divided town in northern Kosovo, where Serbs live north of the river dividing the town, and Albanians in the south. In neighboring North Macedonia, the Roma population is the region's most discriminated and isolated ethnic group.

What we do

In response to the lasting ethnic divisions in Northern Kosovo, we co-founded inter-ethnic rock music school Mitrovica Rock School 15 years ago. At Mitrovica Rock School, young Serb, Albanian, and other musicians receive music lessons and form mixed bands together. We partnered with Roma Rock School in Skopje, North Macedonia, five years ago, connecting Roma, Macedonian, and other youth through a lesson program along the same principles.

Collaborative music project Music Connects, funded by the European Commission's Creative Europe program, supports the daily programs of the two rock schools and connects them with partners in the Netherlands, Belgium and Germany. Fontys Rockacademie in Tilburg provides teacher training and capacity building. Youth exchange organization Clash! hosts cultural exchanges with artists in Berlin, while genre-bending bands from the three participating schools will perform at Balkan Trafik! festival in Brussels.

Who benefited from this program

- Youth of different ethnic backgrounds from Mitrovica, Skopje, and Kriva Palanka, who come together across ethnic divisions through music making activities and focus on the development of their creative identities instead of ethnic identities,
- Communities of parents, friends, and musicians brought together across ethnic lines through music activities in their hometowns,
- The general public in the Western Balkans and the EU.

Our numbers in 2022

- 126 Serb, Albanian, Roma, Macedonian, and other youth from Mitrovica and Skopje came together across ethnic divisions through 2,030 music making activities, supporting the development of their creative identities.
- Ten ethnically mixed bands recorded 19 original tracks, supported by four trainee sound engineers,
- We organized a summer school and two training weeks in collaboration with Fontys Rockacademie, and hosted two days of pilot meetings with Dutch, German, and Belgian partner organizations to prepare for cultural exchanges planned for 2023,
- Some 4,000 parents, friends, musicians and music lovers came together across ethnic lines for 13 concerts in Mitrovica, Pristina and Skopje,
- Some 285,000 members of the general public in the Western Balkans and the European Union engaged with the project via social media, and 54,000 via reporting by the press.

What we achieved in 2022

What we aimed for	What we achieved
To promote social resilience and enhance inclusion of ethnically divided and marginalized communities in the Western Balkans.	<ul style="list-style-type: none"> • We delivered programs of daily music lessons, workshops and band sessions at Mitrovica Rock School and Roma Rock School, delivered by ethnically mixed teams to ethnically diverse student bodies. As a result, ten ethnically mixed bands were formed by the two Rock Schools who recorded original tracks and performed at concerts in Mitrovica, Pristina and Skopje.
To build the capacity of young musicians and music education organizations in the Western Balkans.	<ul style="list-style-type: none"> • We organized a summer school for 65 young musicians and band coaches, where 10 ethnically mixed bands wrote, rehearsed, recorded and performed original music. • We organized a training week with Fontys Rockacademie at Mitrovica Rock School, focusing on performance and presentation skills, as well as a training week with Fontys Rockacademie and Mitrovica Rock School at Roma Rock School, focusing on preparations for Balkan Trafik Festival.
To facilitate transnational co-creation between musicians from the Western Balkans and northern Europe.	<ul style="list-style-type: none"> • Pilot meetings were held in Skopje and Mitrovica in October 2022, bringing together partners from Kosovo, North Macedonia, the Netherlands, Belgium and Germany to discuss joint plans under the Creative Europe project. • Due to delays in the issue of travel documents, an exchange including Mitrovica Rock School, Roma Rock School and Fontys Rockacademie hosted by Clash! Exchange and Learning had to be postponed till July 2023. • Two bands formed by students from Mitrovica Rock School, Roma Rock School and Fontys Rockacademie held joint rehearsals in December 2022, preparing for Balkan Trafik in Brussels in April 2023.
To disseminate best practices.	<ul style="list-style-type: none"> • The Music Connects program was the subject of international academic research. Dr. Gillian Howell of Griffith University participated in an online panel discussion in February 2022, presenting the findings from her evaluation report on the previous stage of Music Connects: First Of All, Be Friends (collaboration with the University of Melbourne). • Furthermore, we signed a research agreement with Professor Dr. Angela Impey of SOAS, University of London, for an evaluation of our Creative Europe project, and organized a first site visit and interviews.

RWANDA YOUTH MUSIC (RWANDA)

Why we work here

Rwanda, Uganda, Burundi, and the Democratic Republic of Congo suffered brutal violence and conflicts in the 1990s. Although Rwanda has maintained peace, the ongoing effects of violence, fighting, and instability continue in the region today – fueled by a history of colonial oppression based on war, profit, and division.

One consequence of the conflict in the Great Lakes region of Africa was the rapid spread of HIV. During the 100-day genocide against the Tutsis in Rwanda in 1994, an estimated 150,000 people contracted HIV. The stigma surrounding HIV and AIDs in the region has resulted in a significant percentage of Rwanda's young people facing social isolation, prejudice, and social discrimination.

What we do

Rwanda Youth Music began in 2012 in response to the legacy of genocide in Rwanda. WE-ACTx for Hope invited Musicians Without Borders to develop a music program supporting the wellbeing of children and youth living with HIV. The project has grown to reach over 20,000 children and young people in Kigali, throughout Rwanda, and across the region.

Rwanda Youth Music empowers young people to use music and nonviolent approaches as leaders in their communities. Community music leaders, trained by Musicians Without Borders, lead a range of musical activities, from teaching musical instruments and songwriting to Rwandan traditional dance and studio production. The program gives children and youth access to inclusive music making. This approach recognizes their full and multiple identities, builds community, and expands their creative potential.

Who benefited from this program

- Children, youth, and young adults living with HIV,
- Young people in Kigali and the surrounding region with limited creative opportunities,
- Children and young people in Goma, Democratic Republic of Congo,
- The general public in Rwanda and worldwide through (social) media.

Our numbers in 2022

- 699 music-making activities were organized, reaching a total of 6,248 participants: 4,807 in Rwanda, and 1,589 in Democratic Republic of Congo.
- These activities were facilitated by 41 music leaders.
- 84 organizations were engaged as collaborators or partners.

What we achieved in 2022

What we aimed for	What we achieved
To provide support and chances to develop their talents, express themselves and engage with others to young people living with HIV in Kigali, Rwanda.	<ul style="list-style-type: none"> • Over 200 young people living with HIV participated in regular music-making activities as part of their healthcare provision at the WE-ACTx for Hope clinic. The activities were run by young Community Music Leaders trained by Musicians Without Borders, and included: therapeutic music groups, music lessons, dance clubs, drop-in sessions during clinical hours, and music provision during HIV support groups. • In autumn 2022, we released three animated music videos, expressing the experiences of young people living with HIV in Kigali. The videos each reached 10,000 views: Fear to Lose You, Igitabo, and Ndicuza.
To create employment for young people living with HIV as music teachers for underserved communities in Kigali.	<ul style="list-style-type: none"> • We employed 33 young people living with HIV in the program, training them as music teachers, music leaders, and also in administrative and coordination roles.
To support children through musical outreach in the conflict-affected region of Goma, Democratic Republic of Congo.	<ul style="list-style-type: none"> • Over 1,500 children living in camps for Internally Displaced People, and in orphanages took part in musical outreach workshops. The workshops were run by a team of 15 young community music leaders, trained in Musicians Without Borders' music leadership methodology by the Rwanda Youth Music training team.



Photo credit: UNICEF El Salvador/Oscar Leiva

SOY MÚSICA (EL SALVADOR)

Why we work here

El Salvador, the most densely populated country in Central America, suffered from a brutal civil war between 1980 and 1992. Almost three decades after signing a peace treaty, the country is still wracked by gang violence, poverty, and inequality. Countless Salvadorans have been forced to flee their homes.

This history of systemic injustice and the ongoing legacy of violence left the population, youth and women especially, in vulnerable conditions. Many drop out of school, live in dysfunctional family structures, and are at high risk of experiencing violence and isolation. The consequences of the pandemic and the digital divide have exacerbated existing vulnerabilities and reduced access to education for many young people.

What we do

Soy Música aims to foster a culture of peaceful coexistence through arts and music within the national school system. Started in 2017 as a collaboration between UNICEF, the Salvadoran Ministry of Education, and Musicians Without Borders, Soy Música aims to build school teachers' capacity in music leadership for peaceful coexistence.

Between 2017 and 2020, Musicians Without Borders trained two groups of school teachers and community leaders to become the future trainer team in El Salvador. We also produced a comprehensive training curriculum for music leadership, adapted to the local Salvadoran context.

The training program was rolled out nationally for the first time in 2021-2022, implemented in ten locations throughout the country, reaching school teachers in areas at social risk as defined by the Ministry of Education. We worked with a local team of trainers and coordinators to implement the first training cycle, and gradually shifted into the role of advisor. In 2022, this first training cycle was completed, and we empowered local trainers to envision the next steps in the development of Soy Música, to follow up with next training cycles and the integration into the national curriculum for school teachers across the country.

Who benefited from this program

- Teachers and community leaders who graduated the training program and now work as trainers,
- School teachers and community leaders from most prioritized areas who received training,
- Children reached by Soy Música school teachers and community leaders,
- The general public in El Salvador and worldwide through press and TV programs.

Our numbers in 2022

- 8,128 children were reached by 1,166 school teachers and community leaders from the most prioritized areas (those defined as at social risk) who received training.
- 21 teachers and community leaders graduated from the training program in 2022 and now work as trainers.
- 125 schools implemented Soy Música activities throughout the country.
- 752 hours of training were given across 498 activities related to the training.
- We collaborated with three partner organizations.

What we achieved in 2022

What we aimed for	What we achieved
To guide and support the implementation of the first training cycle (2021-2022) of Soy Música run by Salvadoran trainers and coordinated by the Ministry of Education. The training targeted school teachers and community leaders working with children and youth, enabling them to foster environments of non-violence, where children and youth can develop socially and artistically, think creatively and improve their overall wellbeing.	<ul style="list-style-type: none"> • We completed the full adaptation of the Soy Música training curriculum to a hybrid working format, combining face-to-face learning experiences with online sessions and digital learning, including the design of 35 audio-visual materials as part of the digitalization of the training curriculum. • We oversaw the ongoing coaching of local training teams through online working meetings and feedback sessions.
To build Salvadoran capacity in and increase ownership of the Soy Música methodology – using music education to teach nonviolence – by transferring the training role to Salvadoran trainers.	<ul style="list-style-type: none"> • We worked in close collaboration with Salvadoran trainers to define ideas and strategies to tackle specific contexts, incorporating learnings and adaptations into the next training cycles, building group cohesion and teamwork.
<p>To engage the broader educational community and promote the use of music as a tool for peace-building in classroom and educational environments.</p> <p>To provide practical tools to foster non-violence education, social and artistic development for children.</p>	<ul style="list-style-type: none"> • We facilitated the implementation of the training on a national scale, and expanded its outreach by structuring the transfer of knowledge into a third layer of teacher-beneficiaries. • We promoted participants to the role of trainers who provided training workshops to colleagues in schools across the country, providing them with an introduction to the Soy Música methodology and offering hands-on practical tools to be used in the classroom.
To work with partners to design a sustainable implementation plan for ongoing training cycles throughout the country, developing a model for using music education to teach nonviolence to children, and to build teachers' capacity to incorporate inclusive, 'peaceful' teaching methods to support social change within the wider society.	<ul style="list-style-type: none"> • The building of a training structure implemented in ten locations throughout the country. These same 10 locations ran as hubs in 2021 and 2022, where teachers from all regions could access training. • 2022 also saw the completion of the first local roll-out of the Soy Música training program as planned, at three levels, targeting school teachers of different disciplines and community leaders working with children and youth, to enable them to contribute to creating environments of non-violence. • Finally, we reflected on experiences and learnings from the previous two years in order to shape the next training cycles and broader actions of Soy Música.

WELCOME NOTES (REFUGEES IN EUROPE)

War and armed violence, climate change, persecution, and abject poverty have forced a staggering number of people to leave their homes in search of safety. Throughout 2022, over 180,000 refugees and migrants arrived in Europe, 46% more than in 2021. People in forced migration need their physical needs met: shelter, food, medical care, education, jobs. But they also need a sense of belonging, a feeling of safety and acceptance, the chance to experience joy, creativity, and the warmth of community—a welcome. Music can be that welcome.

Using expertise developed in conflict and post-conflict regions, Musicians Without Borders launched Welcome Notes in 2015 in response to the increasing numbers of displaced people seeking safety in Europe. Welcome Notes began as a training program, empowering musicians to work with vulnerable people in European refugee camps and centers, and with newcomers and their new communities. Welcome Notes training has been held in the Netherlands, Italy, Greece, Bosnia and Herzegovina, and Germany. Welcome Notes has since expanded to include longer-term projects in Germany, the Netherlands and Bosnia and Herzegovina, with a new training collaboration launched in Ireland.

In 2022, we facilitated two major projects operating under the Welcome Notes banner:

Music Bus Bosnia & Herzegovina

In Bosnia and Herzegovina, in collaboration with the War Childhood Museum and Superar, we bring music and arts activities to vulnerable children in refugee camps and centers. Musicians and facilitators lead music and arts workshops where children sing, dance and have a chance to try out instruments. A mobile team of workshop leaders works in various locations, with the flexibility to respond to moving refugee populations.

Music Bus Netherlands

In the Netherlands, a team of music workshop leaders offers music activities to groups of children living in emergency reception centers.

Furthermore, we run music leadership and community music training across Europe as part of the Welcome Notes project. In Germany, we continue our partnership with Landesmusikakademie in Heek, training musicians working in schools and community settings.



WELCOME NOTES BOSNIA AND HERZEGOVINA

Why we work here

Due to its border with the European Union, Bosnia and Herzegovina remains a growing bottleneck on the route taken by people in forced migration, trying to reach Western Europe. The region sees constant traffic of people on the move, many of whom stay in the area only temporarily while in transit. Refugees in Bosnia and Herzegovina are constantly on the move, whether by choice or due to government policies. As a result, working with people moving through the region requires adaptable strategies. Welcome Notes brings into practice our mission to support the lives of people fleeing war around the world by delivering music and arts-based workshops to children living in refugee settings.

What we do

Welcome Notes Bosnia and Herzegovina is Musicians without Borders' collaboration with War Childhood Museum and Superar BiH in Bosnia and Herzegovina. The project delivers creative workshops in refugee camps and centers, using inclusive group music and arts and crafts activities to engage children, youth and families.

The three partner organizations are co-developing a curriculum and training program, designed to provide musicians, artists, teachers, and social workers with didactic, social and pedagogical skills needed to work with vulnerable, displaced children for future, expanded project phases. Meanwhile a flexible Music Bus team travels to refugee centers around the country, bringing music to children, young people and their families. The overall objective is to better equip people already working with these children, but also to grow a pool of experts to join the mobile Music Bus team.

Who benefited from this program

- Refugee children, youth, and their families coming from places like Afghanistan, Syria, Northern African countries, and even Central East African countries, such as Burundi,
- Bosnian musicians and arts practitioners who were integrated into the project as workshop leaders.

Our numbers in 2022

- Among three partners, 126 workshops have been organized, across three reception centers (Sarajevo, Tuzla, and Bihac). 1,690 children, youth, and their families attended, of whom 1,096 were first time participants.
- We integrated 6 people into the Music Bus team.

What we achieved in 2022

What we aimed for	What we achieved
To develop a mobile Music Bus team to reach out to children, families, UASCs (unaccompanied minors) in Sarajevo, Tuzla, Una-Sana and other regions.	<ul style="list-style-type: none"> • We built a Music Bus team consisting of four fixed members, with two additional facilitators who join when needed. The Music Bus team delivered workshops on a weekly basis in Sarajevo and Tuzla, and also made a trip to deliver weekend workshops in Bihac.
To deliver music and art workshops to vulnerable children, youth and others in refugee camps and centers.	<ul style="list-style-type: none"> • The teams of music leaders and facilitators from three partner organizations together delivered 69 workshops. With the three partner organizations' different approaches to working with children, participants have the opportunity to experience a wide range of activities. • The workshops were well attended by children and their families. Staff at the camps noted that it was exceptional for children and youth, but also women and men, to engage in activities together and that the art and music-making had a positive impact on their energy, mood, and sense of connection.
To develop a methodological approach for musical interventions with children and youth from refugee, migrant and host communities in the specific context of Bosnia and Herzegovina.	<ul style="list-style-type: none"> • The trainers and curriculum developers from partner organizations convened for four online sessions. The purpose of these calls was to co-develop a methodology and training approach for arts-based practitioners in the specific context of Bosnia and Herzegovina. While each session designed by Musicians Without Borders, Superar and War Childhood Museum utilizes knowledge and techniques specific to that partner, together the three partners shaped the core aims, objectives and values which run through the entire curriculum.



MUSIC BUS NETHERLANDS

Why we work here

In 2022, over 30,000 asylum seekers and their relatives entered the Netherlands. Instead of a warm welcome, newly arrived people are usually housed for months or even years in overcrowded emergency centers, where the conditions are often dangerously inadequate. Beyond basic needs such as shelter, food and medical aid, little is offered to children staying in emergency centers. That is why Musicians Without Borders initiated Music Bus Netherlands: to offer refugee families and children the joy of music making, to encourage their self-esteem and sense of connection, and ultimately foster their sense of belonging to a community.

What we do

We deliver a series of workshops for children, youth and families in emergency reception centers. The objective is to offer positive, creative activities for asylum-seeking children and families to bring respite from stress and to help them feel welcome and included in Dutch society.

We also raise awareness of the current situation and needs of children and families living in emergency reception centers by sharing the results of these activities with Dutch and European audiences. We use the project to spread awareness of the conditions of Dutch reception centers and the experience of newly arrived migrants. The project openly advocates for better treatment of refugees in Europe.

Who benefited from this program

- Refugee children, youth, and their families coming from places like Syria, Yemen, Algeria, and East Africa,
- Dutch musicians who were integrated in the project as workshop leaders.

Our numbers in 2022

- 24 workshops were organized across nine emergency centers in the Netherlands, reaching 658 attendees.
- Our social media posts have reached almost 60,000 people, with a short video about the work of the Music Bus team reaching almost 35,000 views.

What we achieved in 2022

What we aimed for	What we achieved
To respond to conditions facing asylum seekers and refugees in the Netherlands, by delivering series of workshops for children, youth and families in emergency reception centers.	<ul style="list-style-type: none">• We brought together a team of ten trained music leaders, five of whom form the core. They traveled regularly to emergency centers across the Netherlands and delivered hour-long workshop activities like singing, songwriting, movement and dance, rhythm, and games to engage with children and adults affected by violence, conflict and displacement. They use music as a tool to increase the resilience and self-esteem of participating youth and children.
To spread awareness of the current situation and needs of children and families living in emergency reception centers. We aimed to foster a positive narrative around the importance of welcoming and protecting refugees and to show how music can support this process.	<ul style="list-style-type: none">• We used our social media presence to share the results of activities with Dutch and European audiences via blogs and trainer interviews. By launching this awareness-raising campaign, Musicians Without Borders sought to counter anti-migration discourse and stand for the human rights of all refugees and migrants arriving in Europe, regardless of their background or legal status.

REALIZATION OF OBJECTIVE 2

Grow knowledge, expertise, and the global recognition of music's potential for peacebuilding and social change

Introduction

To promote the vision of music as a tool for peace, Musicians Without Borders gives keynote speeches and presentations at international conferences and expert meetings, collaborates with academic institutions, promotes its work and vision through publications and social networks, and connects with musicians worldwide through public and private online platforms. Additionally, we train practitioners worldwide in best practices for using music to promote social change.

As an organization that sets the development and dissemination of best practices at its core, we prioritize quality control and monitoring, evaluation and learning within our own organization, to ensure that our programs are aligned with the needs of the communities we serve and are delivered in a safe manner according to the highest standards of integrity.

We are proud to have played a significant role in introducing the arts as a powerful approach to peacebuilding and social change worldwide. Begun in a time when there was little understanding of the power of the arts to affect social change, Musicians Without Borders is now a world leader in developing and sharing methodologies and approaches to peacebuilding through music.

Professionalization and outreach in 2022

In 2022, we set the dual goals to professionalize our organization and to increase visibility, grow our network of supporters and advocate for culture as a means to affect social change. These two strands were developed in recognition that quality assurance and the development of best practices and continuous learning from our program work are necessary precursors to advocacy and knowledge sharing.

Continuing the process of professionalizing our organization and positioning quality at the center of our work, we achieved the following goals:

- We completed the certification process with Netherlands Fundraising Regulator CBF, which included a full organizational audit of our policies, procedures and practices,
- We integrated our Monitoring, Evaluation and Learning (MEL) practices into all new program design, and reported detailed MEL data to donors and stakeholders throughout the year. Our research committee guided external evaluation and research strategy decisions,
- We reviewed our safeguarding and integrity system and expanded our incident reporting channels to lower reporting barriers.

To share best practices and promote music as a tool for peace, we achieved the following goals:

- We co-organized an online panel debate sharing academic evaluations conducted at three of our long-term programs, in collaboration with Griffith University in Brisbane, University of Melbourne, and SOAS, University of London,
- We disseminated our MEL findings through social media communications and newsletters as well as project reports,
- We outlined a fundraising strategy focusing on private fundraising and major donors, and commenced the recruitment of a fundraiser to support our team,
- We re-aligned the place of our Music Leadership training methodology in our organizational structure, centralizing its importance within our advocacy objectives as well as within our programs.

Expanding our focus on people suffering forced migration, we achieved the following goals:

- We fostered the sustained growth of the art27 network of cultural organizations working with refugees and for social inclusion (primarily) in Europe, growing the network from 67 to 89 members.
 - We oversaw the production and dissemination of advocacy and skillsharing materials such as webinar events, podcasts, and online workshops.
 - We facilitated an open call for funding targeted to artists with lived experience of asylum seeking or displacement.
- We enriched our curriculum with knowledge specific to the refugee context generated through the experience and expertise of Welcome Notes.
 - The curriculum lead for our Music Leadership Training methodology worked with the Music Bus Bosnia and Herzegovina team and program partners to integrate knowledge generated in the program into a new training course specifically for musicians and teachers working in the refugee context in Bosnia and Herzegovina. This specialist knowledge influenced training courses given in Germany.

Please read below how our advocacy and training teams worked together to disseminate best practices for using music for social change, and how we contributed to the art27 network platform to support organizations working with culture and issues of forced migration.



ADVOCACY

Speaking out, spreading the word

From local to global, Musicians Without Borders explores, develops and promotes the power of music for nonviolent change, social justice and peacebuilding.

Our successful, long-term projects and programs in some of the world's most complicated conflict regions have inspired others to explore the power of music in social contexts, whether as academics, music educators or activists; while our training programs help equip and empower musicians as agents of change.

Musicians Without Borders is frequently invited as speaker or presenter at international events and conferences, and for interviews and articles for both scholarly and popular publications. As we seek to broaden our impact beyond our specific grassroots programs, advocacy has become a strong thread of our work.

Intersectionality

Grounded in a fundamental understanding of the interconnections between global issues—war and militarism, exploitation and unequal distribution of resources, climate breakdown, poverty, hunger and displacement—Musicians Without Borders advocates for an intersectional approach to peacebuilding and social change in (post-)conflict environments.

We stand in solidarity with movements for social and climate justice and with advocates for disarmament and peace, as well as with other arts and culture-based initiatives, and seek mutually beneficial ways of interacting, sharing experience and insights and, when possible, collaborating.

Stakeholders

- Nonprofit organizations, including peacebuilding and cultural organizations, and professional associations,
- Academic institutions, researchers, and students,
- Policy makers, public institutions, and grantmakers,
- Practitioners, music educators, and community leaders,
- Press, media, and opinion leaders,
- The general public, through the media and through speaking engagements.

Advocacy in 2022

2022 saw the return of some in-person conferences and events. While the sudden pivot to online work during pandemic limitations had allowed us to continue to join digital events, much of the return on conferences and other live gatherings is the result of the informal conversations and meetings in between the formal speeches and panels— so it was a welcome change that we were again able to join in-person events.

At the same time, the learnings of the pandemic lockdown restrictions had also made more approaches possible: more people, from more places, could join in online meetings. A major international conference went online to make participation possible for people from the Global South, still limited by COVID restrictions.

Additionally, one of our main advocacy programs, art27, was able to grow its membership and its impact, despite a limited budget, with online webinars and workshops, and a powerful podcast, ReSounding, helping to raise voices of artists and activists around the world.

2022 advocacy highlights

Here are a few highlights from our advocacy work in 2022 (see the event calendar on page 54, for a complete overview).

March 22, 2022

Sounding Peace online event presented two research projects on Musicians Without Borders programs, led by academic researchers Dr. Angela Impey and Dr. Katie Bruce (SOAS, University of London) and Dr. Gillian Howell (Universities of Melbourne and Brisbane). The projects focussed on our projects in El Salvador and Palestine, and Kosovo and North Macedonia respectively.

May 2, 2022

Musicians Without Borders presented on the Welcome Notes and art27 projects at the ARTEfici Conference hosted by Fondation Alta Mane, a long-term donor and ally of Musicians Without Borders, in Rome, Italy.

July 22, 2022

The ISME (International Society of Music Education) Bi-Annual Conference featured Musicians Without Borders with a keynote speech, interviews and audience participation on its final day.

September 26, 2022

Musicians Without Borders was recognized with an award from Fair Saturday Bilbao. Fair Saturday promotes cultural organizations and initiatives whose work contributes to creating just and inclusive societies. Director Laura Hassler received the award on behalf of Musicians Without Borders.

November 1, 2022

Director Laura Hassler and Musicians Without Borders trainer and composer, conductor and soloist Tareq Jundi were special guests at a roundtable in Amman, Jordan, hosted by Dr. Charlotta Sparre, Director of the Swedish Dialogue Institute.

December 10, 2022

art27 produced the online roundtable discussion event World Human Rights Day, hosted by Eduard Nazarski and featuring cartoonist and satirist Mr. Fish: Picturing Urgency.

MUSIC LEADERSHIP TRAINING

Through 20 years of experience, we have developed a methodology for leading music activities with people affected by conflict. It is an adaptive methodology, responding to the needs of target populations and the culture of the communities where we work. The approach is based on best practices identified in our programs, and has been applied in our programs in Palestine, Rwanda, El Salvador, Jordan, Tanzania, Uganda, the Democratic Republic of Congo, Northern Ireland, and with refugees across Europe.

What we do

Musicians Without Borders shares its expertise in music leadership through training courses aimed at professional musicians, community leaders, and activists around the world who wish to increase the impact of their work with communities affected by war and armed conflict. We provide music leadership training courses through three structures:

- Within our programs,
- In collaboration with allied organizations,
- Through Musicians Without Borders' organized training events.

Who benefited from this work

- Professional musicians and music students worldwide who work, or wish to work, with communities affected by conflict,
- Workshop leaders from our music programs who attend music leadership training courses,
- Universities and organizations who partner with Musicians Without Borders to deliver training to professional musicians and music students.

Our numbers in 2022

- Four long-term programs incorporated our Music Leadership methodology,
- Over 1,200 trainees participated in Music Leadership courses.

What we achieved in 2022

What we aimed for	What we achieved
To assess the training needs within existing programs, and adapt the curriculum where appropriate	<ul style="list-style-type: none"> • We worked in collaboration with our Welcome Notes Bosnia and Herzegovina program partners, and led the development of a training course specifically for music and art-based practitioners working with refugees in Bosnia and Herzegovina to be implemented in 2023. • We mentored Soy Musica trainers in El Salvador and adapted our curriculum for hybrid delivery, rolled out to over 1,000 trainees across the country. • We adapted our curriculum for delivery in Jordan to be effective across: groups of trainees including professional musicians, teachers, students and social workers; and supported courses of differing lengths. • We adapted our curriculum to the conflict-affected context of the Democratic Republic of Congo, to rapidly build a skilled team of music leaders to run workshops with children directly affected by conflict.
To promote training programs to practitioners and academic institutions.	<ul style="list-style-type: none"> • Musicians Without Borders organized a five-day residential training course in Music Leadership focusing on working with people impacted and displaced by conflict and war. 26 trainees attended the residential event, participating in the core training workshops of our methodology. • We delivered two five-day courses in Music Leadership training at Landesmusikakademie NRW, Germany, to provide skills for musicians working in the context of newcomers in Germany, including newcomer musicians interested in playing meaningful roles in their new communities. • We agreed to a new research partnership with Leeds-Beckett University, United Kingdom. Musicians Without Borders will provide four weekends of training in Music Leadership to practitioners working with refugee populations in the UK.



ART27

In June 2022, UNHCR reported that 89.3 million people worldwide were forcibly displaced (including 27.1 million refugees, 53.2 million Internally Displaced People, and 4.6 million asylum seekers). At a time when one in every 88 people on earth has been forced to flee their homes, art27 advocates for their cultural and artistic rights, respect for the internationally recognized human rights of people in forced migration, and for an environment of kindness and welcome in Europe.

In the context of forced migration, art27 responds to the manufactured fear of the “other”; climate emergency and its impact on refugees, namely, the increased role of climate change as a cause of forced migration and the serious impact of climate disasters on refugees trapped in locations enduring extreme climate events; and societal and political will.

What we do

art27 - Arts for Social Inclusion is a platform for artists, arts educators, and arts organizations working for inclusive societies, hosted and coordinated by Musicians Without Borders. Founded in 2017, art27 emerged as a response to growing concerns about rising xenophobia in European countries and the plight of refugees and asylum seekers in Europe. Rooted in the belief that the arts are crucial in creating more inclusive and culturally

diverse societies, art27 advocates the right of everyone to experience the arts, develop their creativity, express their unique identity and engage in our shared humanity.

Who we reached in 2022

- Artists across the professional spectrum,
- Arts organizations, arts collectives, and arts educators.
- The program’s activities are supported by a core of highly active members who attend and support art27’s events and initiatives.

Our numbers in 2022

- art27 includes 89 organizational members and 395 individual newsletter subscribers.
- The platform achieved a 10% increase in organizational membership and attained 40 new individual newsletter subscribers, in comparison to the previous calendar year.
- As of January 31, 2023, the thirteen episodes of the ReSounding Podcast have collectively reached 806 downloads.

What we achieved in 2022

The overall goals of art27’s 2022 plan were to work through the arts to promote social inclusion and influence the public narrative about migration and towards those made vulnerable due to their refugee status through the arts.

What we achieved in 2022

What we aimed for	What we achieved
To organize gatherings of socially engaged artists and arts organizations to share expertise and forge collaborations.	<ul style="list-style-type: none"> • art27 organized five events in total throughout 2022: <ul style="list-style-type: none"> – March 8: Online workshop produced by art27 and hosted by Laura Hassler, Member Workshop: International Women’s Day. The event aimed to spread advocacy for the partnered initiatives, especially surrounding human rights in post-war societies and children’s cultural rights. – June 20: On World Refugee Day, art27 hosted the livestream event <i>How “refugee” became a bad word and how art can help to reclaim it</i>. The event advocated for human rights and facilitated a discussion surrounding the place of artists in refugee rights activism. – September 21: art27 Member Workshop: International Peace Day, as part of an ongoing series for skill-sharing and network building among art27 members. – November 30: art27 Member Workshop as part of an ongoing series for skill-sharing and network building among art27 members. – December 10: art27 produced the online roundtable World Human Rights Day: <i>Picturing Urgency</i>, hosted by MWB Supervisory Board member Eduard Nazarski and featuring high profile guests. The event focussed on the ethics of political art, and the place of art in human rights issues. It also served to announce the winning commissions of art27’s 2022 open call for artists.
Following the 2020-2021 disruption of the pandemic to the activities of art27, art27 worked in 2022 to improve stakeholder and audience engagement, and to collect and openly share resources and knowledge with all who wish to use art to contribute to a welcoming and just society.	<ul style="list-style-type: none"> • art27 increased the number of member organizations by 10%, reaching a total of 89 members, building on 67 members at the end of 2021. The platform actively pursued its goal of gaining new partners in 2022 through, among other initiatives, its presence at conferences and public forums. • Furthermore, art27 actively amplified the voices of its partners through weekly social media posts promoting their activities and initiatives.
To impact the public narrative on war, refugees, and migration by promoting arts initiatives with people on the move, and through online advocacy: conferences, podcasts, and member events.	<ul style="list-style-type: none"> • Under our Arts for Social Inclusion open call, art27 commissioned four collaborative artworks to artists experiencing migration or forced displacement. The initiative aimed to provide opportunities and new contacts for artists in migration, and to contribute to shifting the narrative on migration through art. • The ReSounding Podcast released thirteen episodes in 2022, exploring the power of the arts in advocacy and in action. The interviewees follow the criteria described in the 2022 plan of action, representing diverse geographical regions and genders.

MONITORING, EVALUATION, AND LEARNING

Evaluation and research help us to understand the reach and impact of our work and to render account to our donors and partners. The Monitoring, Evaluation, and Learning (MEL) team develops strategies for each of our programs and activities, guided by our theory of change. Our research committee advises on engagement with external evaluators and researchers.

We disseminate findings through reports to and learning conversations with donors and partners, our annual report, and through publications and presentations.

Who benefits from this work

- Program participants, whose feedback informs the design of project activities.
- Donors and partners, who receive full and accurate information.
- Professionals, organizations, media, and the wider public, who have access to evaluation reports and research findings.

What we achieved in 2022

What we aimed for	What we achieved
To disseminate evaluation findings to a broad range of stakeholders, and integrate findings into future program design.	<ul style="list-style-type: none"> • On March 22 2022, Musicians Without Borders hosted the first online Sounding Peace Session - a new Musicians Without Borders-hosted platform to present evaluation and research findings on music as peacebuilding. • Program reports, containing detailed MEL data, have been regularly submitted to donors and stakeholders throughout the year. • MEL processes and learnings are integrated into all new program design at Musicians Without Borders programs and activities.
To form partnerships that serve Musicians Without Borders' research and evaluation needs.	<ul style="list-style-type: none"> • Research and evaluation have been supported through partnerships with the Faculty of Fine Arts and Music at The University of Melbourne, the Creative Arts Research Institute at Griffith University, and the Music Department, SOAS, University of London. • A new partnership with Leeds-Beckett University, UK, was formed. A practice-led research project called "Cohesive Harmonies" will run from autumn 2023 - summer 2024, with Musicians Without Borders' Music Leadership methodology forming the basis for the research intervention. • The research committee met twice in 2022 to discuss and support Musicians Without Borders' MEL and research activities.
To ensure that MEL processes evolve to reflect and continue meeting organizational development.	<ul style="list-style-type: none"> • A new Theory of Change was drafted in 2022, and will be approved in 2023. This new Theory of Change aims to capture the processes of Musicians Without Borders at all levels, and in line with the organizational objectives articulated in MWB's three-year strategy document for 2023-2025. • Musicians Without Borders commissioned a Rwandan researcher, Jean-Pierre Ndagijimana, to produce a report on the MEL processes currently in use and to provide future recommendations for MEL processes in the Rwanda Youth Music program. The findings will be integrated into practice in 2023.

COMMUNICATIONS

Our communication channels, both online and offline, help raise awareness and support fundraising efforts.

Musicians Without Borders relies on the support of our international network of partners, donors, participants, and musicians. Our team ensures that the network is included in, and informed about, our work, publishing news from our programs and partners, as well as sharing opportunities to donate and support the organization.

The communication team ensures visibility for all of Musicians Without Borders' programs and activities, sharing and celebrating the positive impact of our work with others around the world. Communications show the many ways that music connects, helps to heal the wounds of war, and promotes just and peaceful societies. We inspire musicians around the world to become changemakers, and to use the power of music to create positive change in their communities.

Who benefits from this work

- The general public, with a specific focus on people with a background or interest in music, peacebuilding or development, who learn about the power of music for peacebuilding and social change,
- Private and institutional donors, who see the impact of their support,
- Practitioners and non-profit organizations, to whom we promote methodologies for using music to affect social change,
- Press, media and opinion leaders, to promote our work with beneficiaries in post-conflict countries,
- Beneficiaries of our music programs, who see their work represented and promoted to a large audience.

What we aimed for	What we achieved
<p>To promote Musicians Without Borders as a leader in using music for social change.</p>	<ul style="list-style-type: none"> • We create content promoting the power of music to affect social change and share it across our social media platforms (Facebook, Instagram, LinkedIn, and YouTube). This content is categorized into material that: <ul style="list-style-type: none"> – Celebrates the successes and milestones of our programs such as new staff, participant achievements, and major upgrades to infrastructure. – Material created by participants such as music, performances, recordings, and events. – Trainer testimonials and interviews via our ongoing #TrainerTuesday campaign. – Material that demonstrates the positive impact of donor support and various ways interested audience members can support our work such as benefit concerts, long- and short-term donation support, and newsletter subscription. – Promotion of our events and those of close partners and supporters. – Material that highlights and demonstrates our methodologies.
<p>To enhance the visibility of our programs both regionally and internationally.</p>	<ul style="list-style-type: none"> • We share the work of our programs through our own content, as well as sharing the work of programs from their own social media platforms. We released three About Us videos about programs, describing the local context, explaining the need for the program's activities, and showcasing the impact of our work at Rwanda Youth Music, Armonía Cuscatleca and Welcome Notes' Music Bus Netherlands: <ul style="list-style-type: none"> – About Armonía Cuscatleca – Rwanda Youth Music: About Us – Music bringing joy to children in emergency reception centers: Music Bus Netherlands • We also amplify the reach of any external features of our work in international media outlets. Our programs Armonía Cuscatleca, Rwanda Youth Music, Music Connects (including Mitrovica Rock School and Roma Rock School), Bara'em Ghirass, and art27 successfully maintained or introduced social media pages to reach local audiences and invite more participants to their activities.
<p>To grow our network of partners and supporters.</p>	<ul style="list-style-type: none"> • In 2022, we reached more people via social media than ever before: we received 1.4 million impressions on our posts, and reached over 1 million unique users. Our following across Musicians Without Borders social media channels (Facebook, Instagram, LinkedIn, and Youtube) increased by 13.7% on average. • Our end-of-year fundraising campaign in December 2022 was very successful. Essential to this campaign were the matching offers we received, so that all donations up to €15,000 were matched by a group of generous donors.

EVENT CALENDAR AND LOOKING FORWARD

EVENT CALENDAR 2022

In 2022, Musicians Without Borders organized or played a leading role in the following events:

January 6	Music Mark CPD Day: Online presentation given by Otto de Jong and Amanda Koser as part of an ongoing collaboration of training webinars commissioned by Music Mark. Musicians Without Borders' music leadership methodology was presented to 78 practitioners and musicians.
February 2	In-person presentation given by Otto de Jong for education students at VIAA PABO in Zwolle, Netherlands. The topic was how to approach music education with a diverse population in the classroom based on our methodology and safeguarding principles. 75 college/university students in attendance.
March 8	Online workshop event produced by art27 and hosted by Laura Hassler, Member Workshop: International Women's Day.
March 22	Sounding Peace online event presented two research projects by academic partners, the Universities of Melbourne and Brisbane, and SOAS, University of London. These projects researched three Musicians Without Borders projects– in El Salvador, Palestine, Kosovo and North Macedonia– exploring the relationships between participatory music making and peace and community building. 55 people in live attendance, recording viewed subsequently on social media.
April 21	Presentation of the Truus Wijsmuller-Meijer Award to Laura Hassler in Alkmaar, Netherlands, for her peacebuilding and advocacy work with Musicians Without Borders. The event was attended by 50 people in-person and included a donation of €2,000 to Musicians Without Borders. Laura used the platform provided by the award to call attention to the urgent needs of today's unwanted children, i.e. children in forced migration, in the Netherlands and Europe.
May 2	ARTEfici Conference hosted by Fondation Alta Mane in Rome, Italy. Musicians Without Borders was invited to present our work to an audience of (mainly Italian) practitioners, donors, and NGO representatives. Laura Hassler attended and presented on Musicians Without Borders and art27.
May 5 and September 26	Laura Hassler joined the Fair Saturday Forum in May as speaker (online); later in the year, she was invited to receive a Fair Saturday Award on behalf of Musicians Without Borders at the Fair Saturday Awards Ceremony in Bilbao. Laura spoke about the work of MWB and made new international contacts.
May 8	The Dutch Harp Festival at Tivoli Vredenburg in Utrecht, Netherlands. Festival Director and MWB Ambassador Remy van Kesteren welcomed Rwandan inanga (harp) virtuoso, Sophie Nzayisenga as guest performer. The concert was introduced with a video about MWB's collaborative project, Rwanda Youth Music.

May 16 June 20 July 18 August 15	Vocal Circle singing event series held at Tolhuistuin, Amsterdam, Netherlands, led by singer, vocal coach and friend of Musicians Without Borders Nicoline Snaas, with ticket proceeds donated to our work. The events promoted Musicians Without Borders' projects to a new audience of enthusiastic amateur singers, as well as continuing ties with Tolhuistuin.
June 20	On World Refugee Day, art27 hosted the online livestream event 'How 'refugee' became a bad word and how art can help to reclaim it'.
July 22	ISME (International Society of Music Education) featured Musicians Without Borders in its Bi-annual Conference. Director Laura Hassler joined with project partners and colleagues from Kosovo, El Salvador and Jordan to present a 2-hour long overview of the vision, mission and work of MWB worldwide, to a worldwide audience. The event built relationships with music education professionals and with the ISME organization.
July 26-30	Musicians Without Borders music leadership training held at Akoesticum training center in Ede, Netherlands.
September 21	Songs for World Peace, an initiative of young graduates of the Berklee School of Music, hosted an online panel discussion on the role of music in peacebuilding. Laura Hassler was one of three international panelists. MWB is proud to support initiatives of young, socially active musicians around the world, including Songs for World Peace.
October 22	Renowned flutist and Concertgebouw Orchestra soloist, Emily Beynon presented her new CD, the second in her series 'Paloma', which she has generously dedicated to Musicians Without Borders. MWB was beneficiary of the concert, and the event served to strengthen the connection with a well-known musician.
November 1	'Roundtable' in Amman, Jordan, hosted by Dr. Charlotta Sparre, Director of the Swedish Dialogue Institute, featured Musicians Without Borders in conversation with Jordanian and international organizations and local artists and arts activists on the critical role of culture for inclusive societies, focusing on projects and programs in Jordan and the wider region.
November 14-18	Community Music Training at Landesmusikakademie NRW, Germany.
December 12	art27 produced the online roundtable discussion event 'World Human Rights Day: Picturing Urgency'.



LOOKING FORWARD: PLANS FOR 2023

2022 was the year that we returned to normal. We relaunched in-person program activities at nearly the same level as before the pandemic, and took on several additional quality control measures to ensure the quality and integrity of our work. But our team had become smaller during the pandemic, and during 2022 we began feeling the limits of our capacity.

This meant that we had to prioritize the most urgent actions, while working behind the scenes to consolidate our procedures where possible and recruit additional support staff. These processes of consolidation and recruitment will form the throughline for our objectives for 2023-2025.

In 2023, we will focus on the following strategic objectives:

Under our **Objective 1**, to use music to build peace and achieve social change in communities and countries affected by conflict, we will:

- Strengthen and stabilize current projects and programs, and raise co-funding to support the regional expansion commenced in 2022,
- Develop a strategy for continued Musicians Without Borders presence in Central America,
- Roll out a new Theory of Change, capturing the breadth of our approaches to using music to affect social change.

Under our **Objective 2**, to grow knowledge, expertise, and the global recognition of music's potential for peacebuilding and social change, we will:

- Showcase programs and methodology across Musicians Without Borders platforms (social media, newsletters, website),
- Pursue and accept engagements in the Netherlands and internationally to present Musicians Without Borders, our work, and our methodologies at public events, conferences and other events,
- Deliver trainings on our practically based "music leadership" methodology, contracted by allied organizations,
- Organize training and advocacy events to share experience, expertise, and practical methodologies, and to build networks.

To ensure that we have the capacity to implement the first two objectives according to high standards of quality and integrity, we have defined a third objective: to build the capacity and quality-assurance systems needed to function as a stable, values-led organization in the field of music and peacebuilding.

Under this **Objective 3**, we will:

- Engage additional fundraising and operational support to stabilize capacity,
- Conduct communications campaigns to grow institutional and private donor base,
- Conduct annual external and internal audits, maintain CBF certification, and expand Monitoring, Evaluation & Learning strategy to include the impacts of our organization (in addition to the impacts of projects and programs),
- Monitor and review implementation of existing policies, develop and roll out an Equity, Diversity and Inclusion (EDI) policy.

2023 Budget

	2023
Income	€
Income from individuals	173,100
Income from companies	150,000
Income from government grants	250,000
Income from other non-profit organizations	717,860
Total fundraising income	1,290,960
Income from sale of products and delivery services	18,000
Other Income	3,000
Total Income	1,311,960
Expenses	€
Peacebuilding through music programs	970,591
Advocacy, dissemination, and education	232,066
Expenses on objectives	1,202,657
Fundraising	69,205
Management and administration	76,059
Total Expenses	1,347,920
Result before allocation of financial income and expenses	(35,960)
Financial income and expenses	0
SUM OF INCOME AND EXPENSES	(35,960)

ORGANIZATIONAL INFORMATION

GOVERNANCE

ORGANIZATIONAL FORM

Musicians Without Borders is a nonprofit foundation (*stichting*) established in the Netherlands with public benefit status (*ANBI*). In 2021, we applied for CBF (*nonprofit certification*) status, which was awarded in March 2022.

The organization consists of a Supervisory Board (*Raad van Toezicht*) and an Executive Board (*Raad van Bestuur*).

Executive Board

The Executive Board is charged with the organization's management under the supervision of the Supervisory Board and is formed by a single member: Founder and Director Laura Hassler.

Supervisory Board

The Supervisory Board is composed of seven members from various backgrounds and with a wide and relevant range of expertise. Members are appointed for a period of four years, and may be reappointed for a maximum additional four years.

Supervisory Board members

**Laïla Abid (Chair)**

Appointed June 1, 2015

VP/Head of Corporate Communications and PR at Paramount
Member of Supervisory Board at HKU and Theater Rotterdam

**Embertus (Bertus) Borgers**

Appointed March 4, 2020

Independent musician, producer, writer

**Heba El-Kholy**

Appointed March 4, 2020

Independent advisor, International Development and Peace-building

**Eduard Nazarski**

Appointed January 1, 2016

Chair of Supervisory Board at Pax for Peace, Chair of Supervisory Board at Oostpool (theater company), Chair of Netherlands Peace Studies Foundation

**Charmayne Sijm**

Appointed December 1, 2020

Attorney at Hogan Lovells Law Firm
Lawyer-volunteer focus group Middle East and North Africa (MENA),
board member (secretary to the board) of Stichting Share Network

**Leslie Snider**

Appointed October 13, 2017

Founder of Peace in Practice, psychiatrist and global consultant in mental health and psychosocial support in humanitarian settings, Member of the Olympic Refugee Foundation Think Tank

**Jaap Wortel (ad interim until December 31, 2023)**

Appointed April 17, 2023

Treasurer, Netherlands GroenLinks Party; Treasurer of national board of Netherlands GroenLinks Party; Treasurer of International Foundation GroenLinks; Treasurer of the Historical Association Broek in Waterland; Treasurer of Waterlandmuseum De Speeltoren; Chair of BroekerBridgeClub

REMUNERATION OF DIRECTORS, SUPERVISORY BOARD MEMBERS AND EMPLOYEES

Supervisory Board members are not remunerated for their work on Musicians Without Borders' Supervisory Board. The remuneration of Director Laura Hassler (Executive Board) is determined by the Supervisory Board in accordance with the Remuneration Scheme for Charity Organizations (*Regeling Beloning Goede Doelen Organisaties*) drawn up by Goede Doelen Nederland. The remuneration and any compensation of the Executive Board is clarified in the annual accounts.

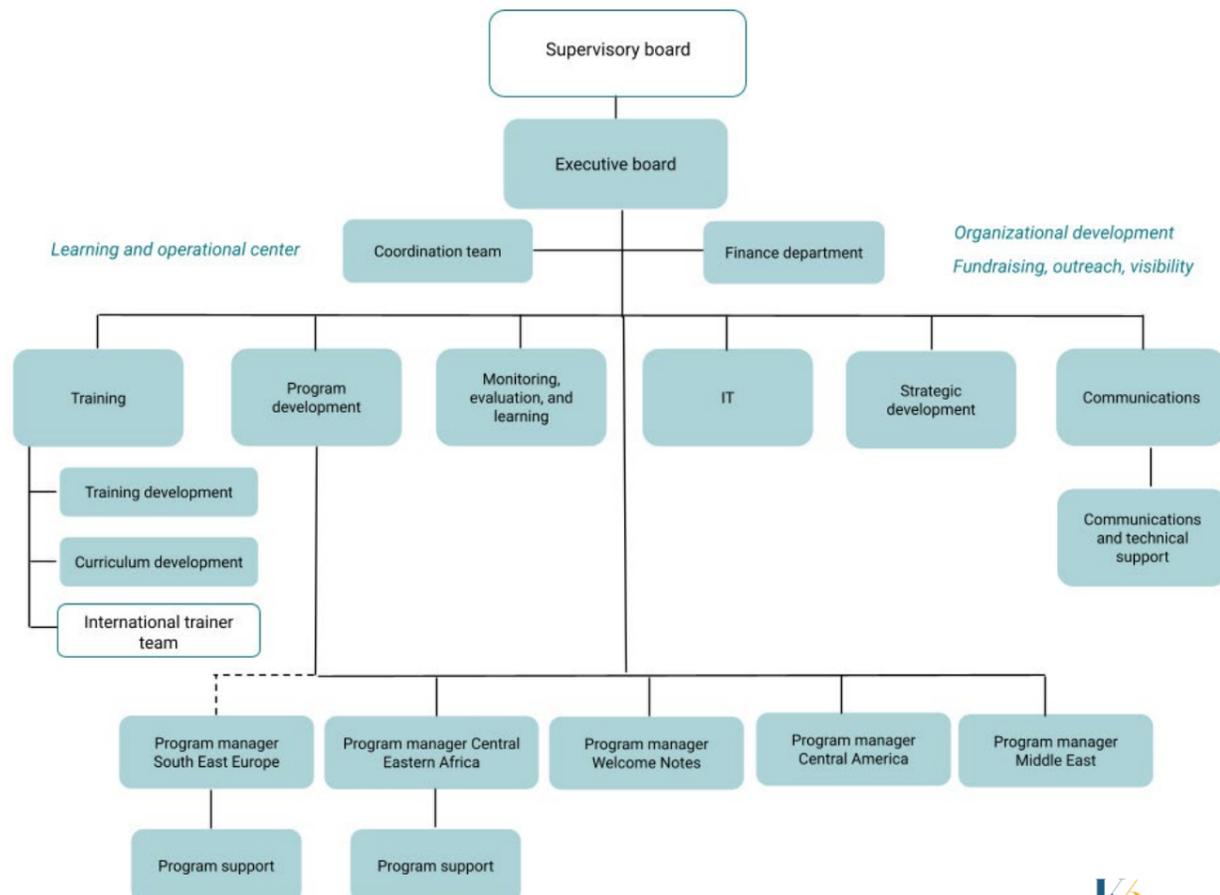
HUMAN RESOURCES

The health and wellbeing of our personnel are of utmost importance. We believe that staff and volunteers deserve a supportive work environment that allows them to thrive. We understand that without adequate support, staff will not be able to do their job to the best of their ability. We will do everything in our power to ensure everyone is able to work effectively and sustainably, both in the field and in the office.

Musicians Without Borders' Employee Handbook contains the contractual provisions that apply to all employees, including wellbeing provisions relating to workstation, working-time reduction, working-from-home and ICT allowance, as well as disability accommodations.

Musicians Without Borders employed 9 people for a total of 7 FTE. Additionally, we worked with 9 freelancers for an average of 2.6 FTE. We had four volunteers in 2022.

ORGANIZATIONAL CHART



SAFEGUARDING AND INTEGRITY

Policies and procedures

Musicians Without Borders works in diverse environments, often with vulnerable populations. We believe in professionalism, equality, and accountability. We respect the communities we work in and the people with whom we work – whether participants or colleagues. Musicians Without Borders does not tolerate any form of harassment, discrimination, bribery, or corruption. To this end, we have developed and now enforce the policies to protect our participants and other stakeholders. By signing a contract with Musicians Without Borders, staff, freelancers, volunteers, interns, and partners agree to the policies listed below. Where possible, we provide additional training in these subjects.

- Safeguarding: ensuring the protection of children and vulnerable adults benefiting from our work,
- Bullying and harassment: ensuring the protection of personnel, volunteers and interns,
- Anti-corruption: promoting honest and ethical behavior throughout the organization, and providing mechanisms for reporting unethical conduct,
- Safety and security: providing mechanisms to ensure the safety of personnel traveling to project locations in case of calamity,
- Privacy and data protection: enforcing the European Union's General Data Protection Regulation (GDPR) and the Netherlands General Data Protection Regulation (Algemene verordening gegevensbescherming, AVG),
- Cyber security: protecting our organization from cyber risks and attacks,
- Code of conduct: providing guidelines for appropriate and professional conduct for our personnel, freelancers, interns, and volunteers, as well as key safeguarding principles. The code of conduct is signed by all individuals entering into a contract with Musicians Without Borders.
- The development of and training in equity, diversity, and inclusion (EDI) policy was commenced in 2022, and will be rolled out in 2023.

Reporting system

Musicians Without Borders has a reporting system in place where staff, volunteers, interns, partners, and beneficiaries can report any concern, violation or transgression relating to our policies or code of conduct. This reporting system was expanded in 2022 to include an external reporting channel and anonymous reporting forms. Our Safeguarding and Integrity Reporting system applies to all our integrity policies.

Based on feedback from Netherlands Fundraising Regulator CBF, we added a complaints procedure in 2022.

For more information, please refer to the [Safeguarding and Integrity page](#) on our website.

Reports and complaints in 2022

In 2022, Musicians Without Borders received one report under our Safeguarding and Integrity reporting system, which was addressed in collaboration with the partner organization in the program country.

SOCIAL RESPONSIBILITY

We believe in intersectionality: the interrelated causes of critical global issues, such as racial and gender inequality, the destructive exploitation of natural resources, social and economic injustice, the worldwide climate emergency, and the political-military-industrial forces driving war and armed conflict. While we do not claim to affect large-scale solutions, we do see our work in this global context. We collaborate with a wide range of partners to achieve long-lasting impact, and we strive for consistency at all levels and with all stakeholders.

We promote social responsibility within the organization and at our projects through the following policies measures:

Environment and travel

To minimize our carbon footprint, local and regional travel is organized by the most environmentally efficient means (public transport for distances under 500 km where possible). While, due to the international, cooperative nature of our work, the distance between program countries, and the poor infrastructure in several program countries, it is not possible to entirely avoid air travel, air travel will be limited to a minimum and will be planned according to the shortest route and with direct flights where available.

Gender balance

Musicians Without Borders is a predominantly female-led organization. Most of our programs are designed to empower girls and young women through central roles in activities: as band leaders, workshop leaders, sound engineers, organizers, and project leaders. In some programs, we set quotas to ensure a minimum percentage of female trainees and trainers, to create equal opportunities for learning and career development and prevent implicit bias from teachers in favor of male participants. The roll-out of an EDI policy in 2023 will further support the inclusion of people of all genders in our work.

Inclusion and diversity

Our programs are specifically designed to promote inclusion and diversity. This can be of ethnic minorities, gender minorities, health minorities or other vulnerable groups. To ensure inclusion and diversity and build a more diverse representation within our team and among our external trainers, we are rolling out an EDI policy in 2023.

Interns and capacity building

We invest heavily in capacity building in our programs, by training local musicians and project managers. Additionally, where we have the capacity, we accept interns at our office who receive guidance and training in various aspects of nonprofit work.

Reduce quantity of waste through digitalization and recycling

We have reduced our paper consumption through digitalization (our financial and other documentation is housed online), by reusing paper, ICT equipment, and other office equipment, supplies and furniture, and by separating waste.

Reduction of energy consumption

We issued written instructions to all users of our office spaces to switch off all appliances not in use, and to make sure all lights and heating are switched off upon leaving the office.

COMMUNICATION WITH STAKEHOLDERS

Musicians Without Borders involves its stakeholders in its decision-making processes around the development of new projects, the development of new activities in existing projects, the offer of training, and the geographic scope of our work.

People living in or coming from war and conflict affected areas directly or indirectly participating in music projects	Provide feedback and input through surveys, Most-Significant-Change interviews, interviews with evaluators and researchers, and conversations with local project leaders and our project managers. The needs of these beneficiaries are assessed during the development of (pilot) projects and during the planning of new project cycles.
Educators, activists, and community organizers living or working in war and conflict affected areas	Provide input on target populations' needs, opportunities and risks relating to the project's context, formal and informal feedback from target populations, during meetings with program managers, during site visits, during interviews by evaluators and researchers, and are involved in the writing of project proposals and reports.
Educators, activists, community organizers, and researchers engaging with music and social change, reached through our training program	Provide feedback through surveys and through follow-up interviews. Feedback is incorporated by the training team and used in subsequent training cycles.
Grantmakers, policy makers, diplomatic missions, and members of the NGO community	Provide strategic input and direction through grant priorities in calls for proposals, during meetings with program managers and our Director, and in their verbal and written responses to narrative reports. Musicians Without Borders additionally engages with these stakeholders through conferences, panel discussions and round tables.
Press and opinion makers	Visit our programs, meet and interview beneficiaries, local partners, trainers, and program managers, and report on our work. Musicians Without Borders has a practice of requesting a first draft for fact-checking to ensure accurate representation of our work and prevent harm to beneficiaries. Beneficiary consent is always sought prior to engaging with the press.
Private donors, musicians organizing or hosting benefit events, and other parties supporting or raising awareness of our work	Engage with us through donations, through attendance of events, through responses on social media, and subscriptions to newsletters. While this group of stakeholders is the most diverse and hardest to engage in direct communication with, we provide several channels for feedback and have direct contact with large and regular donors and supporters.

MAIN RISKS FACING THE ORGANIZATION

Risk	Description	Probability	Severity	Risk assessment	Mitigation measures
Strategic					
Deviation from mission	Growth choices made based on opportunities rather than organizational mission/strategy	Medium	Low	Low	<ul style="list-style-type: none"> New opportunities/development of new activities are assessed for relevance to mission and are not pursued if not found sufficiently relevant and proportionate (input vs. output and relevance).
Program growth and/or recruitment challenges overextend staff capacity	Growth at programs and development of new programs puts additional pressure on existing team	High	Medium	Medium-High	<ul style="list-style-type: none"> Assessment and budgeting (where possible) of program staffing needs to enable growth of team as needed. Defer or suspend development of new programs if staffing conditions do not allow for growth. Coordination team spreads management over five key staff members, ensuring continuity in management. Prioritize recruitment for key vacancies to relieve pressure on core team.
Organizational dependance on key donor	Dependance on key donor for organizational costs threatens organizational continuity	Medium	High	Medium-High	<ul style="list-style-type: none"> Strategic alliance with key donor on issues secures long-term partnership. Professionalization measures - organizational audit, CBF certification, policy development - and advocacy, dissemination and other outreach position MWB as an attractive partner for other major donors. Growth of unallocated crowdfunding additionally mitigates this risk. Recruitment of fundraiser with a view to growing network of major, long-term donors.
Operational					
Brain drain at projects	Loss of key staff at local partners including possible loss of capacity building	Medium-High	Medium	Medium	<ul style="list-style-type: none"> Ongoing training of young talent, capacity building at local partners.
Safeguarding risks	The occurrence of one or more incidents as described in MWB's Safeguarding and/or Bullying & Harassment Policies	Medium	High	Medium-High	<ul style="list-style-type: none"> Severity of the risk depends on the severity of the incident. Mitigation measures are in place to prevent and react: Policies, CoC, training, supervision, windowed doors, no one-on-one situations where possible to avoid, reporting systems.
Integrity risks	Corruption, fraud, or other favors sought by MWB staff, freelancers, or partners, bringing harm to MWB reputation	Medium	High	Medium-High	<ul style="list-style-type: none"> Severity of the risk depends on the severity of the incident. Mitigation measures are in place to prevent and react: Policies, CoC, supervision, internal audits.
Problems at/with partner organizations	In most programs, we depend on collaboration with local partners for the implementation of the program activities. Problems might include integrity issues, financial problems/organizational stability, communication and/or capacity issues	Medium-High	Low-Medium	Low-Medium	<ul style="list-style-type: none"> Screening, monitoring visits, communication with stakeholders usually bring problems to light in time to react.

Risk	Description	Probability	Severity	Risk assessment	Mitigation measures
Financial					
Loss of financial support from contributors/credit risk	Significant reduction in donations from one or more sources of income reduces MWB income. Withdrawal of funds previously awarded due to circumstances at the donor.	Low	High	Medium	<ul style="list-style-type: none"> • Spread out fundraising strategy over multiple funding sources: institutional, large private, small private, crowdfunding, income generation, events. • Reconsider fundraising strategy and where necessary invest in new form of fundraising. • Careful financial decision-making throughout the year, in line with fundraising progress. • Maintain the continuity reserve so that the sudden loss can be temporarily absorbed
Banks default	One or more banks with which MWB keeps its funds defaults.	Low	Medium	Low-Medium	<ul style="list-style-type: none"> • MWB has accounts with several banks, funds are distributed over accounts with several banks.
Ineligible grant expenses	Unavoidable project expenses are incurred but cannot be charged to the project due to the provisions of the grant agreement.	Low-Medium	Medium	Low-Medium	<ul style="list-style-type: none"> • Reporting tools and guidelines in place. Financial provisions made for unavoidable costs outside the project budget.
Liquidity risk	MWB to advance a percentage at the end of major grants before final project closing	Low-Medium	Medium-High	Medium	<ul style="list-style-type: none"> • Build and maintain continuity/general reserves in proportion to the organizational/operational scope. • Work with cash forecast tool to anticipate risks.
Foreign exchange rate risk	Grants in foreign currencies result in a downwards adjustment of the total grant in EUR, causing a lack of project funding	Low-Medium	Low-Medium	Low-Medium	<ul style="list-style-type: none"> • Risk is diverted to and managed with the partner organization through ongoing adjustment of the project budget.
External					
Epidemics, pandemics and other health crises	Global, regional or national health crisis impacts our ability to implement programs and other activities	Low-Medium	Medium-High	Medium	<ul style="list-style-type: none"> • Travel insurance, strong partnerships, agility/flexibility in activity planning, development of health protocols, development and use of digital infrastructure.
Safety & security at programs	Risk of security incidents in program countries, community backlash against program participants, risk of incidents incurred by international staff	Medium-High	Medium	Medium	<ul style="list-style-type: none"> • Close communication with local organizations, temporary suspension of activities or changing nature or location of activities, Safety & Security Policy, incident reporting template, risk assessments for projects, travel insurance.
Anti-NGO legislation	Program countries introduce anti-NGO legislation putting pressure on local partners and/or making it difficult to transfer funds to target countries	Low	Medium-High	Medium	<ul style="list-style-type: none"> • Knowledge of the region and political context, communication with and screening of local partners. Non-political perception/image of programs helps program fly below radar.

INFORMATION ON FINANCIAL POLICY AND RESULTS

Analysis of the balance of income and expenses

In 2022, Musicians Without Borders ran ten international programs alongside its advocacy, educational and outreach activities, pursuing its two strategic objectives:

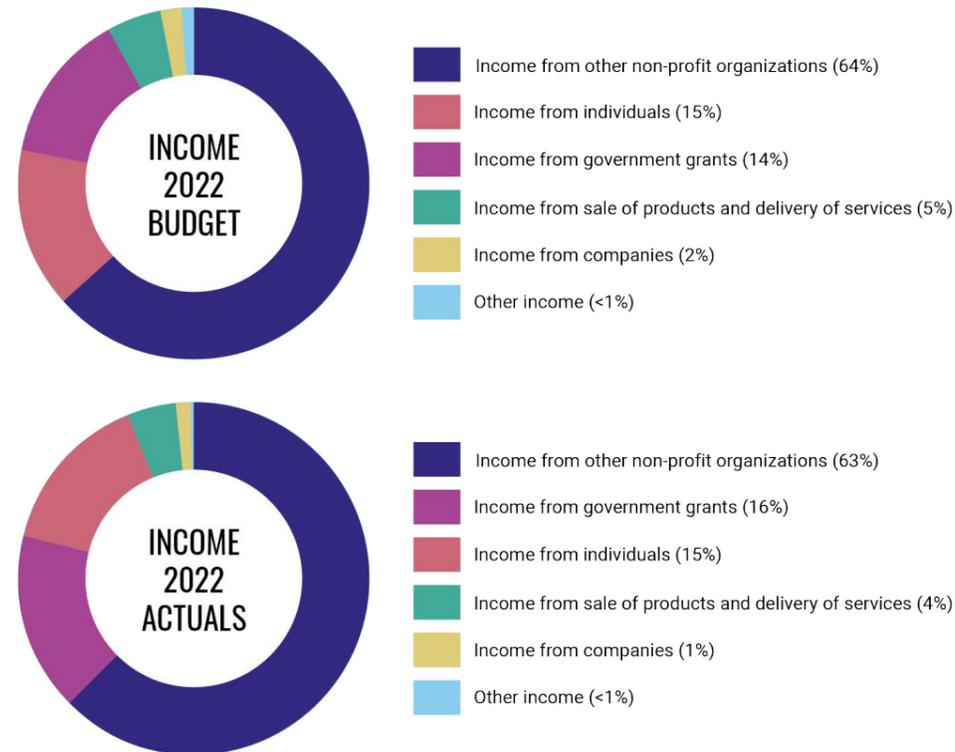
- To use music to build peace and achieve social change in communities and countries affected by conflict, and
- To grow knowledge, expertise, and the global recognition of music's potential for peacebuilding and social change.

Activities were implemented and results delivered as planned.

During 2022, we were able to fully restart in-person activities. We expanded several programs regionally: in Central East Africa, in the Western Balkans and in the Middle East. We restarted our Welcome Notes project in Bosnia and Herzegovina and, following a successful pilot project in 2021, Welcome Notes Netherlands began offering regular music activities to children and families in Dutch emergency refugee reception centers.

The total expenditure increased by approximately 24% compared to 2021. We spent approximately 88% of the 2022 budget, €992,788. 91% was spent on objectives (€901,287), 4% on fundraising (€42,773) and 5% on management costs (€48,728).

The income raised (€824,360) is approximately 80% of the budget and 90% of last year's total income. The income distribution is in line with Musicians Without Borders' budget and fundraising strategy.



We did not succeed in raising the entire budget for 2022, but we generated enough income to support the organization and its activities. The balance with the total expenditure is compensated by spending the Earmarked Funds (balance at 31/12/2022: €236,348), the Designated Reserve (balance at 31/12/2022: €28,331), and with income generation, in support to the implementation of projects and activities related to strategic objectives (costs on objectives).

Furthermore, thanks to a strong and flexible team, we worked with a smaller team than planned, spending less than budgeted on fundraising and management costs, despite the increase of operational volume. This freed up resources to support projects during a bridging period and compensated for the lower volume in donations received.

Savings generated are allocated to the Continuity Reserve (€10,000) and to the Designated Reserve (€465). We aim to maintain the level of the Continuity Reserve in line with the 2023 budget.

In 2022, Musicians Without Borders was awarded a €1,000,000 grant by the Creative Europe program of the European Commission, for a four-year project. In accordance with the grant agreement, Musicians Without Borders received a pre-financing payment of €800,000 in June 2022 from implementing agency European Education and Culture Executive Agency (EACEA). The part of the income not spent in 2022 is accounted as a grant received in advance. This explains the exceptional increase in assets and liabilities value at December 31, 2022.

There was no exceptional expenditure in 2022.

One-off and annually recurring income

The majority of the income (94%) raised in 2022 was of a one-off nature. This included single donations from private donors, grants for specific project cycles, and income generation tied to specific services or sales. Recurring donations represented the remaining 6% of our total income: €49,537 from about 300 donors who pledge regular contributions to Musicians Without Borders. This was consistent with 2021.

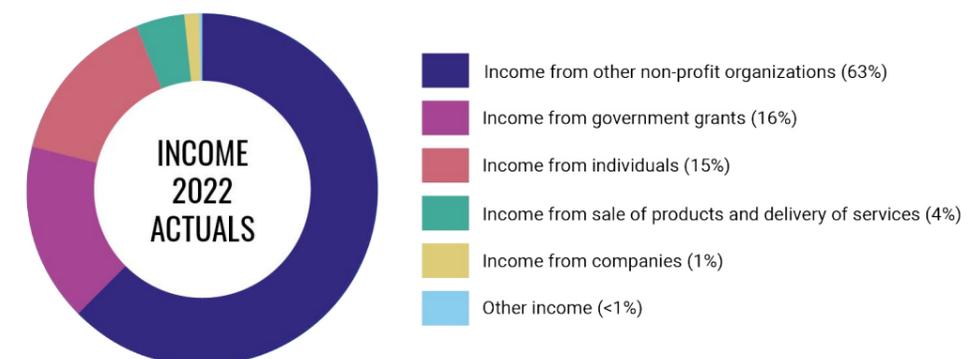
We should note that several donors who provide one-off grants and donations are long-term supporters and have donated to us over many years. We have defined income derived from these donors as "one-off" as these grants and donations were tied to specific activity cycles or events and contingent upon the approval of applications from Musicians Without Borders.

Fundraising methods used

We have historically aimed to develop a diversified fundraising strategy to reduce dependence on a single source or single type of donations, and increase the sustainability of our organization and programs.

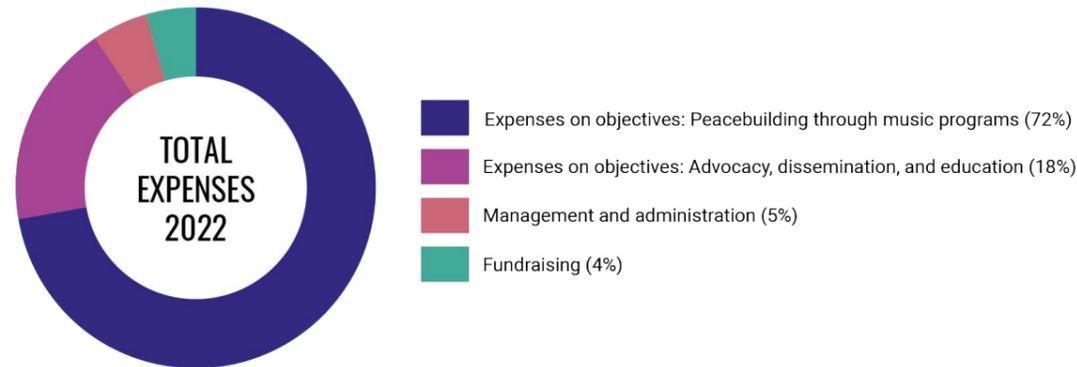
Our fundraising channels include:

- Institutional fundraising (governmental, semi-governmental, international and supranational organizations, embassies, foundations, and religious organizations),
- Private fundraising (members who donate on regular basis), as well as one-off and recurring donors who donate in response to social media and other campaigns, direct mailings, and direct fundraising within network,
- Benefits concerts and other events,
- Sponsorships (mainly from the music industry),
- In-kind support (both corporate and private),
- Income generation (training revenue, merchandise sales, and tickets from events).



Ratio between expenditure on objectives, on fundraising, and on management and administration

The ratio of Expenses on the objective and sum of expenses was 91% (budget 88%), on fundraising 4% (budget 6%), and on management and administration 5% (budget 6%).



Going forward, while we prioritize expenditure on objectives and seek to minimize expenditure on fundraising, management and administration, we aim to sensitively increase resources allocated to those areas to ensure sufficient support to projects and other activities in the long term. We also aim to continue the process of professionalizing our organization and to position quality at the center of our work. We strive to find a good balance between efficiency and quality, and to reduce the risk related to an overextended staff, which will not be sustainable in the long term. This will be achieved by recruiting new resources and organizing professional development training, online or in person, and balancing the distribution of work flow, tasks and responsibilities among the teams.

Ratio between fundraising costs and benefits raised

The total cost of fundraising as a percentage of the total income from fundraising was 5% in 2022, below the budgeted ratio (7%).

Policy regarding reserves and funds

Information on our policy regarding reserves and funds is provided under Notes to the Financial Statements and Notes to the Balance Sheet.

Laura Hassler,
Director



ANNUAL ACCOUNTS

BALANCE SHEET AS AT DECEMBER 31, 2022

After appropriation of results, in euros

Assets	31/12/2022	31/12/2021
Current assets		
Receivables and prepayments (1)	91,322	60,194
Cash and cash equivalents (2)	921,321	450,905
Total assets	1,012,643	511,099
Liabilities		
Reserve and funds (3)		
Continuity Reserve (3.1)	135,000	125,000
Designated Reserve (3.2)	28,796	28,331
Total reserves	163,796	153,331
Earmarked Funds (3.3)	56,590	236,348
Total reserves and funds	220,386	389,679
Liabilities (4)		
Current liabilities	792,257	121,420
Total liabilities	1,012,643	511,099

STATEMENT OF INCOME AND EXPENSES FOR 2022

In euros

Income (5)

	Actual 2022	Budget 2022	Actual 2021
Income from individuals (5.1)	123,915	151,680	158,070
Income from companies	11,079	20,000	91,305
Income from other non-profit organizations	516,760	664,568	578,017
Income from government grants	135,121	150,000	63,055
Total fundraising income	786,875	986,248	890,447
Income from sale of products and delivery of services	36,603	48,500	28,682
Other income	882	3,500	348
Total income	824,360	1,038,248	919,477

Expenses (6)

	Actual 2022	Budget 2022	Actual 2021
Peacebuilding through music programs	718,174	787,209	523,843
Advocacy, dissemination, and education	183,113	203,119	170,319
Expenses on objectives	901,287	990,328	694,162
Fundraising	42,773	66,886	53,493
Management and administration	48,728	68,644	53,956
Total expenses	992,788	1,125,858	801,611
Result before allocation of financial income and costs	- 168,428	- 87,610	117,866
Financial income and expenses (6.2)	864		531
Sum of income and expenses	- 169,292	- 87,610	117,335

Appropriation of result

In euros

Addition to/withdrawal from:	2022	2021
Continuity Reserve	10,000	125,000
General Reserve		-146,282
Designated Reserve	465	-11,669
Earmarked Funds	- 179,757	150,286
Total changes in reserves and funds	- 169,292	117,335

The negative result in 2022 amounts to 169 thousand euros. This negative result will be covered by withdrawals from reserves and funds.

Performance indicators

	Actual 2022	Budget 2022	Actual 2021
Total costs of direct fundraising in % of total fundraising income	5%	7%	6%
Total costs of management and administration in % of total income	6%	7%	6%
Total expenses on objectives in % of total expenses	91%	88%	87%

CASH FLOW STATEMENT

In euros

	2022	2021
Result	- 169.292	117,335
Depreciations		-
Change in working capital		
Changes in receivables and prepayments	- 31,129	6,053
Changes in current liabilities	670,837	-8,799
Total change in working capital	639,708	-2,746
Cash flow from operating activities	470,416	114,589
Investment tangible fixed assets	-	-
Cash flow from investing activities	-	-
Net cash flow	470,416	114,589
Opening balance cash and cash equivalents	450,905	336,316
Closing balance cash and cash equivalents	921,321	450,905



NOTES TO THE ANNUAL ACCOUNTS

General

The annual accounts are drawn up according to the accounting principles generally accepted in the Netherlands in accordance with the guideline RJ 650 (Fundraising Organizations). The annual accounts are compared to the approved 2022 budget and the actual accounts for 2021.

The 2022 annual accounts form an integral part of Musicians Without Borders' annual report. The annual report gives a detailed overview of and accounts for Musicians Without Borders' activities, programs and results.

The 2022 Statement of Income and Expenses is based on the period from January 1, 2022, through December 31, 2022.

All the amounts and figures are presented in euro.

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.

Receivables, pre-payments and accrued income are recognized in the balance sheet from the moment of the establishment of contractual rights.

Current liabilities are recognized in the balance sheet at the moment of the establishment of the contractual obligations.

Cash Flow Statement

The Cash Flow Statement is compiled according to the indirect method. Cash flows from foreign currencies are converted into euro at the exchange rate ruling at the balance sheet date. All cash is available to the Foundation.

Reserves and funds

Reserves and funds of Musicians Without Borders include the Continuity Reserve, the Designated reserve and the Earmarked Funds. Additions and withdrawals to/from the reserves and funds are determined from the appropriation of the result. The Supervisory and Executive Boards determine the desired levels of the Continuity and Designated Reserves.

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.

Cost allocation

Expenses are allocated to the year to which they relate. All expenses are allocated among the following categories:

- Expenses on objectives,
- Expenses on fundraising,
- Management and administration.

Transactions in foreign currencies

Transactions in foreign currencies are converted into euro at the exchange rate of the transaction date. Transactions in foreign currencies from implementing partner organizations are converted into euro at the real exchange rate determined at the moment of the transfer of funds to partners.

NOTES TO BALANCE SHEET AS AT DECEMBER 31, 2022

In euros

RECEIVABLES AND PREPAYMENTS (1)

The receivables and prepayments are:

	2022	2021
Receivables from donors (1.1)	28,737	10,832
Receivables from delivery of services		5,490
Receivables from partner organizations		869
Other receivables - subsidies NOW regeling		25,032
Other receivables	9,619	99
Prepayments to project partners	49,834	14,967
Other prepayments	3,132	2,905
Total receivables and prepayments	91,322	60,194

Receivables from donors (1.1)

	2022	2021
Grants	25,486	-
Contribution and pledges	205	54
Donations and gifts	3,045	10,778
Total receivables from donors	28,737	10,832

All receivables originated in 2022 and are qualified as short-term and expected to be received within one year. A provision for doubtful debts is unnecessary.

- **Receivables from donors** refer to donations, pledges, grants and other benefits granted in 2022 but not yet received per December 31, 2022.
- **Other receivables** originated from unforeseen reimbursement of rent, utilities and insurance costs from the past years, 2020 and 2021 (COVID-19 accommodations).
- **Pre-payments to project partner organizations** are amounts paid in advance to implementing partner organizations under multi-year partnership agreements, for which Musicians Without Borders will receive financial reports according to project deadlines and activity plans.
- **Other pre-payments** include costs paid in advance relating to the following year(s), for costs of website domains, software subscriptions, insurance and deposits.

CASH AND CASH EQUIVALENTS (2)

	31/12/2022	31/12/2021
Cash at bank	919,313	447,780
Cash and cash equivalents	2,008	3,125
Total cash and cash equivalents	921,321	450,905

Cash and cash equivalents include cash in-hand and bank balances.

The cash is freely available to the foundation.

The increase of the cash balance available to the Foundation at the end of 2022 is explained by the unspent balance of the pre-financing payment of €800,000 received in June 2022 from the European Education and Culture Executive Agency, implementing agency of the European Commission's Creative Europe program, for a 48-month grant for the Music Connects project that started in July 2022. The cash balance at the end of 2022 includes the amount of the grant allocated to the period January 2023-June 2026.

RESERVES AND FUNDS (3)

In euros

Continuity Reserve (3.1)

The changes in the Continuity Reserve are:

	2022	2021
Opening balance January 1	125,000	-
Appropriated result	10,000	125,000
Closing balance December 31	135,000	125,000

The Continuity Reserve is intended to offset short and medium-term risks and ensure that the Foundation can meet its obligations in the future. The Supervisory Board and Executive Board have determined that the desired level of this reserve based on the perceived risk should be no less than 10% of the following year's budget. This represents approximately three months of operating costs according to the 2023 budget, mitigating the organizational risk of loss of income. As per year-end 2022, the Continuity Reserve was in line with this amount. Musicians Without Borders will strive to preserve this level, to be updated according to each year's budget.

We recognize the importance of building a stable and diverse portfolio of income sources to decrease dependency on short-term fundraising outcomes, especially as we are committed to multi-year projects and partnerships, and working in vulnerable contexts where unexpected changes or urgent needs may arise at any moment.

Our Continuity Reserve is in compliance with the requirements of the standards set out by Goede Doelen Nederland. These standards stipulate that the maximum amount of the continuity reserve should not exceed 1.5 times the organization's annual costs. This calculation is made in accordance with Annex 3 of guideline RJ650 issued by the Dutch Accounting Standards Board [Raad voor de Jaarverslaggeving], and amounted to a maximum of €607,527 for Musicians Without Borders in 2022.

Designated Reserve (3.2)

The changes in the Designated Reserve are:

	2022	2021
Opening balance January 1	28,331	40,000
Appropriated result	465	-11,669
Closing balance December 31	28,796	28,331

Designated Reserve are funds with a specific purpose, for which the Executive Board determines a restriction on spending. Designated Reserve is not required to be paid by year-end. At the end of 2022 the Executive Board designated to this reserve an amount of €28,796 to be spent on the Foundation's objectives.

Earmarked Funds (3.3)

The changes in the Earmarked Funds are:

	2022	2021
Opening balance January 1	236,348	86,062
Appropriated result	- 179,758	150,286
Closing balance December 31	56,590	236,348

	2022	2021
Music Connects (Western Balkans)	-	58,594
Bara'em Ghirass (Palestine)	44,701	47,278
Rwanda Youth Music (Rwanda)	-	65,738
Welcome Notes (refugees in Europe)	3,360	44,100
Armonía Cuscatleca (El Salvador)	-	1,905
Soy Música (El Salvador)	-	407
Al-Musiqa Tajm'ana (Jordan)	8,027	17,071
Other funds	502	1,254
Total Earmarked Funds	56,590	236,348

The Earmarked Funds are earmarked by donors and must be spent on specific purposes (e.g. project costs). The funds allocated are vital to the continuation of the Foundation's international projects.

The Earmarked Funds reserved at December 31, 2021, were nearly fully spent during 2022, in line with planned project activities and operations. The balance at the end of 2022, EUR 56,590, consists mainly of funds raised for the project Bara'em Ghirass in Palestine, whose project period does not coincide with the financial year.

Change in reserves and funds during the year 2022

In euros

	01/01/2022	Decrease	Increase	31/12/2022
Continuity Reserve	125,000	1,164	11,164	135,000
Designated Reserve	28,331	44,020	44,486	28,796
Total reserves	153,331	45,185	55,650	163,796
Earmarked Funds				
Rock School program (Western Balkans)	58,594	58,594	-	-
Bara'em Ghirass (Palestine)	47,278	47,279	44,701	44,701
Rwanda Youth Music (Rwanda)	65,738	65,738	-	-
Welcome Notes (refugees in Europe)	44,100	40,749	-	3,360
Armonía Cuscatleca (El Salvador)	1,905	1,905	-	-
Soy Música (El Salvador)	407	407	-	-
Al-Musiqa Tajm'ana (Jordan)	17,071	17,071	8,027	8,027
Other funds	1,254	812	61	502
Total funds	236,348	232,546	52,789	56,590
Total reserves and funds	389,679	277,731	188,439	220,386



CURRENT LIABILITIES (4)

In euros

The current liabilities are:

	2022	2021
Accounts payable	35,571	38,419
Payable to partner organizations	37,500	7,260
Grants and donations received in advance	694,643	50,000
Personnel liabilities	24,544	25,541
Other payable	-	200
Total liabilities	792,257	121,420

The increase in liabilities at the end of 2022 is mainly due to the increase of the **grants received in advance** which consists of restricted funding received by Musicians Without Borders in the financial year, while the related project expenses have not yet been incurred. Due to the nature of the grant contract, income is not accounted for in the period that the funds are received, but in the period in which the related expenses are recognized. The expenses related to grants received in advance are expected to be realized within the following years. The pre-financing payment received from the European Education and Culture Executive Agency, implementing agency of the European Commission's Creative Europe program, for a 48-month grant for the Music Connects project, started on July 1, 2022, accounts for approximately 88% of the total increase in liabilities.

Accounts payable refer to costs that the organization has incurred to implement projects and run activities during 2022. These are in line with the previous year, are short-term and are expected to be paid within one year.

Under the expense recognition principle, all accounts payable refers to operational expenses related to the financial year 2022 for which the invoices received, or expected to be received, are not yet paid.

Personnel liabilities refer to the tax and social premiums that the Foundation will pay in 2023, payroll tax of December, paid in January 2023, and the holiday reserve paid in the Netherlands annually to all employees in May.

Obligations that are not included in the Balance Sheet: the annual liability for rent of the main office is €15,221.64. Rent is paid in advance at the end of every preceding month.

NOTES TO THE STATEMENT OF INCOME AND EXPENSES FOR 2022

In euros

INCOME (5)

	Actual 2022	Budget 2022	Actual 2021
Income from individuals (5.1)	123,915	151,680	158,070
Income from companies	11,079	20,000	91,305
Income from non-profit organizations	516,760	664,568	578,017
Income from other government grants	135,121	150,000	63,055
Total fundraising income	786,875	986,248	890,447
Income from sale of products and delivery of services	36,603	48,500	28,682
Other income	882	3,500	348
Total income	824,360	1,038,248	919,477

Incomes from individuals (5.1)

	Actual 2022	Budget 2022	Actual 2021
Legacies			30,000
Contributions	49,537	57,950	49,585
Donations and gifts	74,378	93,730	78,342
Other income from private individuals			143
Total income from individuals	123,915	151,680	158,070

In 2022, Musicians Without Borders raised approximately 80% of the income budgeted. The gap is explained with the earmarked funds balance available at December 31, 2021.

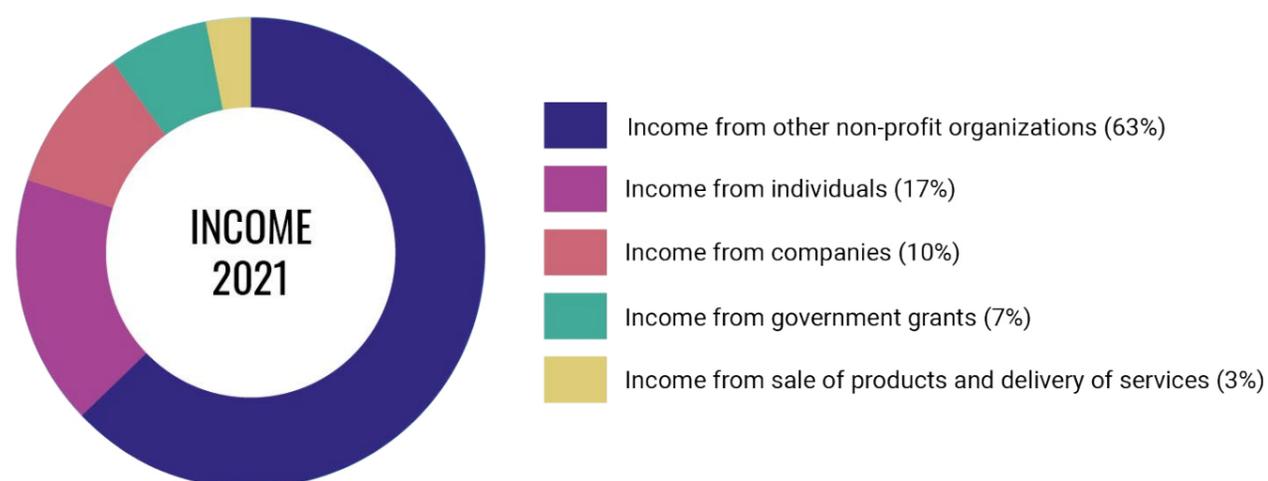
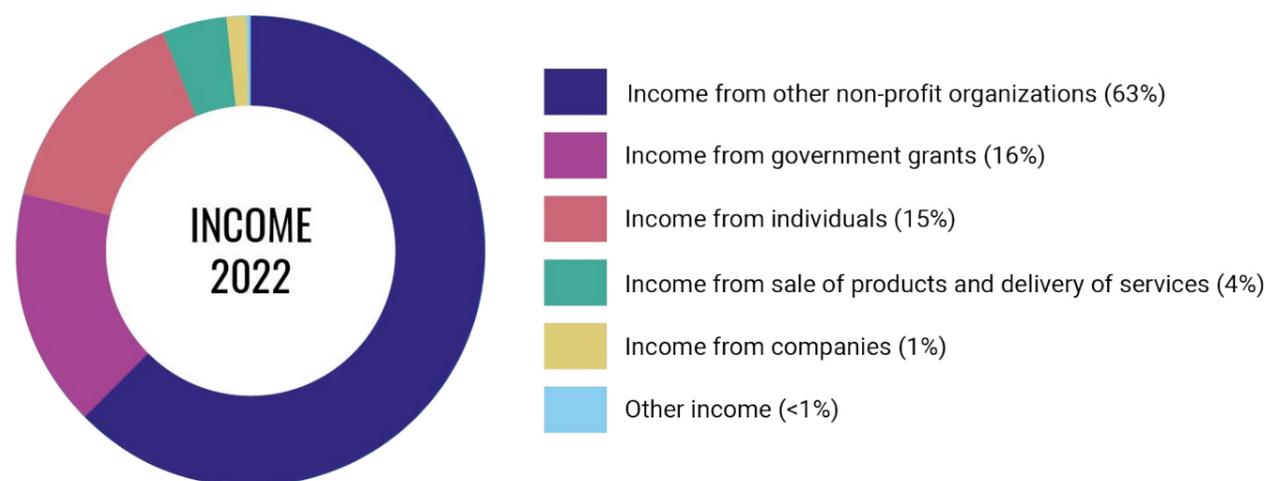
Musicians Without Borders' main sources of income include **donations received from individuals and donations received from non-profit organizations**, mostly private funds and foundations to which MWB applies directly for support of its international projects and core operations. Funds and foundations supporting MWB's work in 2022 included Porticus - Community Arts Lab, Soka Gakkai, UNICEF, Fondation Alta Mane, Foundation for International Information and Communication, De Nolte Stichting, Stichting Eekhoorn, Iona Stichting, Stichting Doopsgezind Wereldwerk, Triodos Foundation, Haella Stichting, Doopsgezinde Dowilvo, Iara Lee and George Gund III Foundation.

Income from individuals - contributions refers to individual donors who pledge regular contributions to Musicians Without Borders. In 2022 Musicians Without Borders received a total of €49,537 from approximately 300 contributors, in line with 2021 and 2020. This is an important contribution we can count on to sustain its core operations and support its objectives.

Income from government grants: in 2022 we received the pre-financing payment (80% of the total grant) of €800,000 from the European Education and Culture Executive Agency for the 48-month project “Music Connects: Rock Music Powers Inclusion Across Europe”, which started in July 2022. The amount of the grant allocated in 2022 reflects the total spent on activities in the first six months of the project period.

Besides individual donations, Musicians Without Borders receives donations from companies. The largest donation in 2022 was received from Rational Games.

The income from sale of products and delivery of services is part of the income generated from the delivery of training courses and activities related to advocacy and dissemination. We organized a training in the Netherlands in July 2022 and collaborated with Music Mark and Landesmusikakademie NRW (Heek, Germany) to deliver Music Leadership Training courses using our methodologies.



EXPENSES (6)

	Actual 2022	Budget 2022	Actual 2021
Peacebuilding through music programs	718,174	787,209	523,843
Advocacy, dissemination, and education	183,113	203,119	170,319
Expenses on objectives	901,287	990,328	694,162
Fundraising	42,773	66,886	53,493
Management and administration	48,728	68,644	53,956
Total expenses	992,788	1,125,858	801,611

NOTES TO THE ALLOCATION OF EXPENSES (6)

	Expenses on objectives		Fundraising	Management and administration	Total expenses 2022	Budget 2022	Total expenses 2021
	Peacebuilding through music programs	Advocacy, dissemination, and education					
Contributions to implementing partners	321,693				321,693	342,663	189,304
Purchases and acquisitions	35,175	22,335	1,112	1,235	59,857	67,050	30,085
Outsourced work/contracted services	132,128	47,015	0	550	179,693	175,195	129,652
Communications costs	11,665	15,413	5,029	0	32,107	41,540	30,686
Staff costs (6.1)	194,430	85,877	32,224	38,603	351,134	435,340	362,444
Housing costs	7,081	5,278	3,918	6,322	22,599	29,750	26,778
Office and general costs	16,002	7,196	490	2,019	25,706	34,320	32,662
Depreciation							
Total expenses	718,174	183,113	42,773	48,728	992,788	1,125,858	801,611

Contributions to implementing partners	Installment paid to partner organizations for project implementation expenses
Purchases and acquisitions	All goods procured from third parties (not outsourced), for example flights, accommodations, venue rental for project activities
Outsourced work/contracted services	Contracted services and costs of implementation outsourced by the organization to a third party
Communication costs	Costs of visibility and publicity targeting donors and general public (advertisement, mailing, events, audio/video, promo material)
Staff costs	All personnel expenses
Housing costs	Rental, utilities, and office cleaning costs
Office and general costs	Post, ICT, bank costs, audit administration and other general costs
Depreciation	Depreciation costs

Expenses are allocated to the cost category indicated in the approved annual budget. Small adjustments can be made as required for the implementation of activities.

Communication costs are allocated across both fundraising and objectives, as the actions of public engagement include both components of fundraising and awareness raising (Advocacy, dissemination, and education).

The majority of purchases occur at project locations by the partner organizations; purchases made directly by Musicians Without Borders are mainly linked to objectives.

Staff costs are allocated per category in proportion to time spent by personnel on the different types of activities. Working as a small team means that no single resource is 100% allocated to e.g. management and administration. Rather, everyone's costs are allocated to the different areas in proportion to the time dedicated to each.

Fundraising costs mainly consist of staff and office costs, allocated in proportion to employees' time dedicated to fundraising.

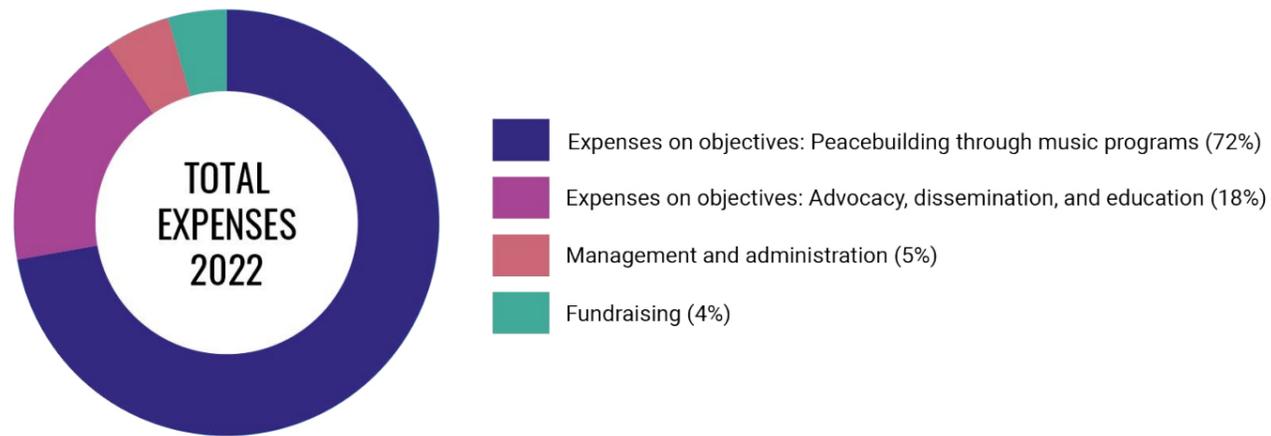
In 2022, we saw an increase in the total expenditure of approximately 24% compared to 2021, spending approximately 90% of the budget. The total level of expenditure is in line with 2019 (total expenditure €1,020,002). In 2022, the organization ran ten major projects and implemented several training courses, advocacy and dissemination activities, achieving the foreseen objectives.

While our budget prioritizes expenditure on objectives (91%) and seeks to minimize expenditure on management and administration, we recognize the importance of adequate systems of planning and control, administration, management, and safeguarding and integrity, and we strive to find a good balance between efficiency and quality. In 2022, the organization experienced a reduction in resources allocated to management, administration and fundraising, which will be a priority in 2023 according to Musicians Without Borders' Strategic Plan for 2023-2025.

Total expenses 2022

In euros

	Total	%
Expenses on objectives: peacebuilding through music programs	718,174	72%
Expenses on objectives: advocacy, dissemination, and education	183,113	18%
Fundraising	42,773	4%
Management and administration	48,729	5%
Total expenses	992,788	100%



Staff costs (6.1)

In euros

	2022	2021
Salaries and wages	353,028	359,295
Social security and pension	49,393	54,376
Subtotal	402,421	413,671
Other costs employees	5,861	4,726
Benefit WAZO	- 17,195	-
Subsidies NOW Noodmaatregel Overbrugging Werkgelegenheid	- 39,953	-55,953
Total payroll expenses	351,134	362,444
Employees	7 FTE	7.6 FTE

Salaries and wages of management

In euros

Below is a breakdown of salary and wage of the management in 2022:

Name	L.J. Hassler
Function	Executive board/Director
Employment	
Contract	Permanent
Hours	40
Part-time rate	100
Period	1/1/2022 - 31/12/2022
Annual income	
Gross salary	50,621
Holiday payment	4,050
Other remuneration	408
Total annual income	55,079
Pensions premium (employer part)	9,996
Payments termination of employment	-
Taxable allowance	-
Total remuneration and benefit 2022	65,075
Maximum annual salary (determined by Goede Doelen Nederland)	102,538
Ratio	63,46%
Total remuneration and benefit 2021	65,064

The Executive Board of Musicians Without Borders consists of one person, the Director, who is appointed by the Supervisory Board.

The remuneration of the Director (Executive Board) of Musicians Without Borders, is €55,079 which is well below the maximum of €102,538 (one full time employee for 12 months) as set by the guideline for Directors' Remuneration of the Dutch association for fundraising organizations Goede Doelen Nederland (GDN), based on a BSD score for MWB of 365 points.

The annual remuneration together with all taxable allowances and all employer's charges, pension compensation and other remuneration on the long term is €65,075 which is also well within the maximum set by the guidelines (€216,000).

At year-end the Director (Executive Board) does not have any outstanding loans, advances or guarantees from Musicians Without Borders.

Financial income and expenses (6.2): €864

This amount is paid by Musicians Without Borders as negative interest applied to the banks in the Netherlands.

ADOPTION OF ANNUAL ACCOUNTS

On May 3, 2023, Musicians Without Borders' Supervisory Board discussed and approved the annual accounts, result appropriation and management report prepared by the Executive Board.

The members of the Supervisory Board as per May 3, 2023, are:

- Laila Abid (Chair),
- Embertus (Bertus) Borgers,
- Eduard Nazarski,
- Heba El-Kholy,
- Charmayne Sijm,
- Leslie Snider,
- Jaap Wortel.

SUBSEQUENT EVENTS

No subsequent events.



PARTNERS AND DONORS

Musicians Without Borders is proud of our long term relationships with trusted partners and donors, who are integral to the impact of our projects around the world.

We are especially grateful to collaborate with partners and donors who appreciate the long-term engagement needed to bring about lasting social change, particularly when working with people and communities whose lives have been disrupted by the impacts of war and armed conflict. Special thanks to:

General partners



In-kind donors



Al-Musiqā Tajm'ana partners



Bara'em Ghirass partners



Bara'em Ghirass donors



Music Connects partners

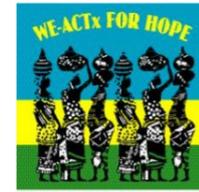


Stempel voor identificatiedoeleinden.

Music Connects donors



Rwanda Youth Music partners



Rwanda Youth Music donors



Soy Música partners



Welcome Notes partners



Welcome Notes donors



Stempel voor identificatiedoeleinden.

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 2022 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 2022 and of its result for 2022 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 2022;
2. the profit and loss account for 2022; 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, June 27, 2023

KAMPHUIS & BERGHUIZEN
Accountants/Belastingadviseurs

T. Wagenaar AA



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