

# 2021 ANNUAL REPORT



**MUSICIANS  
WITHOUT BORDERS**



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# FOREWORD

## ON CONNECTION AND INTERCONNECTION

Just four words—*war divides, music connects*—capture the essence of Musicians Without Borders. In 2021, the second year of the global COVID-19 pandemic, connection took on new meaning, and interconnection was the lesson.

Lasting social change and effective peacebuilding take patience, cooperation, planning, hard work, and flexibility—the ability to take small steps backward when needed, large steps forward when possible. Over the years, we have built strong relationships with our partners, working together on shared goals. And while none of us had anticipated a global health crisis, when it came, those long-term strategies proved true.

By 2021, as fear of the pandemic gradually subsided and restrictions fluctuated, we had learned to adapt. Training moved online when not possible in person, lessons were limited to smaller groups, and formerly live events became online music festivals. Two projects that had been suspended because of COVID—in Palestine and in Bosnia and Herzegovina—were relaunched with new partners, while a new project in Jordan began with a hybrid approach: training first online, then in person, as conditions allowed.

In October, we organized our first Music Leadership Summit, focusing on music in the context of forced migration. With two online sessions and an in-person meetup in the Netherlands, we brought together 30 international music professionals for presentations by partner organizations and advocates for refugee rights, combined with music leadership training.

At the organizational level, successful financial and organizational audits led to the CBF recognition, the official Dutch certification for nonprofit organizations. This, in turn, brought improvements in financial, administrative and reporting procedures.

### Interconnection: global lessons

When the pandemic hit in 2020, it seemed the whole world might learn important lessons. As people sang from balconies, applauded health workers, and helped vulnerable neighbors, many of us hoped for a shift to global cooperation to solve global problems—the crises of health, climate, social injustice, war, and forced migration.

That might have been a tad naïve. After all, as Martin Luther King reminded us many decades ago, while we believe in that bend toward justice, the moral arc of the universe is indeed long...

But there are lessons for those who have been paying attention, and many have. Here are a few that have impacted our thinking and our work:

### Intersectionality: global issues.

While Musicians Without Borders' perspective has always included the connections between war and social injustice, we've seen an increased understanding within the NGO sector of interconnections between social inclusion, racial justice, gender equality, opposing war and the arms industry, and protecting our planet. This has opened new chances for collaboration, while also impacting our own organizational operations, as we formalize our commitment to equity, diversity, and inclusion within our policies and practices.

### Interdependence, our relationship with the planet.

COVID-19 is a terrifying but much needed reminder that humans are part of the global ecosystem, not its boss. As an international organization, Musicians Without Borders must now balance the need to collaborate across borders—sometimes in person—with the importance of minimizing our own carbon footprint. The COVID-imposed shift to online or hybrid forms has given us tools to do this effectively.

### Interconnection, from global back to local.

The last two years have brought fundamental changes, both in our work and in all our personal lives. As an organization and a community, Musicians Without Borders strives to ensure the wellbeing of everyone involved in our work: from program participants to local teams, to music leaders, trainers, staff and volunteers. As we develop and implement policies, protocols, and training in safeguarding, bullying and harassment, and equity, diversity and inclusion, we realize that these can only be effective within an organizational culture of mutual care and respect.

With this perspective, I invite you to enjoy our 2021 annual report, sharing another remarkable year of goals and achievements—with our deep gratitude for all who support our work, understanding that music connects!



**Laura Hassler**  
Director





# WHO WE ARE

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

Our **vision** is to inspire people worldwide to engage as peacemakers and use music to transform lives.

### 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:

### Peacebuilding through music programs

Our long-term music programs respond to the needs of people in post-conflict areas and people fleeing armed conflict. The music programs strengthen and forge connections, teach leadership skills, unlock creativity, and provide important peacebuilding tools to young people growing up in the aftermath of armed conflict.

### Advocacy, dissemination, and education

We share methodologies and best practices developed in our music programs through advocacy, training, and outreach. Our monitoring, evaluation, and learning team identifies opportunities and best practices, and collaborates with academic researchers to build a body of knowledge on the ways in which music can contribute to community-led peacebuilding processes and social change.

## GUIDING PRINCIPLES

Musicians Without Borders' guiding principles reflect our core belief and values. These principles serve as the basis to ground our practices in using music to connect people and communities, transcending the borders of history, ideology, and geography.

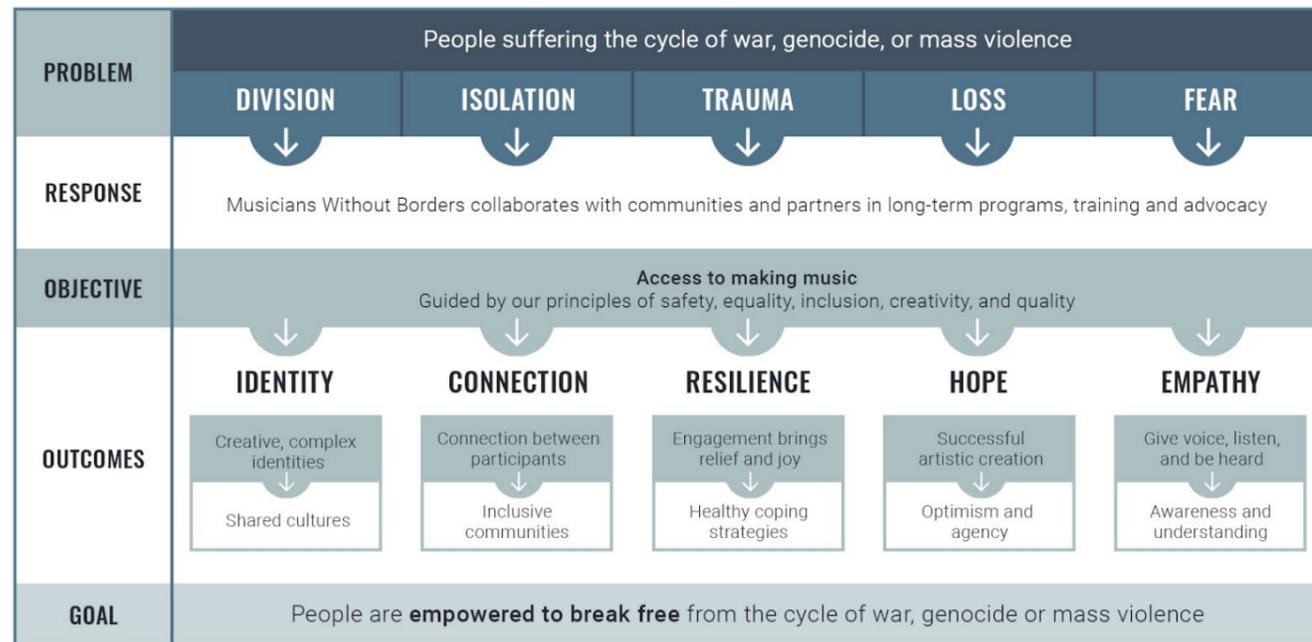
We refer to:

- The Universal Declaration of Human Rights,
- Our knowledge and understanding, as musicians, of the power of music to connect and create empathy,
- The Principles of Active Nonviolence, especially as lived and described by Martin Luther King.

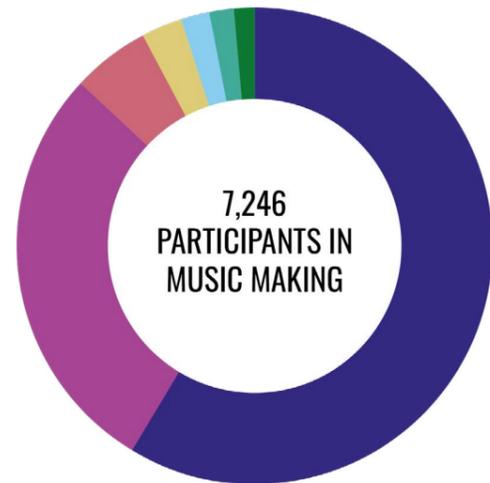
# THEORY OF CHANGE

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, alongside research in the field of arts and social change. In 2021, the visual representation of our Theory of Change was updated. The Theory of Change helps inform monitoring, evaluation, and learning processes as well as research questions relating to our work.

In 2022, the Theory of Change will be subject to a periodic review, after five years of service. We will examine the assumptions made in its logic, and publish revisions.



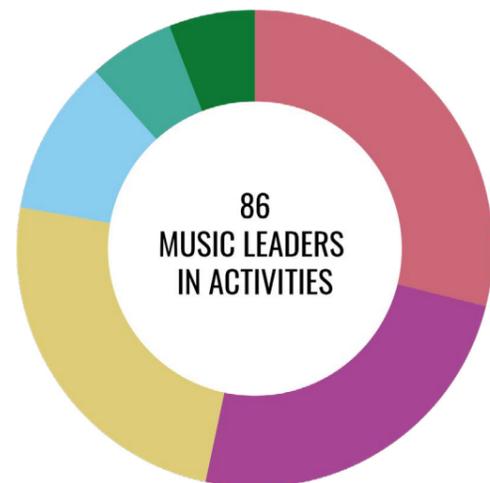
# OUR YEAR IN NUMBERS



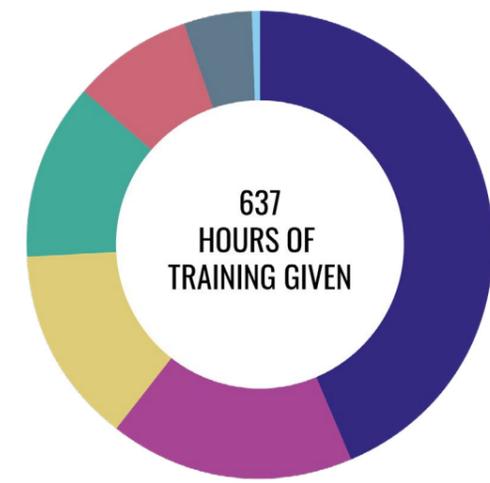
- Soy Música (4,251, or 59%)
- Rwanda Youth Music (2,050, or 28%)
- Al-Musiqa Tajm'ana (387, or 5%)
- Music Connects (209, or 3%)
- Bara'em Ghirass (146, or 2%)
- Welcome Notes (120, or 2%)
- Armonia Cuscatleca (83, or 1%)



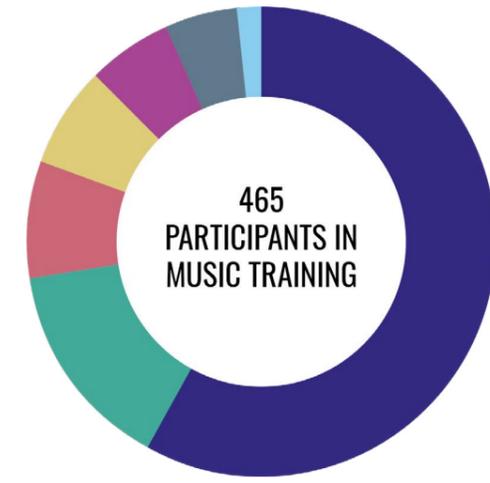
- Music Connects (2,429, or 47%)
- Rwanda Youth Music (924, or 18%)
- Armonia Cuscatleca (706, or 14%)
- Bara'em Ghirass (698, or 13%)
- Soy Música (189, or 4%)
- Al-Musiqa Tajm'ana (173, or 3%)
- Welcome Notes (62, or 1%)
- Music leadership training (19, or <1%)



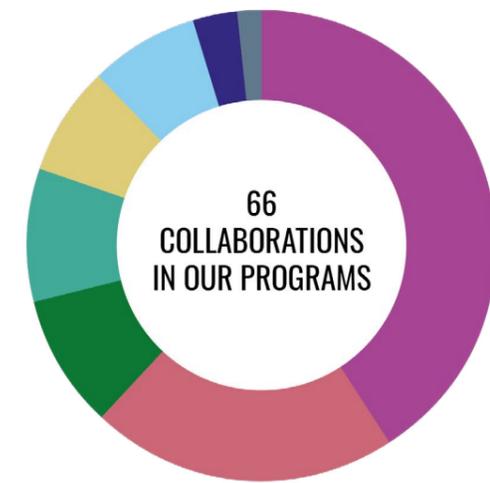
- Al-Musiqa Tajm'ana (25, or 29%)
- Rwanda Youth Music (21, or 24%)
- Music Connects (21, or 24%)
- Bara'em Ghirass (9, or 11%)
- Welcome Notes (5, or 6%)
- Armonia Cuscatleca (5, or 6%)



- Soy Música (278, or 44%)
- Rwanda Youth Music (108, or 17%)
- Music Connects (88, or 14%)
- Welcome Notes (78, or 12%)
- Al-Musiqa Tajm'ana (53, or 8%)
- Music leadership training (30, or 5%)
- Bara'em Ghirass (2, or <1%)



- Soy Música (270, or 58%)
- Welcome Notes (68, or 15%)
- Al-Musiqa Tajm'ana (37, or 8%)
- Music Connects (33, or 7%)
- Rwanda Youth Music (26, or 6%)
- Music leadership training (24, or 5%)
- Bara'em Ghirass (7, or 2%)



- Rwanda Youth Music (27, or 41%)
- Al-Musiqa Tajm'ana (14, or 21%)
- Armonia Cuscatleca (6, or 9%)
- Welcome Notes (6, or 9%)
- Music Connects (5, or 8%)
- Bara'em Ghirass (5, or 8%)
- Soy Música (2, or 3%)
- Music leadership training (1, or 1%)

- Participants in music making are the final direct beneficiaries of our music programs in target countries.
- Activities in our programs are music lessons, workshops, concerts and other events, band sessions, training sessions and other music activities reaching our target groups.
- Music leaders in activities are the number of local workshop leaders, teachers and coaches leading music activities in our music programs.

- Hours of training given are the number of hours of training delivered within our music programs and training program.
- 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.
- 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

## PEACEBUILDING THROUGH MUSIC PROGRAMS

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.

Our programs are demand-driven: we adapt our methodologies to the local context with help from the community. Our programs are rooted in the community, and accessible to and relatable for participants.

### Working principles

While we work with different music genres for different target groups and in different regions, our programs incorporate the same five working principles: safety, equality, inclusion, creativity, and quality, ensuring:

- Safe spaces for participants,
- Equal treatment for all group members,
- Experiences of inclusion,
- Opportunities for creativity,
- High quality music-making



# 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. The country currently hosts large communities of Palestinian, Iraqi, and Syrian refugees. Hundreds of thousands have crossed Jordanian borders, with the inevitable effect of destabilizing Jordan, both on the social and political levels.

Our local partner Caritas Jordan was established in 1967 in response to the humanitarian crisis caused by the Six-Day War. Caritas Jordan takes an active role in helping vulnerable people, both Jordanians and migrants, regardless of gender, nationality, or religion. Its actions address the humanitarian needs of the families such as food and non-food items, and health and educational services.

## What we do

Al-Musiqa Tajm'ana (Music Brings Us Together) trains musicians and music teachers to use music as a tool for social inclusion, stimulating creative development, and bringing hope and joy to children in underserved refugee and host communities. In 2021, Musicians Without Borders launched a three-year project in partnership with Caritas Jordan.

We reached out to professional musicians and young music academy graduates to take part in three training cycles in Amman, where they learned about using music for social inclusion and community building.

By training professional musicians, community leaders, and music academy graduates who are already engaging with children from vulnerable backgrounds, we can reach a large and diverse community of children from both host and refugee communities. The training focuses on didactic, pedagogical, and leadership skills, group work with vulnerable children, trauma awareness and self-care, nonviolent communication, teamwork, and conflict resolution. Musicians and community leaders gained tools and techniques to create spaces of safety, connection, and creativity.

## Who we reached in 2021

- Musicians and music teachers living in Jordan,
- Children from host and refugee communities living in Jordan,
- Families of the children and trainees participating in our workshops.

## Our numbers in 2021

- Musicians Without Borders trainers gave 63 hours of music leadership training to 46 music leaders living in Jordan.
- Trainees gave 214 music workshops in 19 different locations all over Jordan, working together with 13 local organizations.
- 433 children (193 boys, 240 girls), including 56 children with disabilities, participated in the workshops.
- 1 assistant-trainer was trained to work as a music leadership trainer in 2022.

## What we achieved in 2021

What we aimed for	What we achieved
Establish an infrastructure of organizations and trained music leaders in Jordan, empowered and equipped to support vulnerable children through music.	<ul style="list-style-type: none"> <li>• We worked with 13 Jordanian organizations to deliver music workshops for children, including children with special needs, all over Jordan.</li> <li>• We provided music leadership training to professional musicians, community leaders, and music academy graduates living in Jordan.</li> <li>• We trained an assistant trainer who will support trainings in 2022.</li> </ul>
Build a strategy for future collaborations with our partners and network.	<ul style="list-style-type: none"> <li>• We selected three trainees from other organizations to function as assistant trainers in 2022, promoting sustainability of our training program by embedding our methodology in a wide range of organizations.</li> <li>• Based on needs identified in consultation with partners, we planned an additional training program with Music as Therapy International and Caritas Jordan for 2022, serving the most vulnerable children in Jordan's society.</li> </ul>



# ARMONIA CUSCATLECA (EL SALVADOR)

## Why we work here

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

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 have exacerbated existing vulnerabilities and reduced access to education for many young people.

## What we do

Armonia Cuscatleca is an El Sistema-inspired program that teaches children from vulnerable and isolated communities to play musical instruments: alone, 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.

In 2020 and 2021, Armonia Cuscatleca expanded its reach to two additional rural communities in the municipality of San Pedro, establishing two new music programs together with local musicians and families.

## Who we reached in 2021

- Children (ages 8-18) participating in regular music activities,
- Family of participants and members of three different communities: San Pedro Perulapán downtown, 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 2021

- 90 students received 695 music lessons, workshops, and rehearsals, and participated in six concerts.
- Students and families from three communities were brought together for a concert celebrating San Pedro Perulapán's 100th anniversary.
- Seven Armonia Cuscatleca including two advanced students received coaching and training.

## What we achieved in 2021

What we aimed for	What we achieved
Build the capacity of local teachers and administrators to oversee daily operations in El Salvador and invest in the ability of former participants to fulfill teaching roles.	<ul style="list-style-type: none"> <li>• The local team was strengthened with a strings teacher and orchestra conductor, and two advanced students joined the team as administrative officer and trainee violin teacher respectively.</li> <li>• Armonia Cuscatleca's director made two capacity building visits to the team in San Pedro.</li> <li>• Our project officer provided continuous online capacity building to the administrator in San Pedro.</li> </ul>
Sustain and grow Armonia Cuscatleca's orchestra and music lesson program.	<ul style="list-style-type: none"> <li>• We stabilized the two new programs in neighboring towns El Rodeo and San Agustín.</li> <li>• 23 new students joined the programs across the three locations, and Armonia Cuscatleca increased its lesson hours and instrument inventory in response to this growth.</li> </ul>



# BARA'EM GHIRASS (PALESTINE)

## Why we work here

The urgent need for life-affirming, creative children's 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. On top of that, the marginalization of vulnerable groups of women, children, and refugees have rendered them 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.

Parents suffer from many problems due to the occupation and instability in the region. Unemployment and lack of perspective influence parents' relationships with their children, sometimes leading to conflict and violence in the family. Since 2020, the educational process has suffered from the political situation, school closures due to the pandemic, and frequent teacher strikes.

## What we do

In 2021, Musicians Without Borders entered into a new partnership with Ghirass Cultural Center. We added a music training and activity component to Ghirass's educational and cultural program, aimed at vulnerable children and youth in the Bethlehem region, including refugee camps and isolated villages.

Starting in September 2021, 40 children from villages and refugee camps in the Bethlehem district participated in music activities twice a week.

The children have weekly sessions with a social worker to work on their social skills, exploring their identity, practice resilience, and tackle challenges of their generation such as bullying, use of social media, children rights, and puberty. To raise awareness about the many benefits of music making and to reduce the immense stress commonly experienced by the mothers, we also organized weekly meetings for the mothers with Ghirass' social worker.

In addition, our program manager supported the work of deaf music workshop leader Halimeh. Halimeh gave 311 music workshops to small groups of deaf children attending the Palestinian Red Crescent Society School for Communication in Ramallah and to children with disabilities in a kindergarten in Ramallah.

In September, our program manager recorded a music video with young Palestinian cellists which was presented during the September Me festival in Utrecht, the Netherlands.

## Who we reached in 2021

- Children from isolated villages, refugee camps, and Bethlehem area,
- Vulnerable mothers dealing with a variety of social challenges,
- Families of participating children and women,
- The general public in Palestine and worldwide.

## Our numbers in 2021

- 40 children, ages 6-16, including children with disabilities, participated in music lessons (violin, oud, Arabic percussion), choir, sessions with a social worker and orchestra rehearsals.
- We recorded [music video](#) with 40 children.
- 10 mothers had weekly sessions with a social worker.
- Bara'em Ghirass organized 345 lessons and other music activities.
- Deaf workshop leader Halimeh gave 311 music workshops for 84 deaf children and 18 children with disabilities.

## What we achieved in 2021

What we aimed for	What we achieved
Develop a new program that provides sustainable support to communities in Palestine through music making.	<ul style="list-style-type: none"> <li>• We entered into a new partnership with Ghirass Cultural Center to expand their existing program with a music component.</li> <li>• We developed a socially inclusive music program, working with music teachers, an instrument maker, and professionals from Ghirass Cultural Center.</li> </ul>
Establish structural partnership to support the Deaf, Proud, and Musical project.	<ul style="list-style-type: none"> <li>• We developed a new partnership with Yasmine Charitable Society, a center for children with disabilities in Ramallah, for 2022.</li> <li>• We continued to provide Halimeh with supervision for her music workshops for deaf children and children with other disabilities.</li> </ul>
Maintain the expertise and infrastructure of a strong local network that we developed through 12 years of work in Palestine.	<ul style="list-style-type: none"> <li>• We held meetings with organizations and individuals for possible collaborations.</li> <li>• We developed a new joint project with Music as Therapy International in Jordan, based on our work in Palestine.</li> </ul>



# ROCK SCHOOL PROGRAM (WESTERN BALKANS)

## Why we work here

The Yugoslav wars of the 1990s left the Western Balkans deeply divided along ethnic lines. Nowhere more so than in Mitrovica, an ethnically divided town in northern Kosovo, where Serbs live north of the river that divides 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

We started the Mitrovica Rock School in 2008, to connect young Serb, Albanian, and other musicians through daily band sessions and lessons in rock instruments. Roma Rock School (Skopje) joined the partnership in 2018, promoting the inclusion of and breaking down stereotypes against Roma youth. These programs were able to continue throughout the pandemic through a combination of online and in-person activities. In 2021, nearly all activities were in-person again, and both schools were able to form new ethnically mixed bands.

In April 2021, we ended the successful three-year project Music Connects covering daily multi-ethnic activities at Mitrovica Rock School, Roma Rock School, and Music School Enterprise (Skopje) as well as exchanges with Fontys Rockacademie (Netherlands).

An external evaluation report by Griffith University and the University of Melbourne (Australia) was published in June 2021.

During 2021, we sustained the daily programs of Mitrovica Rock School and Roma Rock School while developing a four-year extension of Music Connects with six organizations in five countries, submitted to the European Commission in September 2021 (approved in March 2022).

## Who we reached in 2021

- 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,
- 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 (210,000 through media, 707,871 through social media), who learn of inspiring ways to use music to affect social change.

## What we achieved in 2021

What we aimed for	What we achieved
Disseminate Musicians Without Borders' methodology for promoting reconciliation through (rock) music education as a best practice.	<ul style="list-style-type: none"> <li>• Griffith University and University of Melbourne published the evaluation report <a href="#">"First of all, be friends": Rock music, social connection, inclusion and mobility in Kosovo and North Macedonia: An evaluation of Music Connects, a project using culture as a driver for social innovation in former Yugoslavia.</a></li> <li>• Dr. Gillian Howell was <a href="#">interviewed</a> on her research by the University of Melbourne.</li> <li>• We collaborated with film production house Hatched-MV on a <a href="#">methodology video</a>.</li> <li>• We developed plans with Fontys Rockacademie for embedding the rock school methodology into the curriculum of the Fontys School of Fine and Performing Arts.</li> </ul>
Sustain Mitrovica Rock School and Roma Rock School activities despite the COVID-19 pandemic and to include Roma Rock School in Musicians Without Borders' portfolio of long-term partners.	<ul style="list-style-type: none"> <li>• With the support of Musicians Without Borders, the two Rock Schools continued their daily programs of music lessons, band sessions, workshops, and other music activities.</li> <li>• Fontys Rockacademie graduates and teachers produced video tutorials on songwriting, vocals, bass, guitar, keys, and drum skills for the Rock Schools' students and teachers.</li> <li>• Both schools were provided with bridging funding, and are partners in a four-year international Musicians Without Borders project under the European Commission's Creative Europe program, starting in 2022.</li> </ul>
Disseminate online concerts and music videos of mixed bands to promote content-based inter-ethnic cooperation among youth in the Balkans.	<ul style="list-style-type: none"> <li>• We created and shared one online concert of ten ethnically mixed bands from Mitrovica and Skopje, 13 studio concerts of artists and bands from Mitrovica and Pristina, and one music video of a mixed Mitrovica band, reaching a total of 13,292 audience views.</li> </ul>

## Our numbers in 2021

- 79 Albanian, Serb, and other youth from Mitrovica and 49 Roma, Macedonian and other youth from Skopje and Kriva Palanka attended 1,940 music lessons, band sessions, workshops and other activities.
- 9 ethnically mixed bands with 56 members rehearsed, recorded, and performed their own songs, and released a music video.
- 23 Mitrovica Rock School and Roma Rock School teachers, 10 of whom are (former) students, participated in online training through 18 video tutorials.
- Teachers worked with inter-ethnic groups from both sides of Mitrovica in 50 inter-ethnic workshops.
- 4 student trainees participated in 21 days of sound engineering training at the Mitrovica Rock School's recording studio.



# 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 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.

## 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.

Since March 2020, Rwanda's public health measures have successfully limited the spread of COVID-19. However, the restrictions had a severe psychological and economic impact, and the cultural sector has suffered through closure and reduced audiences. In response, our focus shifted to maintain the livelihoods of our team, strengthen program infrastructure to be able to respond to the emerging needs of children and their communities, and support cultural partners.

## Who we reached in 2021

- 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 press and social media.

## What we achieved in 2021

What we aimed for	What we achieved
Provide support to young people living with HIV in Kigali.	While regular support groups for young patients at WE-ACTx for Hope were closed since March 2020, the Rwanda Youth Music team facilitated musical support activities for children and youth throughout 2021, organizing: <ul style="list-style-type: none"> <li>• Weekly therapeutic music groups for youth,</li> <li>• Drop-in music sessions, offered during children's clinical hours,</li> <li>• A week-long band camp for youth, who formed new bands and wrote songs together. Songs from each band were <b>recorded</b>.</li> </ul>
Maintain program infrastructure (staff and resources) throughout periods of lockdown and potential project insecurity.	<ul style="list-style-type: none"> <li>• We retained and strengthened the Rwanda Youth Music team through a program of weekly training for 26 music leaders.</li> <li>• We continued our collaboration with the Community Music Center in Kigali throughout the lockdown, ensuring its survival during long periods of closure.</li> <li>• We attempted to mitigate the effects of the pandemic by distributing food to those in need.</li> </ul>
Develop a new income generating project to increase financial security of Rwanda Youth Music, while reaching thousands of children with support of music.	Music leaders are employed in a new income-generating collaboration with the Community Music Center in Kigali, where: <ul style="list-style-type: none"> <li>• 79 students received music lessons in the program, including 25 students at a center for young people with multiple developmental needs, and 14 former street children.</li> <li>• 1,903 children participated in music workshops.</li> <li>• Our content on Rwanda Youth Music's new Youtube channel received 2,000 views.</li> </ul>
Expand the program's regional reach.	<ul style="list-style-type: none"> <li>• A new project will begin in Goma, Democratic Republic of Congo, in 2022. The Rwanda Youth Music team will train 25 young community music leaders to run weekly workshops with over 1,000 children and youth in this war-affected region.</li> </ul>

## Our numbers in 2021

- Rwanda Youth Music organized 924 activities in 2021.
- 2,070 children and youth participated in music-making: 30 participants in therapeutic music groups, 58 participants in drop-in music sessions, 79 participants in music lessons, and 1,903 participants in music workshops.
- 26 music leaders received training.
- We reached an audience of almost 9,000 people through the program's social media.



# 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 continues to suffer from resulting 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 youth 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.

From 2021, the training program was rolled out nationally. We worked with a local team of trainers and coordinators to implement the program in ten locations throughout the country, reaching school teachers in areas at social risk as defined by the Ministry of Education. In 2021, the first of three training phases was implemented, combining online and face-to-face activities.

## Who we reached in 2021

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

## Our numbers in 2021

- 20 Salvadoran trainees graduated into roles as Soy Música trainers
- Musicians Without Borders produced 24 training videos as part of the digitization process of the training curriculum.
- We led 8 online coaching sessions with Salvadoran trainers.
- Salvadoran trainers led 180 training sessions with trainees.
- 230 new school teachers began their training in Musicians Without Borders' methodology.
- The new trainees of Soy Música reached a total of 4,251 students.

## What we achieved in 2021

What we aimed for	What we achieved
Complete the final stage of the three-year cycle of Soy Música.	<ul style="list-style-type: none"> <li>• We evaluated the three-year project cycle and agreed on continuation in 2021.</li> <li>• We planned a new project phase for the national roll-out of training.</li> </ul>
Start the roll-out of the Soy Música methodology to teachers across El Salvador.	<ul style="list-style-type: none"> <li>• The first of three training phases was implemented from the summer of 2021, in ten different locations throughout the country.</li> <li>• The training curriculum was adapted to a hybrid working format (online and in-person).</li> <li>• Musicians Without Borders produced audiovisual materials as part of the digitalization of the training curriculum.</li> </ul>



# WELCOME NOTES (REFUGEES IN EUROPE)

## Why we work here

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. 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 (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 trainings have 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.

## What we do

2021 saw the continuation of our partnership with Landesmusikakademie in Heek, Germany, with two in-person trainings for musicians working in German schools and communities.

We ran an online training for musicians and health researchers in collaboration with the Irish World Academy of Music and Dance (University of Limerick) with an in-person follow-up, while we also developed new relationships with UK musicians working with displaced people.

In Bosnia and Herzegovina, our collaboration with Save the Children had been put on hold in 2020, due to the COVID-19 pandemic.

In 2021, we laid the foundation for a relaunch of the program with two new long-term partners: War Childhood Museum Sarajevo and Superar BiH. Two music workshops by Musicians Without Borders music leaders served as pilot collaborations. With funding already secured for 2022, we outlined the new plan to begin regular activities in Bosnian refugee camps and centers in February 2022, with longer-term aims of collaborative training, growth of a mobile music team and expansion to camps and centers across Bosnia and Herzegovina.

In the Netherlands, following the arrival of thousands of Afghan refugees, we brought a team of music workshop leaders to Dutch emergency reception centers, trialing a new project to bring music to children in the centers in 2022.

## Who we reached in 2021

- Children residing in refugee centers in Bosnia and Herzegovina and the Netherlands,
- Musicians, music teachers, choir directors, and health professionals, including newcomers, in Germany and the Republic of Ireland.

## Our numbers in 2021

- We trained 30 musicians and music teachers, including newcomers, in Heek, Germany.
- We delivered online and in-person training to 38 professional musicians, music teachers, and choir directors at the Irish World Academy of Music and Dance in Limerick.
- We organized pilot workshops for 60 children from refugee center Usivak, Bosnia and Herzegovina.
- We held a pilot workshop for 60 Afghan refugee children in the Harskamp center in the Netherlands.

## What we achieved in 2021

What we aimed for	What we achieved
Build on the experience gained in partnership with Save the Children in Bosnia and Herzegovina, to introduce musical methodologies within the programs of psychosocial support for young people in refugee camps, and expand reach in Bosnia and Herzegovina, leveraging team of skilled music leaders to broaden impact.	<ul style="list-style-type: none"> <li>• We established new partnerships with two arts-based Bosnian organizations and identified a field coordinator.</li> <li>• We delivered pilot music workshops for refugee children from Usivak camp.</li> <li>• We developed a plan for 2022, including the development of a shared methodology and a training plan, introducing other approaches, such as painting, drawing, storytelling, and giving experienced, Bosnian music leaders trained by Musicians Without Borders a central role in program development.</li> </ul>
Disseminate the methodologies developed in our projects working with refugees to music professionals and organizations working with refugee communities throughout Europe.	<ul style="list-style-type: none"> <li>• At Landesmusikakademie NRW in Germany we trained musicians and music teachers, including newcomers, working in schools and refugee centers in North Rhine-Westphalia.</li> <li>• At the invitation of the University of Limerick, we delivered a hybrid training program Singing as a Tool for Community Building in collaboration with their Participatory and Arts-Based Methods for Involving Migrants in Health Research group.</li> </ul>





# REALIZATION OF OBJECTIVES

## ADVOCACY, DISSEMINATION, AND EDUCATION

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.

Within the global peacebuilding sector, we wish to contribute our vision and expertise to global insights and approaches.

Within the music sector, we want to encourage musicians to participate actively in social change and to provide them with the tools and resources to do so.

We are proud to have played a significant role in introducing the arts as a powerful approach to peacebuilding and social change world wide. 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.

# ADVOCACY

## Thought leadership

In recent years, interest in Musicians Without Borders' vision and work has grown across various sectors worldwide. Requests for our presence at events and conferences, interviews, and written contributions to scholarly and popular publications have become a steadily more significant part of our work. Complementary to our direct project work with people affected by war and armed conflict is our goal to promote the potential of music, and the arts more generally, as a force for peacebuilding and social change.

In 2021, the second year of the global pandemic, we saw an increase in invitations to speak, present, and write, as more organizations became comfortable and competent with online alternatives to previously in-person activities.

As a result of our participation in global debates around culture and social change, academic institutions have turned to Musicians Without Borders to connect their students and researchers with practical grassroots work, encouraging collaboration and studying the impact of our use of music to affect social change.

## Intersectionality

For many professionals in the social sectors, the pandemic's impact included an increased realization of intersectionality: the interrelationships of issues, such as social inequity, histories of racism and imperialism, physical and mental health issues, climate breakdown, war, and displacement. There is a need for critical inspection of the role of international non-governmental organizations in entrenched patterns of privilege and domination. In panel discussions, at conferences and through publications, Musicians Without Borders advocates for an intersectional approach to peacebuilding and social change in post-conflict environments.

## 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.

## 2021 advocacy highlights

### Cross-sector advocacy events in which Musicians Without Borders presented

- September 21: Mental Health and Psycho-Social Support (MHPSS) conference on September 21, International Peace Day, convened by the MHPSS Center at Save the Children Denmark,
- January 22: I Speak Music London launch: Session 1 - Displacement and empathy, online, raising awareness about our work, sharing ways of using music to promote learning, empathy, and cultural tolerance between people newly arrived in the UK and local communities for practitioners, representatives of NGOs, and musicians,
- March 31: Lunchbreak Musicians Without Borders: "The transformative power of culture, work and education for young people. An example from the Western Balkans: Mitrovica Rock School." An online presentation by program manager Wendy Hassler-Forest and participant Tringa Sadiku for 40 professionals at the Netherlands Ministry of Foreign Affairs.

### Presentations at academic institutions

- December 10: "Can Music Be a Force for Social Change?", a presentation by Director Laura Hassler at Tufts University, Boston,
- June 17: York Festival of Ideas, online conference hosted by York University, UK. Director Laura Hassler participated as a respondent to a talk by Olivier Urbain for a mainly academic audience.
- September 29: Lecture by Director Laura Hassler on the work of Musicians Without Borders for 30 music students of Bennington College, Bennington, Vt. USA.



# ART27

## Why we do this

Article 27 of the Declaration of Human Rights states:

*Everyone has the right to freely participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.*

Human Rights Article 27 is central to the mission of art27. It operates through a belief that access to a cultural life is fundamental for the full inclusion and celebration of refugees, migrants, and other displaced persons.

Art and creativity are not only healing practices, rather they are fundamental aspects of how we— individuals and cultures— identify ourselves. art27 strives to foreground the importance of a rich culturally diverse society and champion those who use art and creativity to achieve it.

## What we do

art27 is a platform for artists, arts educators, and arts organizations working with refugees and asylum seekers in Europe and beyond. Bringing together partners from around the globe, the art27 platform aims to establish a network of solidarity and shared expertise.

We collaborate with over 50 partner organizations around the world to share skills, ideas, and successes within the realm of cultural advocacy. Previous work has included hosting conferences and talk shows that have brought together initiatives and creatives and helped amplify the voices of projects in need.

art27 also produces ReSounding, a podcast featuring deep conversations with artists and activists about how they work in order to better understand how social change and culture intersect.

## Who we reached in 2021

- Non-profit organizations working with culture and displaced people, mainly in EU,
- Independent artists worldwide involved in migration issues,
- The general public through podcasts and other awareness raising activities.

## What we achieved in 2021

What we aimed for	What we achieved
Grow our international network with new partners from across the globe.	<ul style="list-style-type: none"> <li>• 19 new organizations joined the art27 network,</li> <li>• We extended our international reach outside of Europe with partners in Australia and USA.</li> </ul>
To use our experience from 2020 to roll out regular online events, such as a monthly podcast and online conferences.	<ul style="list-style-type: none"> <li>• In March 2021, we launched our monthly podcast, ReSounding. We released nine episodes in 2021, with guests consisting of artists and advocates from the realm of art, creativity, and social change, as well as project leaders and artists from the art27 network. The podcast was distributed to the art27 website, Spotify, and Google Podcasts.</li> <li>• On June 20, art27 and Musicians Without Borders co-hosted the Artists as Changemakers Online Conference in acknowledgement of International Refugee Day. The conference hosted a mixture of keynote speakers, prerecorded interviews, interactive workshops, and musical performances from artists around the world. Over the 4.5 hour event topics of peacekeeping, artist safety and freedom, hip-hop and creativity, and art and Black identity were explored.</li> <li>• On December 10, art27 hosted a Human Rights Day Livestream Panel via Facebook. Musicians Without Borders' director Laura Hassler hosted a panel consisting of three guests from the field of music, creativity, and human rights.</li> <li>• On September 21, art27 appeared on a Peace Day panel discussion hosted by our partner Songs For World Peace.</li> </ul>

## Our numbers in 2021

- 42% growth in total number of partners with 19 new partner sign-ups in 2021, resulting in a total of 64 partners.
- Artists as Changemakers conference with 127 participants, 11 speakers, and 4 presentations and workshops.
- Human Rights Day livestream with 41 participants and 3 speakers.
- Nine episodes with 11 guests of the ReSounding Podcast.



# TRAINING

## Why we do this

We developed our music leadership methodology through 20 years of experience making music 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 music programs. It 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. The goal of our training program is to disseminate our methodology and promote the use of music to affect social change. To date, we have trained over 700 music leaders from more than 55 countries.

Additionally, our music leadership training serves our own music programs by equipping music leaders with skills to work with project participants through musical and nonviolent approaches.

As the COVID-19 pandemic continued into 2021, we focused on the adaptation of our training content to deliver online and hybrid training.

In October, we hosted our first Music Leadership Summit in the Netherlands, an event combining training and advocacy elements within a thematic program dedicated to the social inclusion of displaced people.

## Who we reached in 2021

- 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 2021

- 4 long-term programs incorporated our music leadership methodology,
- 24 participants from 18 countries reached through music leadership training courses,
- 30 hours of training provided through music leadership training courses (in-person and online).

## What we achieved in 2021

What we aimed for	What we achieved
Assess the training needs within existing programs, and adapt the curriculum where appropriate.	<ul style="list-style-type: none"> <li>• Our music leadership training team supported the Soy Música project through a program of coaching, mentorship and recorded videos to supplement online training content delivered by Salvadoran Soy Música trainers.</li> <li>• We were involved in the content design for new training projects in Jordan and Bosnia and Herzegovina.</li> <li>• Our head of curriculum development updated our nonviolence module, and presented the changes during a webinar for our trainers and project managers.</li> </ul>
Promote training program to practitioners and academic institutions.	<ul style="list-style-type: none"> <li>• A new training partnership emerged at the invitation of the University of Limerick, delivering a hybrid training program 'Singing as a Tool for Community Building' in collaboration with their Participatory and Arts-Based Methods for Involving Migrants in Health Research group.</li> <li>• Our first-ever Music Leadership Summit in the Netherlands brought together music leaders and representatives from international organizations dedicated to the social inclusion of displaced people to share best practices through a program of training and advocacy.</li> </ul>



# 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, through our annual report, and through publications and presentations.

## In 2021

Our MEL lead supported all programs in designing and implementing monitoring and evaluation plans that meet organizational, donor, and best practice requirements, and we collected qualitative and quantitative data at programs, informing organizational decision making and program design.

Additionally, our MEL Lead supported program managers and partners in new programs in Palestine and Jordan in defining and developing monitoring and evaluation indicators and tools.

We established a [research committee](#) to advise and support Musicians Without Borders in proactively seeking research opportunities, and considering requests by external researchers.

## Stakeholders

- 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.

# 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 our work.

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.

## In 2021

We launched a new website with refreshed content, created according to the new writing style guide. The writing style guide covers:

- Preferred spelling and guidelines for simple writing,
- Inclusive language guidelines,
- Accessibility guidelines.

We released two promotional videos:

- [Band Coaching: The Unlikely Approach to Reconciliation](#), about Mitrovica Rock School and Music Connects' methodology,
- [Music Leadership Training](#), about our music leadership methodology and the trainings we organize in the Netherlands.

Our end-of-year campaign Bring Back Music highlighted the importance of returning to in-person music activities as COVID restrictions relaxed, asking for support to make this switch possible after two challenging years.

## Stakeholders

- 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.

# EVENT CALENDAR 2021

In 2021, Musicians Without Borders organized or played a leading role in the following events:

April 17	<b>Closing concert</b> of the three-year project Music Connects, showcasing ten ethnically mixed bands of the three participating rock schools in the Western Balkans. The bands performed songs written during the project. The online concert was viewed by 2,200 audience members.
April 28	Concert by Armonia Cuscatleca children and youth orchestra at the 100th anniversary of San Pedro Perulapán in El Salvador. The concert brought together some 300 audience members from the three communities where Armonia Cuscatleca works.
June 20	Refugee Day/Worldwide Music Day online conference Artists as Changemakers, promoting the work of Musicians Without Borders and art27.
June 28 - July 2	Community Music Training at Landesmusikakademie NRW, Germany for 18 musicians and music teachers wishing to develop their skills to contribute to social inclusion. This training was organized in partnership with the IN.DI.E Music project of the Landesmusikakademie NRW.
August 23	World Blend Café at Tolhuistuin in Amsterdam: talk show item about Musicians Without Borders on music and refugees and music for activism, with special focus on the situation in Afghanistan, for approximately 50 audience members.
September 13	Musicians Without Borders International Meet-Up at Tolhuistuin in Amsterdam: 'art27 and Using the Arts for Social Inclusion', on music, the arts, and refugees, for approximately 15 participants.
September 13 - 17	Community Music Training at Landesmusikakademie NRW, Germany, for 12 musicians and music teachers wishing to develop their skills to contribute to social inclusion. This training was organized in partnership with the IN.DI.E Music project of the Landesmusikakademie NRW.
October 11 - 15	Music Leadership Summit at Akoesticum, Ede, Netherlands, training event sharing methodologies, and promoting our methodology to practitioners, with a focus on working with displaced people, attended by 24 professional musicians from 18 countries.
November 12 - 14	Singing as a Tool for Community Building, workshop series led by trainers Darren Abrahams and Amanda Koser-Gillespie at the Irish World Academy of Music and Dance, University of Limerick, Republic of Ireland.
November 18	At The Relentless Approach of Better Times at Cryptic Nights Centre for Contemporary Art, Glasgow, Scotland, trainer Emma Smith shared photos from our projects in Palestine and El Salvador, and explained the somatic cycle and how to recognise symptoms of trauma, with 35 audience members.

# LOOKING FORWARD: PLANS FOR 2022

In 2022, we will focus on the following strategic goals:

## Grow worldwide program impact, promote regional cooperation, respond to refugee crises in Europe

- Expand music programs regionally and internationally to increase impact and improve access to music for people affected by war and armed conflict, with specific regional expansion plans for the following programs:
  - Rwanda Youth Music will launch an outreach collaboration with new partners in Democratic Republic of Congo.
  - Our Soy Musica team (El Salvador) has been invited to co-design a program in Mexico.
  - Our Rock School program (Mitrovica Rock School and Roma Rock School) will start a four-year Creative Europe project, with daily activities in Kosovo and North Macedonia and bi-monthly exchanges with partners in the Netherlands, Germany, and Belgium.
- Within our training program, develop a course with a special focus on refugee work.
- Restart refugee programs in the Netherlands and Bosnia and Herzegovina through the Welcome Notes program, linking our work on the ground to the art27 network of cultural organizations working with refugees.
- Respond to the urgency of the refugee crisis in Europe by positioning the art27 network centrally in our advocacy messaging.

## Leverage opportunities to increase visibility, grow our network of supporters, and advocate for culture as a means to affect social change.

- Grow our network of supporters by leveraging CBF certification and European support, increasing financial and institutional support for Musicians Without Borders' mission.
- Identify and incorporate lessons learned from the COVID-19 pandemic, restart in-person activities as much as possible.
- Professionalization: develop our EDI policy and procedures, and review and provide training in all integrity policies and procedures.
- Develop a three-year strategic plan and budget.

# 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.

### Names and roles of directors and Supervisory Board members, and ancillary functions

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.

#### Members



**Laïla Abid (Chair)**

Appointed June 1, 2015

**Work:** VP/Head of Corporate Communications and PR at Paramount

**Relevant additional work:** Member of Supervisory Board at HKU and Theater Rotterdam



**Embertus (Bertus) Borgers**

Appointed March 4, 2020

**Work:** Independent musician



**Heba El-Kholy**

Appointed March 4, 2020

**Work:** Independent advisor, International Development and Peace-building



**Eduard Nazarski**

Appointed January 1, 2016

**Work:** Chair of Supervisory Board at Pax for Peace, Chair of Supervisory Board at Oostpool (theater company), Chair of Netherlands Peace studies foundation



**Pieter de Nooij**

Appointed March 4, 2020

**Work:** Author

**Relevant additional work:** Secretary for Stichting Rotterdams studentenverzet and BC 't Stockpaert, chair for Stichting Natuurlijk-Jonen



**Charmayne Sijm**

Appointed December 1, 2020

**Work:** Lawyer at Hogan Lovells

**Relevant additional work:** 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

**Work:** Founder of Peace in Practice, psychiatrist and global consultant in mental health and psychosocial support in humanitarian settings, Technical Advisor in MHPSS for UNICEF

### 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 financial statements.

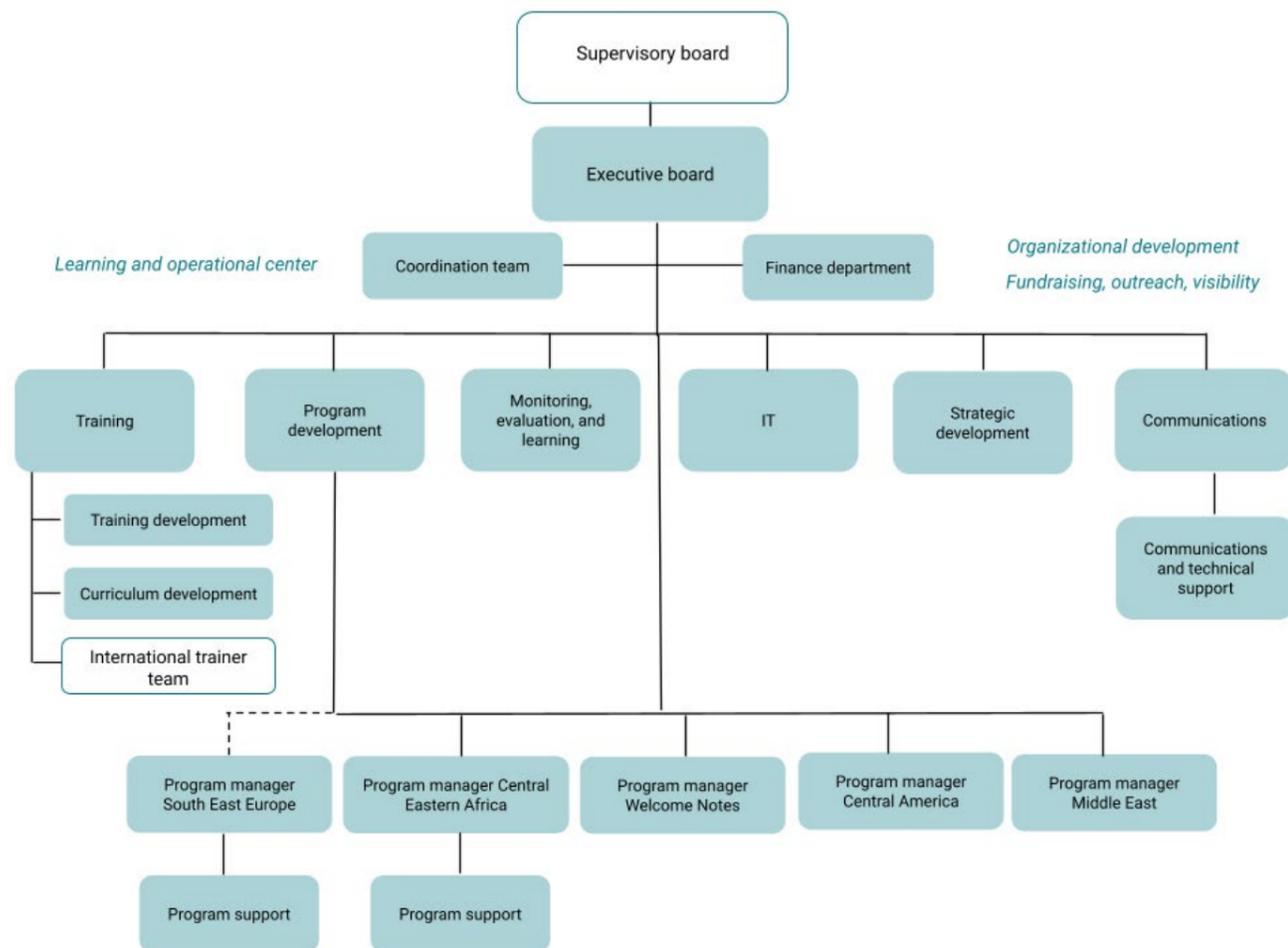
## HUMAN RESOURCES

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.

In 2021, Musicians Without Borders developed an Employee Handbook, containing the contractual provisions that apply to all employees, including several wellbeing provisions put in place during the COVID-19 pandemic relating to workstation, working hour reduction, working-from-home and ICT allowance, and working-from-home and disability accommodations.

Musicians Without Borders employed 9 people for a total of 7.6 FTE. Additionally, we worked with 7 freelancers for an average of 2.6 FTE. We had five volunteers in 2021.

### 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 participant or colleague. 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.
- **Planned for 2022:** development of and training in our EDI policy.

### Reporting system

In 2021, Musicians Without Borders had a reporting system in place where staff, volunteers, interns, partners, and beneficiaries could report any violation or transgression of our policies or code of conduct. This reporting system included a reporting line in our safeguarding and bullying and harassment policies, an online reporting form available on our website, and an incident reporting form available to project managers and other personnel.

Based on feedback from CBF we have revised our reporting system in 2022, implementing measures to further increase the accessibility of our reporting and complaints procedures, including the engagement of an external party to receive reports, and including a separate portal for complaints regarding Musicians Without Borders' services.

### Reports and complaints in 2021

In 2021, neither Musicians Without Borders nor our implementing partners received any reports or complaints. As noted above, we are ensuring increased accessibility for filing reports and complaints in 2022.

## 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 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 development and roll-out of an EDI policy planned for 2022 will further support the inclusion of people of all genders in our work.

### Inclusion and diversity

As inclusion is one of our five working principles, 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 developing an EDI policy in 2022.

### 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 (moving our financial and other documentation online, sped up by the COVID-19 pandemic), 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
<b>Strategic</b>					
Deviation from mission	Growth choices made based on opportunities rather than organizational mission/strategy	Medium	Low	Low	<ul style="list-style-type: none"> <li>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).</li> </ul>
Program growth overextends staff capacity	Growth at programs and development of new programs puts additional pressure on existing team	Medium-High	Medium	Medium	<ul style="list-style-type: none"> <li>Assessment and budgeting (where possible) of program staffing needs to enable growth of team as needed.</li> <li>Defer or suspend development of new programs if staffing conditions do not allow for growth.</li> <li>Coordination team spreads management over five key staff members, ensuring continuity in management.</li> </ul>
Organizational dependance on key donor	Dependance on key donor for organizational costs threatens organizational continuity	Medium	Medium	Medium	<ul style="list-style-type: none"> <li>Strategic alliance with key donor on issues secures long-term partnership.</li> <li>Professionalization measures - organizational audit, CBF certification, policy development - and advocacy, dissemination, and other outreach position us as an attractive partner for other major donors.</li> <li>Growth of unallocated crowdfunding additionally mitigates this risk.</li> </ul>
<b>Operational</b>					
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"> <li>Ongoing training of young talent, capacity building at local partners.</li> </ul>
Safeguarding risks	The occurrence of one or more incidents as described in our safeguarding and/or bullying and harassment policies	Medium	Medium	Medium	<ul style="list-style-type: none"> <li>Severity of the risk depends on the severity of the incident. Mitigation measures are in place to prevent and react: policies, code of conduct, training, supervision, windowed doors, no one-on-one situations where possible to avoid, reporting systems.</li> </ul>
Integrity risks	Corruption, fraud, or other favors sought by Musicians Without Borders staff, freelancers, or partners, bringing harm to our reputation	Medium	Medium	Medium	<ul style="list-style-type: none"> <li>Severity of the risk depends on the severity of the incident. Mitigation measures are in place to prevent and react: policies, code of conduct, supervision, internal audits.</li> </ul>
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"> <li>Screening, monitoring visits, communication with stakeholders usually bring problems to light in time to react.</li> </ul>

Risk	Description	Probability	Severity	Risk assessment	Mitigation measures
<b>Financial</b>					
Lose financial support from contributors/ credit risk	Significant reduction in donations from one or more sources of income reduces Musicians Without Borders income. Withdrawal of funds previously awarded due to circumstances at the donor	Low-Medium	Medium-High	Medium	<ul style="list-style-type: none"> <li>• Spread out fundraising strategy over multiple funding sources: institutional, large private, small private, crowdfunding, income generation, events.</li> <li>• Reconsider fundraising strategy and where necessary invest in new form of fundraising. Maintain the continuity reserve so that the sudden loss can be temporary absorbed.</li> </ul>
Banks default	One or more banks with which we keep our funds defaults	Low	Medium	Low-Medium	<ul style="list-style-type: none"> <li>• Musicians Without Borders has accounts with several banks, funds are distributed over accounts with several banks.</li> </ul>
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"> <li>• Reporting tools and guidelines in place. Financial provisions made for unavoidable costs outside the project budget.</li> </ul>
Liquidity risk	Musicians Without Borders 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"> <li>• Build and maintain continuity/general reserves in proportion to the organizational/operational scope.</li> <li>• Work with cash forecast tool to anticipate risks.</li> </ul>
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"> <li>• Risk is diverted to and managed with the partner organization through ongoing adjustment of the project budget.</li> </ul>
<b>External</b>					
Epidemics, pandemics, and other health crises	Global, regional, or national health crisis impacts our ability to implement programs and other activities	High	Medium-High	High	<ul style="list-style-type: none"> <li>• Travel insurance, strong partnerships, agility/flexibility in activity planning, development and use of digital infrastructure.</li> </ul>
Safety and 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"> <li>• Close communication with local organizations, temporary suspension of activities or changing nature or location of activities, safety and security policy, incident reporting template, risk assessments for projects, travel insurance.</li> </ul>
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	Medium-High	Medium	<ul style="list-style-type: none"> <li>• Knowledge of the region and political context, communication with and screening of local partners. Non-political perception/image of programs helps programs fly below the radar.</li> </ul>

# INFORMATION ON FINANCIAL POLICY AND RESULTS

In 2021, our strategic priorities in navigating the pandemic were to support all our programs and activities, as well as to continue the professionalization of the foundation.

These priorities supported each other, with the improvement of organizational processes ensuring the quality of our activities as our project portfolio grew.

The professionalization process culminated in an application for certification from Netherlands Fundraising Regulator CBF, as well as continuous monitoring and improvement of organizational processes of control and planning to ensure compliance with audit requirements.

## Analysis of the balance of income and expenses

In 2021, Musicians Without Borders achieved a growth of 109% compared to the income budgeted, and 112% compared to 2020. In 2021, we spent 88% of our allocated budget. The total spent on objectives was less than budgeted mainly due to COVID-19 restrictions, which continued to present obstacles to the implementation of in-person project activities, particularly those depending on international travel. Nevertheless, we are proud to have been able to sustain all our ongoing programs, in addition to starting new projects during this difficult period.

In 2021, we received a donation of USD 100,000 from music company Music Tribe on the occasion of its Director's 60th birthday. While securing these kinds of donations is in line with our strategic objectives of increasing our (online) presence and growing our brand to reach new audiences, the scope of the donation combined with its unsolicited nature may qualify it as exceptional income. The donation was fully allocated to expenditure on objectives (programs in the Western Balkans and Rwanda). There was no exceptional expenditure in 2021.

## One-off and annually recurring income

The majority of the income (95%) raised in 2021 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 5% of our total income: €49,585 from 298 donors who pledge regular contributions to Musicians Without Borders. This was consistent with 2020.

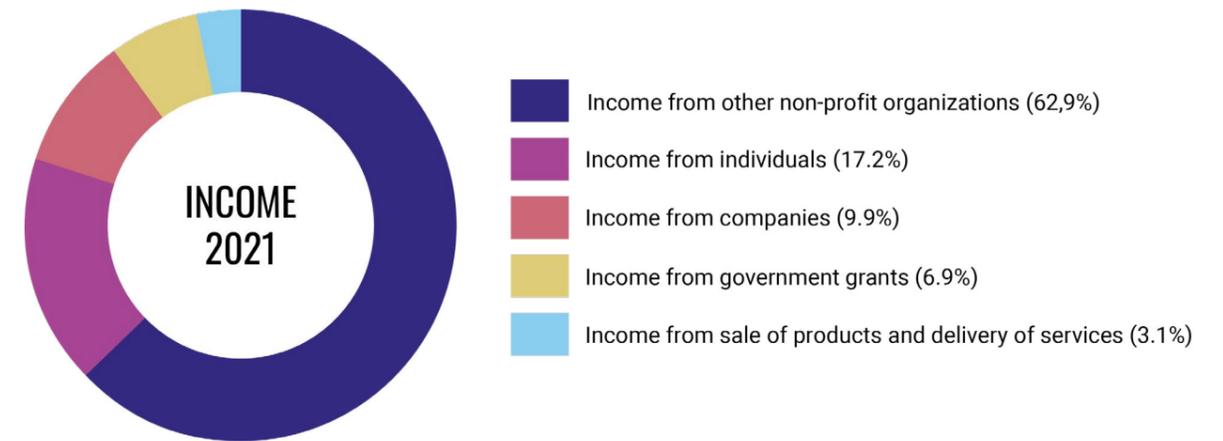
We should note that several donors who provide one-off grants and donations are long-term supporters and have donated to us over many years. We have defined income derived from these donors as "one-off" as these grants and donations were tied to specific activity cycles or events and contingent upon 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:

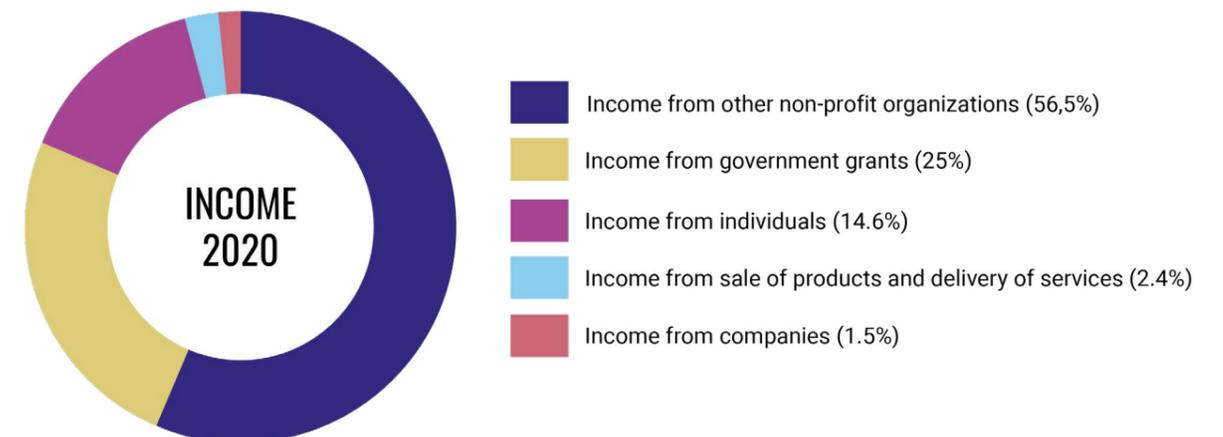
- Institutional fundraising (governmental, semi-governmental, international, and supranational organizations, embassies, foundations, and religious organizations),
- Private fundraising (members who donate on regular basis), as well as one-off and recurring donors who donate in response to social media 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 distribution of expenditure on 1) objectives, 2) fundraising, and 3) management and administration was in line with the distribution in the 2021 budget. In proportion to the total spent in 2021, expenditure on objectives was 87% (budgeted at 85%), expenditure on fundraising was 7% (budgeted at 7%), and expenditure on management and administration was 7% (budgeted at 8%).

While our budget prioritizes expenditure on objectives 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.



## Ratio between fundraising costs and benefits raised

The total cost of fundraising as a percentage of the total income from fundraising was 6% in 2021, slightly below the budgeted ratio (8%).

## Policy regarding reserves and funds

The reserves and funds of Musicians Without Borders include a Continuity Reserve, a Designated Reserve, and Earmarked Funds. Additions to and withdrawals from the reserves and funds are determined based on the destination of results. The Supervisory and Executive Board determine the desired level of the continuity and designated reserves.

The Continuity Reserve is intended to offset possible short or medium-term risks and ensure that the foundation can meet its obligations in the future. The Supervisory Board has determined that the desired level of this reserve based on the perceived risk should not be less than EUR 125,000 for 2022. This represents approximately three months of operating costs according to the 2022 budget, mitigating the organizational risk of loss of income. As per year-end 2021, 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.

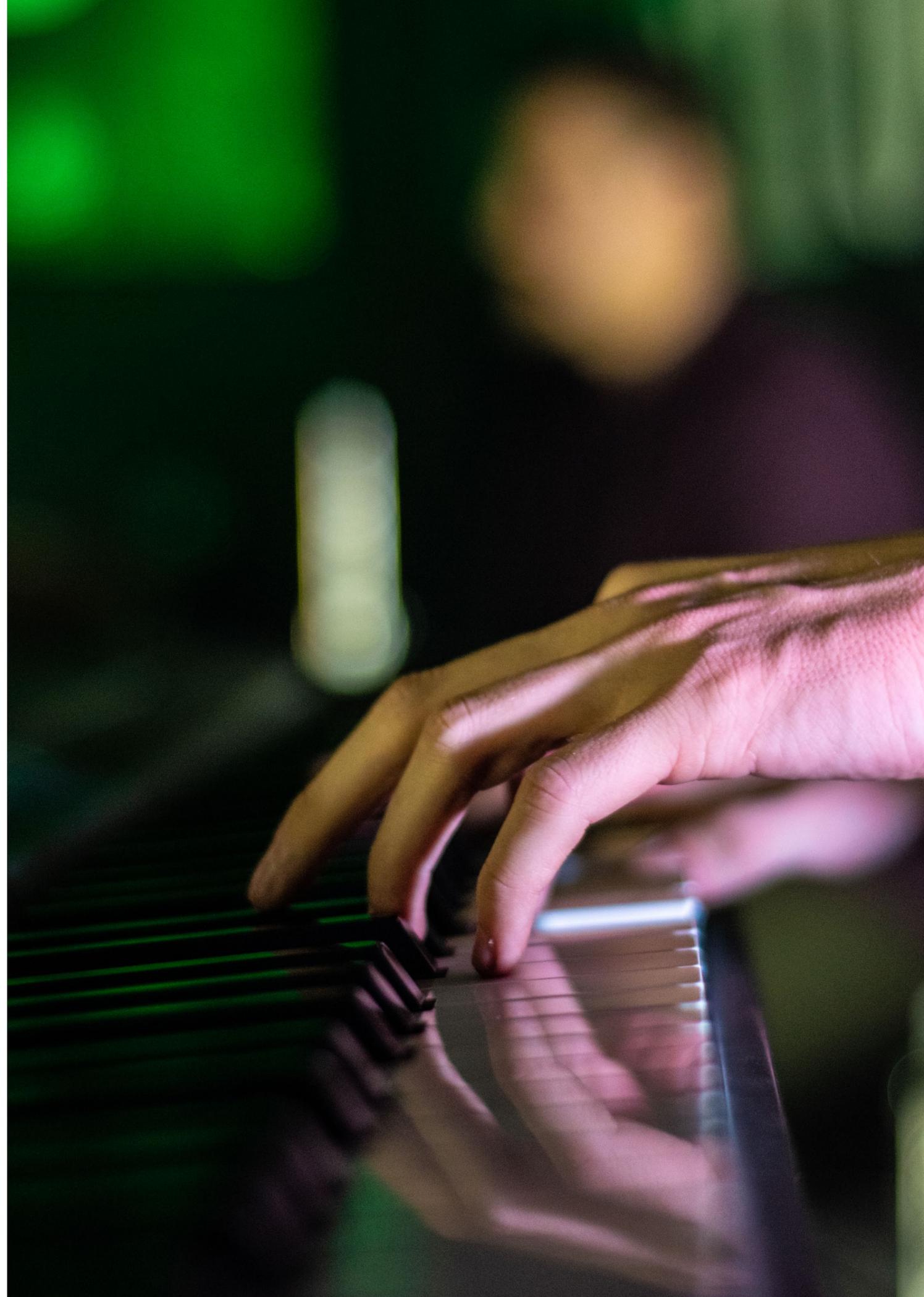
We recognize the importance of building a stable and diverse portfolio of income sources to decrease dependency on short-term fundraising outcomes, especially as we are committed to multi-year projects and partnerships, and working in vulnerable contexts where unexpected changes or urgent needs may arise 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 €641,290 for Musicians Without Borders in 2021.

In 2021, Musicians Without Borders reclassified its reserves and reallocated the general reserve of 2020 to the continuity reserve and the designated reserve to be spent on objectives.



**Laura Hassler,**  
Director



# ANNUAL ACCOUNTS

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## BALANCE SHEET AS AT DECEMBER 31, 2021

After appropriation of results, in euros

### Assets

Current assets	31/12/2021	31/12/2020
Receivables and prepayments (1)	60,194	66,246
Cash and cash equivalents (2)	450,905	336,316
<b>Total assets</b>	<b>511,099</b>	<b>402,562</b>

### Liabilities

Reserve and funds (3)	31/12/2021	31/12/2020
General Reserve (3.1)	-	146,282
Continuity Reserve (3.2)	125,000	-
Designated Reserve (3.3)	28,331	40,000
<b>Total reserves</b>	<b>153,331</b>	<b>186,282</b>
Earmarked Funds (3.4)	236,348	86,062
<b>Total reserves and funds</b>	<b>389,679</b>	<b>272,344</b>

Liabilities	31/12/2021	31/12/2020
Current liabilities (4)	121,420	130,218
<b>Total liabilities</b>	<b>511,099</b>	<b>402,562</b>

# STATEMENT OF INCOME AND EXPENSES FOR 2021

In euros

## Income (5)

	Actual 2021	Budget 2021	Actual 2020
Income from individuals (5.1)	158,070	172,500	119,725
Income from companies	91,305	14,000	12,000
Income from other non-profit organizations	578,017	539,878	464,559
Income from government grants	63,055	63,300	205,188
<b>Total fundraising income</b>	<b>890,447</b>	<b>789,678</b>	<b>801,472</b>
Income from sale of products and delivery of services	28,682	51,050	19,735
Other income	348	4,000	550
<b>Total income</b>	<b>919,477</b>	<b>844,728</b>	<b>821,758</b>

## Expenses (6)

	Actual 2021	Budget 2021	Actual 2020
Peacebuilding through music programs	523,843	615,463	627,813
Advocacy, dissemination, and education	170,319	161,885	128,172
<b>Expenses on objectives</b>	<b>694,162</b>	<b>777,348</b>	<b>755,985</b>
Fundraising	53,493	61,592	54,084
Management and administration	53,956	70,268	47,261
<b>Total expenses</b>	<b>801,611</b>	<b>909,208</b>	<b>857,330</b>
Result before allocation of financial income and costs	117,866	-64,480	-35,572
Financial income and expenses (6.2)	531		
<b>Sum of income and expenses</b>	<b>117,335</b>	<b>-64,480</b>	<b>-35,572</b>

## Appropriation of result

In euros

Addition to/withdrawal from:	2021	2020
Continuity Reserve	125,000	-
General Reserve	-146,282	30,936
Designated Reserve	-11,669	10,000
Earmarked Funds	150,286	-76,508
<b>Total changes in reserves and funds</b>	<b>117,335</b>	<b>-35,572</b>

## Performance indicators

	Actual 2021	Budget 2021	Actual 2020
Total costs of direct fundraising in % of total fundraising income	6%	8%	7%
Total costs of management and administration in % of total income	6%	8%	6%
Total expenses on objectives in % of total expenses	87%	85%	88%

# CASH FLOW STATEMENT

In euros

	2021	2020
Result	117,335	-35,572
Depreciations	-	-
<b>Change in working capital</b>		
Changes in receivables and prepayments	6,053	-3,717
Changes in current liabilities	-8,799	52,285
<b>Total change in working capital</b>	-2,746	48,567
<b>Cash flow from operating activities</b>	<b>114,589</b>	<b>12,996</b>
Investment tangible fixed assets	-	-
<b>Cash flow from investing activities</b>	<b>-</b>	<b>-</b>
<b>Net cash flow</b>	<b>114,589</b>	<b>12,996</b>
Opening balance cash and cash equivalents	336,316	323,320
<b>Closing balance cash and cash equivalents</b>	<b>450,905</b>	<b>336,316</b>



# NOTES TO THE FINANCIAL STATEMENTS

## 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 account is compared with the approved budget 2021 and the actual accounts 2020.

The annual accounts 2021 form an integral part of our annual report. The annual report gives a detailed overview and accounts of Musicians Without Borders' activities, program and results.

The Statement of Income and Expenses 2021 is based on the period 01/01/2021 to 31/12/2021.

The income and expenses, the receivables and liabilities and the reserves of 2020 have been reclassified for comparison purposes in order to be fully in accordance with the Guideline RJ650.

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. The receivables and liabilities have been reclassified in 2021 with the aim to better represent organizational positions with more clarity and better understanding.

Receivables and prepayments 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 to and withdrawals from the reserves and funds are determined based on the destination of results. The Supervisory and Executive Board determine the desired level of the Continuity Reserve and Designated Reserve.

## 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

The expenses are attributed 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, 2021

In euros

## RECEIVABLES AND PREPAYMENTS (1)

The receivables and prepayments are:

	2021	2020
Receivables from donors (in transit) (1.1)	10,832	24,646
Receivables from delivery of services	5,490	1,886
Receivables from partner organizations	869	1,690
Other receivables - subsidies NOW regeling	25,032	11,709
Other receivables	99	35
Prepayments to project partners	14,967	22,293
Other prepayments	2,905	3,987
<b>Total receivables and prepayments</b>	<b>60,194</b>	<b>66,246</b>

## Receivables from donors (in transit) (1.1)

	2021	2020
Grants	-	15,683
Contribution and pledges	54	3,500
Donations and gifts	10,778	5,463
<b>Total receivables from donors</b>	<b>10,832</b>	<b>24,646</b>

All receivables originated in 2021 and are qualified as short-term and expected to be received within one year. A provision for doubtful debts is unnecessary.

Receivables from donors and for delivery of services refer to donations, pledges, grants and other benefits granted in 2021 but not yet received per 31 December 2021.

Receivables from partner organizations represent the balance at the implementing partner organizations between prepaid disbursements and the actual amount spent at the end of the project cycle. Those amounts will either be credited to the next installment, if the project and the partnership enter into a new cycle, or otherwise settled through bank transfer.

Other receivables: subsidies NOW regeling refers to subsidies to be received under the Dutch governmental subsidy plan NOW: Emergency Measure Bridging Employment (Noodmaatregel Overbrugging Werkgelegenheid), in support of payroll costs.

Prepayments to project partner organizations are amounts paid in advance to

implementing partner organizations for which Musicians Without Borders will receive financial reports according to partnership agreements and activity plans.

Other prepayments include costs paid in advance relating to the following year, for example domain subscriptions, insurance policies, software licenses, and deposits.

## CASH AND CASH EQUIVALENTS (2)

	31/12/2021	31/12/2020
Cash at bank	447,780	332,538
Cash and cash equivalents	3,125	3,778
<b>Total cash and cash equivalents</b>	<b>450,905</b>	<b>336,316</b>

Cash and cash equivalents include cash in-hand and bank balances. The cash is freely available to the foundation.

## RESERVES AND FUNDS (3)

### General Reserve (3.1)

The changes in the General Reserve are:

	2021	2020
Opening balance January 1	146,282	115,346
Appropriated result	-146,282	30,936
Additions	-	-
<b>Closing balance December 31</b>	<b>-</b>	<b>146,282</b>

### Continuity Reserve (3.2)

	2021	2020
Opening balance January 1	-	-
Appropriated result	125,000	-
<b>Closing balance December 31</b>	<b>125,000</b>	<b>-</b>

The Continuity Reserve is intended to offset possible short or medium-term risks and ensure that the foundation can meet its obligations in the future. The Supervisory Board has determined that the desired level of this reserve based on the perceived risk should not be less than EUR 125,000 for 2022. This represents approximately three months of operating costs according to the 2022 budget, mitigating the organizational risk of loss of income. As per year-end 2021, the continuity reserve was in line with this amount. We 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 €641,290 for Musicians Without Borders in 2021.

In 2021, Musicians Without Borders reclassified its reserves and reallocated the general reserve of 2020 to the continuity reserve and the designated reserve to be spent on objectives.

### Designated Reserve (3.3)

The changes in the Designated Reserve are:

	2021	2020
Opening balance January 1	40,000	30,000
Appropriated result	-11,669	10,000
<b>Closing balance December 31</b>	<b>28,331</b>	<b>40,000</b>

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. The Executive Board may remove the restriction on spending. There is no external obligation. At the end of 2021 the Executive Board has designated to this reserve an amount of €28,331 to be spent on the foundation's objectives.

### Earmarked Funds (3.4)

The changes in the Earmarked Funds are:

	2021	2020
Opening balance January 1	86,062	162,570
Appropriated result	150,286	-76,508
<b>Closing balance December 31</b>	<b>236,348</b>	<b>86,062</b>

	2021	2020
Rock School program (Western Balkans)	58,594	14,433
Bara'em Ghirass (Palestine)	47,278	4,465
Rwanda Youth Music (Rwanda)	65,738	31,066
Welcome Notes (refugees in Europe)	44,100	19,605
Armonia Cuscatleca (El Salvador)	1,905	6,454
Soy Música (El Salvador)	407	-
Al-Musiqa Tajm'ana (Jordan)	17,071	-
Other funds	1,254	10,039
<b>Total Earmarked Funds</b>	<b>236,348</b>	<b>86,062</b>

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

Of the Earmarked Funds 2020 balance (86,062), 74% was spent in 2021 (63,348), except for the amount of 19,605 for Welcome Notes as operations were on hold during 2021 due to pandemic restrictions. The amount designated as 'Other funds' is a residual amount which will be spent during next year.

The Earmarked Funds increased by 174% in comparison with 2020 (86,062 in 2020 vs 236,348 in 2021). This is explained by the increase in funds raised and received in 2021 for project operations, some of which started in late 2021 with project timelines continued into 2022, according to approved project budgets and plans.

## Change in reserves and funds during the year 2021

	01/01/2021	Decrease	Increase	31/12/2021
Continuity Reserve	-	-	125,000	125,000
General Reserve	146,282	146,282	-	-
Designated Reserve	40,000	39,670	28,001	28,331
<b>Total reserves</b>	<b>186,282</b>	<b>185,952</b>	<b>153,001</b>	<b>153,331</b>
<b>Earmarked Funds</b>				
Rock School program (Western Balkans)	14,433	14,433	58,594	58,594
Bara'em Ghirass (Palestine)	4,465	4,465	47,278	47,278
Rwanda Youth Music (Rwanda)	31,066	31,066	65,738	65,738
Welcome Notes (refugees in Europe)	19,605	-	24,495	44,100
Armonia Cuscatleca (El Salvador)	6,454	4,549	-	1,905
Soy Música (El Salvador)	-	-	407	407
Al-Musiqa Tajm'ana (Jordan)	-	-	17,071	17,071
Other funds	10,039	8,835	50	1,254
<b>Total funds</b>	<b>86,062</b>	<b>63,348</b>	<b>213,634</b>	<b>236,348</b>
<b>Total reserves and funds</b>	<b>272,344</b>	<b>249,300</b>	<b>366,365</b>	<b>389,679</b>



## CURRENT LIABILITIES (4)

The current liabilities are:

	2021	2020
Accounts payable	38,419	66,165
Payable to partner organizations	7,260	12,142
Grants and donations received in advance	50,000	26,230
Personnel liabilities	25,541	25,681
Other payable	200	-
<b>Total liabilities</b>	<b>121,420</b>	<b>130,218</b>

Liabilities refer to all costs that the organization has incurred to implement the projects and run the activities during the year 2021. All liabilities are short term and are expected to be paid within one year.

Accounts payable refers to invoices received or expected to be received and not yet paid by the end of the financial year.

All accounts payable refers to operational expenses related to the financial year.

Accounts payable to partner organizations refers to amounts due to the partners for costs they incurred in 2021 for which the funds transferred during the year were not sufficient to cover project expenses.

Grants received in advance refer to grants awarded and received in 2021 for projects' operations in the following year.

Personnel liabilities refer to the tax and social premiums the foundation will pay during 2022, payroll tax of December, paid in January 2022, 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 €14,733.88. Rent is paid in advance at the end of every month.

## NOTES TO THE STATEMENT OF INCOME AND EXPENSES FOR 2021

In euros

### INCOME (5)

	Actual 2021	Budget 2021	Actual 2020
Income from individuals (5.1)	158,070	172,500	119,725
Income from companies	91,305	14,000	12,000
Income from non-profit organizations	578,017	539,878	464,559
Income from other government grants	63,055	63,300	205,188
<b>Total fundraising income</b>	<b>890,447</b>	<b>789,678</b>	<b>801,472</b>
Income from sale of products and delivery of services	28,682	51,050	19,735
Other income	348	4,000	550
<b>Total income</b>	<b>919,477</b>	<b>844,728</b>	<b>821,758</b>

### Incomes from individuals (5.1)

	Actual 2021	Budget 2021	Actual 2020
Legacies	30,000	-	-
Contributions	49,585	73,000	48,455
Donations and gifts	78,342	99,500	71,010
Other income from private individuals	143	-	260
<b>Total income from individuals</b>	<b>158,070</b>	<b>172,500</b>	<b>119,725</b>

In 2021, Musicians Without Borders achieved a growth of 109% compared to the income budgeted, and 112% compared to 2020.

Income from individuals - legacies refers to one legacy received in 2021.

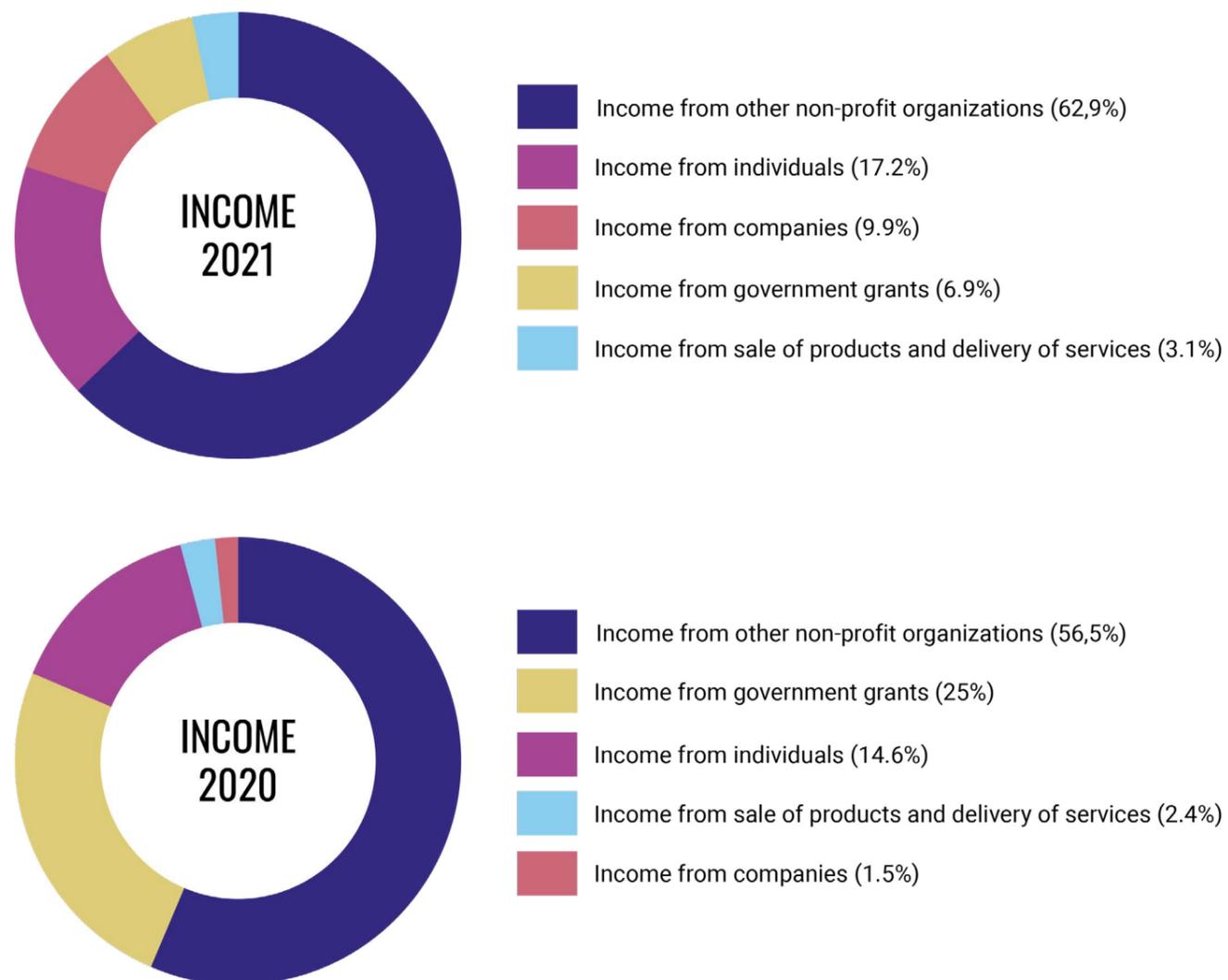
Income from individuals - contributions refers to individual donors who pledge regular contributions to Musicians Without Borders. In 2021 we received a total of €49,585 from 298 contributors, in line with 2020.

Besides individual donations, Musicians Without Borders receives donations from companies. The largest donation in 2021 was received from Music Tribe Inc. Included in income from companies were in-kind donations with a total value of €1,818.

Our major sources of income include donations from non-profit organizations, mostly private funds and foundations to which we apply directly in support of our international projects and core operations. Funds and foundations supporting our work in 2021 included Porticus - Community Arts Lab Vienna, the Soka Gakkai, Unicef, Stichting Weeshuis der Doopsgezinden, Stichting Cekate, Fondation Alta Mane, Stichting Eekhoorn, Mercury Phoenix Foundation, the Transpetrol Foundation, Iona Stichting, Stichting Doopsgezind Wereldwerk, Triodos Foundation, and Nolte Stichting.

Income from government grants in 2021 includes the final installment of a 34-month grant begun in 2018 under the Creative Twinning program of the Dutch Ministry of Foreign Affairs. The project cycle concluded in April 2021. This explains the reduction in this category of income, compared to 2020.

The income from sale of products and delivery of services is mainly related to the training courses and Music Leadership Summit organized by Musicians Without Borders in the Netherlands as part of our advocacy, dissemination, and education work. Due to COVID-19 restrictions in 2021, it was only possible to organize the Music Leadership Summit in the Netherlands in October 2021 and no other training courses. This explains the lower portion of income raised – 56% compared to the budget. We were not active in selling merchandise in 2021.



## NOTES TO THE ALLOCATION OF EXPENSES (6)

	Expenses on objectives		Fundraising	Management and administration	Total expenses 2021	Budget 2021	Total expenses 2020
	Peacebuilding through music programs	Advocacy, dissemination, and education					
Contributions to implementing partners	189,304				189,304	237,195	237,786
Payments to affiliated (international) organizations							
Purchases and acquisitions	5,405	24,680			30,085	63,747	30,139
Outsourced work/contracted services	79,113	48,466		2,074	129,652	126,576	157,675
Communications costs	22,133	4,984	3,569		30,686	13,975	21,316
Staff costs (6.1)	194,287	84,967	44,264	38,927	362,444	413,514	361,068
Housing costs	12,035	4,956	3,744	6,043	26,778	26,750	27,267
Office and general costs	21,568	2,266	1,916	6,912	32,662	27,451	22,079
Depreciation							
<b>Total expenses</b>	<b>523,843</b>	<b>170,319</b>	<b>53,493</b>	<b>53,956</b>	<b>801,611</b>	<b>909,208</b>	<b>857,330</b>

The above classifications are in accordance with the Model 3 of the Dutch RJ650 guidelines. Musicians Without Borders has reclassified costs in 2021 to better reflect this model and re-classified the 2020 costs for purposes of comparison.

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

- The expenses are allocated to the cost category as approved in the annual budget. Small adjustments can be made as required for the implementation of activities.
- The communication costs are allocated across both fundraising and objectives as the actions of public engagement include both components of fundraising and awareness raising.
- The majority of purchases occur at project locations by the partner organizations; the residual part done directly by Musicians Without Borders is mainly linked to expenses on objectives.
- Staff costs are allocated per category in proportion to time spent by personnel in the different types of activity. Working as a small team means that no single resource is 100% allocated to e.g. management and administration, but everyone's costs are allocated to the different areas in proportion to the time dedicated to each.
- Fundraising costs are mainly made up of staff and office costs as allocated in proportion to some employees' time dedicated to fundraising.

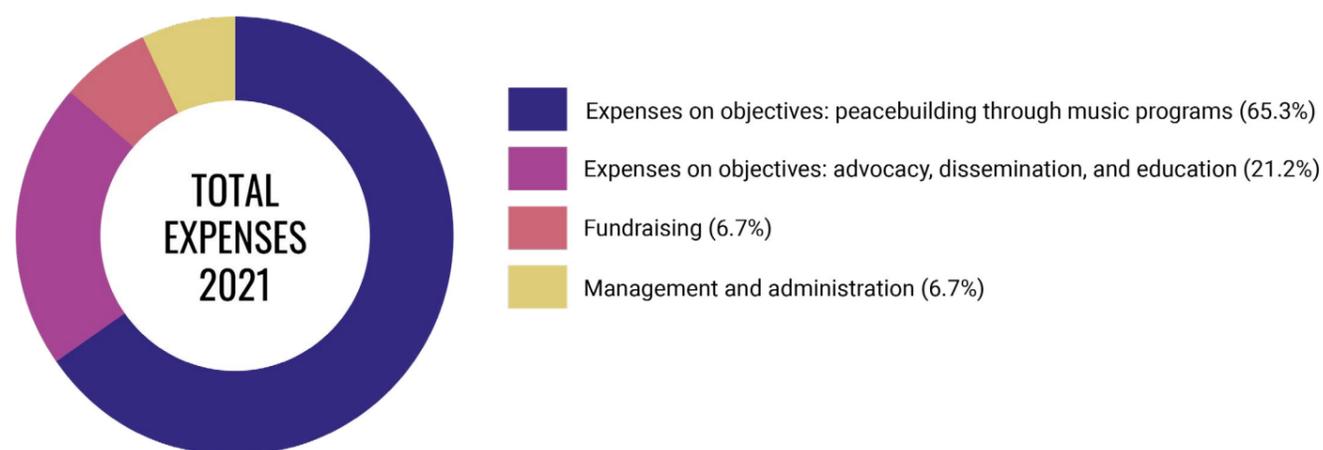
In 2021, we spent 88% of our allocated budget. The total spent on objectives was less than budgeted mainly due to COVID-19 restrictions, which continued to present obstacles to the implementation of in-person project activities, particularly those depending on international travel. Nevertheless, we are proud to have been able to sustain all our ongoing programs, in addition to starting new projects during this difficult period.

While our budget prioritizes expenditure on objectives 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.

## Total expenses 2021

In euros

	Total	%
Expenses on objectives: peacebuilding through music programs	523,843	65%
Expenses on objectives: advocacy, dissemination, and education	170,319	21%
Fundraising	53,493	7%
Management and administration	53,956	7%
<b>Total expenses</b>	<b>801,611</b>	<b>100%</b>



## Staff costs (6.1)

In euros

	2021	2020
Salaries and wages	359,295	360,604
Social security and pension	54,376	61,626
<b>Subtotal</b>	<b>413,671</b>	<b>422,231</b>
Other costs employees	4,726	489
Benefit WAZO (maternity/paternity leave)	-	-30,393
Subsidies NOW Noodmaatregel Overbrugging Werkgelegenheid	-55,953	-32,268
<b>Total payroll expenses</b>	<b>362,444</b>	<b>360,058</b>
<b>Employees</b>	<b>7.6 FTE</b>	<b>7.8 FTE</b>

## Salaries and wages of management

In euros

Below is a breakdown of salary and wage of the management in 2021:

Name	L.J. Hassler
Function	Executive board/Director
<b>Employment</b>	
Contract	Permanent
Hours	40
Part-time rate	100
Period	1/1/2021 - 31/12/2021
<b>Annual income</b>	
Gross salary	50,620
Holiday payment	4,050
Total annual income	54,665
Pensions premium (employer part)	9,996
Other remuneration	403
Payments termination of employment	-
Taxable allowance	-
Total remuneration and benefit 2021	65,064
Maximum annual salary (determined by Goede Doelen Nederland)	99,828
Ratio	65.18%
Total remuneration and benefit 2020	64,661

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 €54,665, which is well below the maximum of €99,828 (1 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 Musicians Without Borders 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 €65,064 which is also well within the maximum set by the guideline (€209,000). 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)

This amount (€531) is paid by Musicians Without Borders as negative interest applied to banks in the Netherlands. This amount also includes exchange variations on a small amount of cash held in USD.

# PREPARATION AND ADOPTION OF THE FINANCIAL STATEMENTS

The annual accounts are prepared by the Executive Board, consisting of:

- Laura Hassler, Director

and adopted by the Supervisory Board, formed by:

- Laïla Abid (Chair),
- Embertus (Bertus) Borgers,
- Eduard Nazarski,
- Heba El-Kholy,
- Pieter de Nooij,
- Charmayne Sijm,
- Leslie Snider.

Amsterdam, June 29, 2022.

# 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:

## Musicians Without Borders partners



## Musicians Without Borders donors



## Al-Musiqā Tajm'ana partners



## Al-Musiqā Tajm'ana donors



Bara'em Ghirass partners



Bara'em Ghirass donors



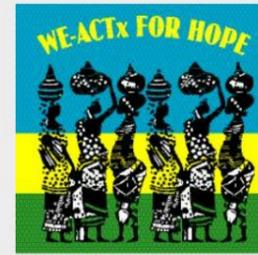
Rock School program partners



Rock School program donors



Rwanda Youth Music partners



Rwanda Youth Music donors



Soy Música partners



Welcome Notes partners



Welcome Notes donors



## 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 2021 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 2021 and of its result for 2021 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 2021;
2. the profit and loss account for 2021; 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.

Utrechtseweg 51  
1213 TL Hilversum  
T 035 623 98 19

Jan Willem Brouwersstraat 16-1  
1071 LJ Amsterdam  
T 020 379 26 00

BTW NL8175.87.822.B.01  
KVK 32053904  
BANK NL19 RABO 0114 1665 79  
[www.kamphuisberghuizen.nl](http://www.kamphuisberghuizen.nl)



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 29, 2022

**KAMPHUIS & BERGHUIZEN**  
Accountants/Belastingadviseurs

w.g.

**T. Wagenaar AA**



## CONTACT INFORMATION

Tolhuisweg 1  
1031 CL Amsterdam  
The Netherlands

RSIN Fiscal Number  
8093 84 322

+31 (0)20 330 5012  
[info@mwb.ngo](mailto:info@mwb.ngo)



**MUSICIANS  
WITHOUT BORDERS**