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Long before the novel corona virus took control of much of the world’s attention, Joanna Macy used these words to describe our shared circumstance, as citizens of our shared planet, in our times. An eco-activist, systems scholar and Buddhist philosopher and teacher, Macy has inspired many varieties of activist around the world with her philosophy of ‘active hope’: the principle of action and engagement as the true expression of hope in uncertain times.

In fact, almost everywhere, uncertainty has been the reality during most of human history, up to and including the present. For most people around the world, the covid-19 virus is only the most recent addition to all the many uncertain: climate, poverty, politics, racism, exploitation, war. Only in wealthy minority regions of the world has the experience of a pandemic now fundamentally altered our expectations of life.

Radical uncertainty brings the ability to be present. And it brings the freedom of creativity, the human capacity to connect through expression. Here is where we find music, the greatest of all connectors, beyond entertainment, beyond fame, beyond arbitrary scales of personal talent: music, the ultimate expression of human connectivity.

Looking back at 2019 through the lens of 2020, I think of all the expressions of active hope in our programs around the world.

In places of permanent uncertainty—from Palestine to Rwanda, from Kosovo to El Salvador—our trainers, partners and local staff have built strong, sustainable programs, bringing empowerment to the most vulnerable through music. They have—literally-- given a voice to marginalized children in Palestinian refugee camps, aspiring young rock musicians in divided cities in the Balkans, children in violence-dominated villages in El Salvador, youth leaders in Rwanda, making music with children at the edge.

In the 20 years of our existence, Musicians Without Borders has become a global community working through music for a nonviolent, just, inclusive world. Today, in a period of yet more uncertainty, we look back to the solid achievements of 2019: from the surprising, joyful moments of creating new songs and meeting new friends in one’s own city to the slow, steady building of a global community working through music for social justice, reconciliation and a culture of nonviolence across borders.

As we move into an unknown future, may we together continue to use our music to celebrate the radical hope of uncertainty in our interconnected world.

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

Our programs range from rock music schools to children’s orchestras, from music therapy to hip hop, from songwriting to samba.

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

Musicians Without Borders engages with musicians worldwide as peacemakers, transforming lives and building nonviolent, inclusive communities.
OUR YEAR IN NUMBERS

7,088 activities organized, led by
410 training and workshop leaders, reaching
23,939 participants in music making, and
669 participants in music leadership training
PROGRAMS

MUSIC CONNECTS
PALESTINE COMMUNITY MUSIC

WELCOME NOTES

SOY MÚSICA & ARMONÍA CUSCATECA

RWANDA YOUTH MUSIC
The Kosovo war left the city of Mitrovica divided. Albanians live south of the river Ibar, Serbs to the north, almost completely isolated from each other. But today, a unique initiative is making a difference. Working on both sides of the city, the Mitrovica Rock School connects ethnically Serb and Albanian teenagers through a shared lesson program and by coaching mixed bands, bringing back a rock music tradition that remains source of pride for both communities.

With a program of daily lessons, band sessions, training weeks and sound engineering spanning across the city, the school has changed some 1,300 lives since its establishment in 2008.

Two rock schools in North Macedonia joined the Mitrovica youth in Music Connects, delivering thousands of music activities to ethnically Serb, Albanian, Macedonian, Roma and other youth. Music Connects trains local musicians in songwriting and band coaching, teaches employable skills through its audio engineering training, and helps young musicians access the emerging music market, together.

Music Connects includes the start-up of Roma Rock School, integrating Roma youth in Macedonian society, and promotes multi-ethnic music education at Music School Enterprise. The three schools come together regularly for training weeks and once a year for the project’s high point, the Skopje Summer School, where ethnically mixed bands write and rehearse songs together, culminating in a huge public concert in the city park.

3,847 ACTIVITIES ORGANIZED, LED BY 28 TEACHERS AND WORKSHOP LEADERS, REACHING 328 PARTICIPANTS IN MUSIC MAKING, AND 2,800 MIXED AUDIENCE MEMBERS REACHED (ESTIMATED)

In 2019, through our project Music Connects, we brought together young musicians from Mitrovica Rock School, Roma Rock School and Music School Enterprise in Skopje. This project allows participants to collaborate with musicians from other parts of the region, and expands their connection to the professional music scene, both regionally and internationally.

Music Connects is a Creative Twinning project led by Musicians Without Borders and partnering with Fontys Rockacademie, Mitrovica Rock School, Roma Rock School and Music School Enterprise. The project runs from June 2018 through December 2020.

In August, 86 talented young musicians, sound engineers, trainers and organizers from Mitrovica Rock School, Roma Rock School, Music School Enterprise, Fontys Rockacademie and Musicians Without Borders came to Skopje for a week of intensive music creation and celebration at Skopje Summer School.

During the summer school, 11 mixed bands wrote new music, perfected existing songs and recorded tracks for a compilation album. We concluded the week with a big concert in Skopje’s city park, with mixed bands performing for a multi-ethnic audience of some 500 people - including friends and parents from north and south Mitrovica, who travelled to Skopje by specially hired bus.

15 ethnically mixed bands wrote, rehearsed and performed original songs. Two all-school concerts were held, on July 5 and December 14, in the divided city of Mitrovica, bringing together Serb, Albanian, Roma, Macedonian and other young musicians for an ethnically mixed audience. For many years since the Mitrovica Rock School’s inception, public-facing activities for ethnically mixed bands had been considered a significant security risk. Being able to bring together ethnically mixed bands from throughout the region was a significant step forward for the program - and the city.

Together with Fontys Rockacademie, we organized five training weeks focusing on songwriting, sound engineering, the development of workshop content and new educational directions. Three Rockacademie teachers and nine Rockacademie students worked as (assistant) trainers and workshop leaders. The training weeks took place in Mitrovica (3) and Skopje (2). Sound engineering training weeks were attended by trainees from all schools.
SOUND ENGINEERING

One of the goals of Music Connects is to lower the barrier for young artists and bands to enter the emerging music scene of the Western Balkans. To this end, we established Mitrovica’s first recording studio that is accessible to musicians from both sides of the divided town. The studio was completed in October 2019, and is established in the Mitrovica Rock School’s south branch. While refurbishments were ongoing, training of sound engineers continued in the school’s home studio in the north branch.

At Roma Rock School, we established a home studio and started the training of young sound engineers. Music School Enterprise houses Skopje’s top recording studio and supported the training with equipment and expertise. A total of 11 sound engineering trainees from Mitrovica Rock School (7), Roma Rock School (2) and Music School Enterprise (2) received training in 2019.

Additionally:
- Mitrovica Rock School band High Frequency spent a week recording music in Skopje in October of 2018, and subsequently released their debut album Voices in February 2019.
- ElectraHeart released a music video for their song Heart in Chains, written during the 2018 Skopje Summer School. The video was produced by Hatched-MV.
- Production house Hatched-MV released four trailers for the Music Connects documentary, and moved to post-production after recording the last of their footage at Skopje Summer School. The documentary is set to release in 2020.

MEDIA

Music Connects was featured in 18 media reports in 7 languages in 2019, reaching an approximate audience of 450,000 readers. A selection of the 2019 media reports:
- Kosovo grapples with bloody past 20 years after NATO’s first war by NBC News
- The Music That’s In All of Us by Common Dreams
- Jugend rockt den Dialog by the Austrian Development Agency
- Music School Keeps Divided Kosovo Town Rocking by Balkan Insight
- À Mitrovica, du rock pour ramener l’harmonie by RFI
I have been judged because I have friends who are Albanians. But I also heard some stories about the past and the connection of the North and South before the war.

Mitrovica as a city was filled with good music, played by musicians from both sides, who, just like us, didn’t care about the division.

- Student of Mitrovica Rock School
Palestine Community Music offers uplifting, music-based activities to young people who lack social or cultural opportunities, and reaches thousands of the most marginalized children of the West Bank. This includes music and nonviolence leadership training, music workshops for the deaf and children with special needs, and the Musical Playground. We also run special projects using rap as a tool for social change, as well as offer music as therapy training, in cooperation with Music as Therapy International.

The Musical Playground brings regular music workshops including dancing, singing, rapping and body percussion to thousands of school children each year. The workshops empower and engage children, school staff and families in a festive celebration. We work in close cooperation with Sounds of Palestine, supporting the program with training and musical resources. Sounds of Palestine uses music education as a medium for long term social change, offering free music lessons, orchestra, choir, transportation and home cooked meals several times a week to 170 participating children. Another 90 children from kindergartens in Dheisheh and al-Azzeh refugee camp in the Bethlehem area participate in music appreciation lessons.

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In addition to delivering school-wide music programs in rural communities across the West Bank, the program has made a broad impact on vulnerable groups, including individuals with Down Syndrome, blind and deaf participants, and women impacted by domestic violence and developmental challenges. Overall in 2019, we ran 795 activities, reaching over 3,800 participants in collaboration with 31 organizations.

In June, six participants (musicians and social workers) graduated from a one-year training in collaboration with Music as Therapy International, followed by the start of a new training cohort of five trainees in July. This training is intended to enhance the work that we do with vulnerable groups.

Deaf Music Workshop Leader Halimeh Sarabtah has remained a steady presence in the program through her work in special education programs with the Red Crescent School of Communications for the Deaf. Her work was highlighted in the media by Al Jazeera and the BBC.
We don’t only give hope to children, we are trying to change their perspectives and their lives. This change is very positive.

Even if this hope is not very real [in light of the continuation of the occupation], they can still work hard to make better futures for themselves.

So we are establishing a strong foundation for them to create a better life and future.

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

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

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

Regionally, we have been invited by organisations in Uganda and Tanzania to run training programs in order to replicate our program's successes. In 2019, the Rwanda Youth Music team provided support through music to young people living with HIV, delivered outreach workshops to children in vulnerable communities, and delivered high level training in Community Music Leadership in Rwanda and in the Democratic Republic of Congo.

Rwanda Youth Music supported over 1690 participants through music, in 942 activities in collaboration with 33 organizations.

**DEVELOPMENT & SUSTAINABILITY**

We began a transition to a more sustainable model of project management, moving away from a one-person management model to true team ownership. Four young female leaders from within the program were appointed to take on administrative responsibilities, and to lead outreach and ongoing training activities. Two members of the team, Kana Yves and Rukengeza Espoir are Musicians Without Borders international trainers and will lead training courses in the region.

To support the team's work, professional development opportunities were organized for the Rwanda Youth Music team by Musicians Without Borders.

MWB trainer Kana Yves visited the Netherlands to attend an internal training for MWB's international team of trainers as well as to co-facilitate a four-day **Training of Workshop Leaders** for 19 international trainees.

Safeguarding training was organized for the team to ensure best practices in creating a safe environment for all project participants. This training was designed in collaboration with a Rwandan lawyer who specializes in Child Protection Policy.

**TRAINING**

Throughout the year, we delivered over 200 hours of training to 75 participants. This included a first-ever Training of Trainers in Kigali for Rwandan music workshop leaders in June, led by Musicians Without Borders' Head of Training, Danny Felsteiner. The Training of Trainers represents an important milestone for our model of sustainability, equipping more members of the local team to deliver high-level Musicians Without Borders trainings.

This year we also developed a new training partnership for local musicians, with the team delivering training to 45 young community leaders in the war-affected city of Goma, Democratic Republic of Congo (DRC). This collaboration was initiated and implemented fully by the Rwandan team, who expressed their strong desire to support communities in Goma. DRC is still experiencing long-running, violent conflict. This was exacerbated in 2019 by outbreaks of ebola, which devastated some regions, and closed the border with Rwanda for a time, limiting movement for public health reasons. The young trainees were community leaders engaged in peacebuilding and reconciliation work in war affected communities. Their musical skills are beautifully captured in this video.

**MEDIA**

To mark International Peace Day on the 21st September, with the support of the company IZotope, the team recorded a new song, *Umwana n’inkundi* (All Children are Equal).

**ACTIVITIES ORGANIZED, LED BY TRAINING AND WORKSHOP LEADERS, REACHING PARTICIPANTS IN MUSIC MAKING, AND PARTICIPANTS IN MUSIC TRAINING**

| 942 Activities Organized, led by 42 Training and Workshop Leaders, reaching 1,693 Participants in Music Making, and 75 Participants in Music Training |
If I am sad or I feel like I am not happy, I turn to music and give all my sadness to music.

All I do is sit, and start playing and singing and then immediately I feel happy and I change in a good way.

- Rwanda Youth Music participant
El Salvador is a country that suffered a brutal civil war from 1980 to 1992. Today in El Salvador, many years after ‘peace’ was declared, inequality, fear and violence still prevail.

Soy Música is a collaborative project between UNICEF, the Salvadoran Ministry of Education and Musicians Without Borders. The project was born to create capacity in community music leadership within the Ministry of Education, with the aim of improving the skills of teachers and community facilitators linked to schools, to stimulate girls, boys, adolescents, and young people’s interest and skills in music while promoting peace and inclusive values in schools and community centers.

Soy Música started in 2017 with a training for the first group of teachers and community facilitators. A second and third group followed in 2018 and 2019. These trainings are based on Musicians Without Borders’ Community Music Leadership training, adapted to the local context and needs in El Salvador.

Today, the initiative is present nationwide, with more than 200 teachers and community leaders participating in the training process. It promotes working in peacebuilding through music in their schools and communities, reaching thousands and changing their lives.

In 2019, Soy Música has matured into a multi-tiered training project, engaging music teachers through the Ministry of Education, Science and Technology (MINEDUCYT) in partnership with UNICEF El Salvador.

**TRAINING**

This year, our most experienced group of trainees stepped into the role of ‘trainer,’ delivering training sessions to their colleagues in the schools, and taking part in curriculum development sessions towards the development of a comprehensive community music training curriculum which will be implemented within the MINED teachers training system.

**IMPACT**

Across two project cycles in 2019, the project engaged 282 trainees who in turn reached 16,738 participants through regular music activities across 11 organizations. All trainees also use the music activities and music leadership skills in their ongoing work; extending the reach of impact to an additional 18,000 people.

**MEDIA**

We established stronger ties with the Ministries of Education and Culture in El Salvador this year, with a high level of attention given to the program in the media, including several news articles and a television appearance:

- El Salvador explora oportunidades para impulsar a artistas locales con ayuda de la organización Músicos sin Fronteras
- Acercamiento entre el INFOD y «Soy Música» para construir una propuesta pedagógica
- Docentes continúan con su quinta semana de formación en el proyecto «Soy Música»
- MINED Y UNICEF promueven capacitaciones musicales en el país
- Ahora Noticias TVS Desarrollan el Proyecto "Soy Música" en el Centro Escolar Caserío La Joya, Santiago de María.
- Una red de educadores a favor de la paz y la inclusión
- Ministerio incluirá metodología «Soy Música» en currícula educativa
- Ministerio de Educación y UNICEF realizaron actividad artística «Soy Música»
- Ministerio de Educación: «Soy Música»
- ¿Por qué debería implementarse el programa Soy Música en Suchitoto?
- Soy Música - El Salvador 2019 training video
The training has helped me to interact with others in a more empathic and social way, using active listening.

Understanding the principle of equality a little bit better allows us to have a more respectful and empathic relationship with other people.

- Trainee in Soy Música
ARMONIA CUSCATLECA

Armonia Cuscatleca is a youth orchestra project in San Pedro Perulapan, a rural municipality in El Salvador that is afflicted by extreme levels of gang violence, resulting in its reputation as one of the country’s most violent areas.

We use music education to support the integral development of children and young adults. Our program facilitates safe spaces for musical practice and rehearsals, encourages coexistence and strengthens children’s artistic and cultural identity.

The project offers vulnerable children and their families an alternative to a gang-related reality, helping them to escape depression and decreasing the chances of delinquent behavior.

The free music lessons help students discover and develop their potential, learn discipline and experience self-esteem. Armonia Cuscatleca gives its students the opportunity to become positive leaders and role models for their community.

In 2019, we continued our close collaboration with Armonia Cuscatleca. This project was established by Pablo Mendez Granadino, a professional musician whose family roots are based in the city. Originally the only teacher, conductor and coordinator, Pablo has grown the project to include a teaching team of 4 musicians, plus an administrator.

In 2019, a total of 125 children and youth from San Pedro Perulapan and Puerto el Triunfo participated in the project, each receiving 1-4 hours per month of instrumental lessons, music theory and orchestral training.

Through its high-quality music activities, the project aims to increase participants’ resilience to violence in their environment, offer respite from challenging living conditions, and open future perspectives for its young musicians.

Students express strong appreciation for the project’s contribution to positive relationships with families and peers, for their feeling of safety and for the opportunity to develop and explore their creativity.

In October, Pablo took part in MWB’s annual staff training and Training of Trainers in the Netherlands, sharing his experiences with a group of international musicians and building his own leadership capacities to incorporate into his ongoing work in El Salvador.

Read Laura’s blog on Armonia Cuscatleca: Tigers and Hope: Borders and Music in El Salvador.
Armonia has brought me closer to my family. I have always liked to play different instruments, so when my mum started to get more involved with the project she could also learn how to interpret music, and how to better listen to others.

Now I am able to share musical ideas with her, we understand each other better. I feel freer when I am with her.

- Student in Armonia Cuscatleca
Welcome Notes is Musicians Without Borders’ way to welcome people seeking safety in Europe from war, abject poverty and climate change. The program trains musicians in Europe who want to use music to connect with children, youth and adults looking for a future after forced migration.

Welcome Notes adapts methodologies developed by MWB in conflict regions to the realities of people in European refugee camps or on the move. In 2019 Welcome Notes worked in collaboration with local and international organizations supporting refugees in Germany, the Netherlands, Greece and Bosnia-Herzegovina.

The Welcome Notes training prepares local musicians to lead music workshops with children, youth or adults in camps, schools or other locations. We teach community music approaches to singing, percussion and songwriting, as well as basic trauma awareness, trust-building and teamwork.

148 ACTIVITIES ORGANIZED, IN 4 COUNTRIES IN EUROPE, REACHING 2,492 PARTICIPANTS IN MUSIC MAKING, AND 164 PARTICIPANTS IN MUSIC TRAINING

**Bosnia and Herzegovina**
The Welcome Notes Europe program expanded this year into new territory, training musicians to run workshops in local refugee camps and schools in Bihac, Bosnia and Herzegovina, through a collaboration with Save the Children North-West Balkans.

**Greece**
We also deepened our connection with organizations and local musicians in Greece through several training and workshop programs. In April, MWB rap trainers Guus van der Steen and Manu van Kersbergen ran rap workshops for groups of unaccompanied asylum seeking children in two refugee camps in Athens, recording two new songs (This is My Life and Be Strong, Feel Free) composed by the participants.

MWB ran a training for 18 music teachers from El Sistema Greece.

In response to interest from several humanitarian organizations and NGO’s in Greece we organized an open two-part training in the fall of 2019 for local musicians and refugee camp community organizers engaged in work with young people from refugee backgrounds.

**Germany**
We continued our training collaboration in Heek, Germany, with partner Landesmusikakademie NRW for musicians and music teachers who work with refugees and asylum seekers.

**The Netherlands**
We ran training sessions during the Professional Development Day for over 40 employees of the COA, the Dutch organization that runs asylum seeker’s centers in the Netherlands.

**Program Flexibility**
While we witnessed music’s special capacity to bring relief, comfort and joy to people affected by forced migration, we were also confronted with the challenges of working in dynamic and unpredictable situations, especially when engaging with people who had fled war and armed violence and had not yet found a safe harbor, whether stuck in desolate refugee camps or still on the move.

Through the Welcome Notes Stories Project, coordinated by MWB Fulbright Scholar Lucy Little, we were able to capture stories from our program trainers, musicians, and participants to measure the true value of what the program has meant to them.
Even when the shier members of the group were talking, the others were in silence in order to hear them.

And even when they were kind of disclosing dreams about the future, they felt the comfort of doing so, which is extremely rare.

- Refugee camp aid worker
Music Bridge is a community music training project in collaboration with Cultúrlann Uí Chanáin, a pioneer in bringing a collaborative approach to the exploration of arts and culture in Northern Ireland.

The project aims to build the capacity of local musicians and organizations to facilitate community work through musical interactions, making a meaningful contribution towards community development and peacebuilding in the region.

Since the initial implementation phase of the training project concluded in 2017, our involvement in the project has decreased. We continue to maintain an active connection to the Music Bridge project via local project manager and MWB trainer Amanda Koser-Gillespie who works under the supervision of partner Cultúrlann Uí Chanáin.

In October, the project received a grant from the National Lottery to conduct a two-year music program with EDIT, a local facility for young people aged 14-16 who are unable to attend mainstream schools due to mental, social, and emotional considerations. Amanda is providing weekly workshops where students use music to explore areas such as mental health, self-confidence, self-esteem and social skills.

While MWB has not been involved in coordinating local activities or training for the project, we continue to monitor new developments via regular contact with Amanda and remain open to future collaboration.
Musicians Without Borders offers several types of training for professionals in community music leadership.

Our training program, based on expertise developed from working in current and post-conflict regions, is built around our working principles and methodology.

Increasing interest in MWB and requests from musicians around the world led us to launch our Training of Trainers (ToT) program in 2015. The ToT is designed to share MWB’s methodology and guide trainees in understanding how it can be applied in their own contexts.

In addition to our annual ToT, the course material is now offered in several formats to match interests and skill sets of participants: these include an Introductory Course and a Training of Workshop Leaders. To date, 370 musicians from 50 countries have joined our courses. In addition, we deliver regular workshops and lectures to academic audiences.

LEARNING OBJECTIVES

Our training programs share the knowledge and skills of Musicians Without Borders’ trainers with individuals from a variety of musical levels and backgrounds, who are actively involved, or wish to be involved, in different programs combining music and social change.

Participants deepen their leadership skills while exploring concepts related to creativity, improvisation and nonviolence. They will learn how to facilitate music workshops that strengthen communities through bridging divides and creating empathic connections between people within an inclusive and safe environment.

We train leaders to plan, deliver and evaluate community music activities which contribute to peace-building and social change.

Plan

The leader will plan and develop activities according to the needs of the target group, while ensuring that:

1. The 5 principles of MWB methodology are in place: safety, inclusion, equality, creativity and quality.
2. Aspects of trauma and dysregulation are considered.
3. Aspects of peace-building are considered in relation to five areas of social change: identity, connection, resilience, hope, and empathy.

Deliver

The leader will deliver the activities demonstrating the following leadership skills:

1. Music skills: facilitate various music-making activities in the domains of singing, playing (instruments, body), movement, and composition (songwriting, graphic scores, improvisation).
2. Pedagogic skills: how we lead? the application of the 5 principles, while attending to the group’s needs with flexibility and creativity.
3. Didactic skills: how we teach? the choice of the right teaching approaches and methods.

Evaluate

The leader will evaluate, reflect, and give and receive feedback, covering the following aspects:

1. How did I perform as a leader? (5 principles, pedagogical and didactic perspectives)
2. If working in a team, how well did we support each other? (5 principles, teamwork)
3. How did the participants respond to the activities and to each other? (theory of change)

107 HOURS OF INTERNATIONAL TRAINING GIVEN TO
85 PARTICIPANTS FROM
28 COUNTRIES
24 TRAINERS ON OUR TEAM
2019 COURSES
85 participants from 28 countries took part in externally-organized training courses in 2019:

Training of Workshop Leaders
- February 2019
- Akoesticum, Ede, the Netherlands
- 22 participants

Training of Workshop Leaders
- June 2019
- CONTACT Summer Peacebuilding Program, USA
- 14 participants

Introductory Course
- July 2019
- Akoesticum, Ede, the Netherlands
- 19 participants

Introductory Course
- September 2019
- Surrey Music Hub, United Kingdom
- 14 participants

Training of Trainers
- October 2019
- Akoesticum, Ede, the Netherlands
- 16 participants

MEDIA
In February, Maarten Heijer produced a community music training promo video.

We post #TrainingTuesday features on our Facebook page, highlighting MWB trainers:
- Emma Smith
- Leontine Usabamahoro
- Zaynab Wilson
- Marijke Smedema

HEAD OF TRAINING
Following the departure of Danny Felsteiner Mekori, our Head of Training, at the end of June, his position was re-assigned across two core roles: senior MWB trainer Otto de Jong stepped into the role of leading the development of our trainers, while MWB trainer Amanda Koser-Gillespie oversees the development of our training curriculum.
ADVOCACY AND EVENTS

ADVOCACY IN 2019
In 2019, our work was represented at 36 events in 10 countries: the Netherlands, Burkina Faso, Germany, Austria, Canada, Ireland, El Salvador, Spain, Poland and Denmark. The total number of audience members at these events reached approximately 3,880.

WELCOME NOTES
Our Welcome Notes program was centrally featured in several benefit events over the course of the year, most notably at Splendor (Amsterdam), organized by Albert Adams (Art Connects People) in connection with a special ceremony to honor the knighting of dedicated MWB Board Chair Johan Dorrestein.

In December, MWB teamed up with the Popup Choir as the beneficiary of one of their regular group singing events in Paradiso. The event brought in more than 1500 audience members to collectively sing David Bowie’s Heroes and raise funds for the program.

WORLD WIDE MUSIC DAY
This year, we celebrated our annual World Wide Music Day event at Brouwerij Poesiat & Kater, Amsterdam with performances from local bands and artists: Rivers, Norman Vladimir, Mabassa and 22xLou as well as a performance by MWB Fulbright Scholar and violinist Lucy Little. The event and associated campaign raised over €7,000 for MWB’s work.

CONFERENCES
We were honored to receive invitations to take part in a number of conferences and events around the world paying attention to issues of global importance.

At events in Montreal (Communiting the Arts), Bonn (UN Global Festival of Action), Burkina Faso (Culture at Work Africa), and Limerick (World Beyond War), MWB Director Laura Hassler spoke about the importance of musicians as peacebuilders in a time of great humanitarian crisis.

We also developed a relationship with Jeunesses Musicales International through invitations to take part in their conferences for young classical musicians in Berlin and Warsaw. We appreciated the opportunity to contribute our experience to the next generation of young musicians!

AMBASSADORS
In November, we formally announced our new ambassador, Remy van Kesteren, a celebrated and innovative Dutch harpist, at a private reception for our 88 Keys members prior to his concert at Tivoli Vredenburg in Utrecht.
ART27

In 2019 Musicians Without Borders continued in a central role in the core group of organizations leading Art27. A new focus of expansion for the network was the engagement of global festival organizers. At the Amsterdam Roots Festival a talk show format was used for a public forum, inviting festivals to actively engage in advocacy of human rights and social inclusion.

Line-ups reflective of the representation of musicians with refugee backgrounds or who face other forms of marginalisation was highlighted, as were practices to engage audiences from all sectors of society. The event led to an article in the journal Songlines, and further industry discussion.

Expanding the initiative, in Montreal, Canada, Laura Hassler attended a meeting with representatives of the music and festival industries to garner further support, leading to prospects for future collaboration beyond Europe.

In recognition of her work with Art27 and Musicians Without Borders, Laura Hassler received a nomination for a Spirit of Folk award from the Folk Alliance, in the USA. This award will be received in 2020.

Musicians Without Borders engaged two volunteers to support the work of Art27 during 2019. Yvonne Staubsboll and Lucy Little (Fulbright Scholar) respectively led the secretariat and researched, mapped and profiled all Art27 member organizations. The crucial role of administering and coordinating Art27’s work will be formally taken on by Musicians Without Borders in 2020.
EVENT CALENDAR

JANUARY
15 Presentations at Conservatory of Amsterdam & Nescio Ensemble
19 Presentation at Music School Amsterdam North

FEBRUARY
07 Grand opening of Lagunitas TapKabinet, Amsterdam
10 Presentation at Dominicus Church Amsterdam & Welcome Notes Benefit Concert at Splendor, Amsterdam
18 Presentation at Jugendhilfefachtag der deutschen Gesellschaft für Systemische Therapie, Cologne, Germany
24 Presentation and Workshop at Culture at Work Africa conference, Ouagadougou, Burkina Faso

MARCH
10 Presentation & Performance at New Ways in Classical Music / Jeunesses Musicales International Conference, Berlin, Germany
17 MWB Benefit Concert, Catalunya, Spain

APRIL
11 Presentation at Peace and Justice Conference, Ullfborg, Denmark

MAY
02 Presentation at Global Festival of Action, Bonn, Germany
14 Charity Quiz Night at Lagunitas TapKabinet, Amsterdam

JUNE
16 Family Percussion Workshop at Brouwerij Poesiat & Kater, Amsterdam
21 World Wide Music Day Benefit Concert at Brouwerij Poesiat & Kater, Amsterdam
23 Presentation & Workshop at Doopsgezinde Wereldwerk Zeist, Netherlands
26 Presentation & Workshop at Albeda College Spijkenisse, Netherlands
27 2nd Global Mennonite Peace Building Conference and Festival, Elspeet, Netherlands

JULY
06 art27 panel at ROOTS Festival, Amsterdam, Netherlands
13 Music with No Borders Conference, Warsaw, Poland

AUGUST
19 Presentation to UNICEF & Ministry of Culture, El Salvador

SEPTEMBER
04 Art of Hosting Bregenz, Austria
06 Presentation at British Club of the Hague, Netherlands
19 Rijksdienst Voor Ondernemend Nederland lunch lecture, Den Haag, Netherlands

OCTOBER
05 World Beyond War conference, Limerick, Ireland
10 Communicating the Arts conference, Montreal, Canada
11 McGill University, Montreal, Canada

NOVEMBER
01 Concert at Tivoli Vredenburg, Utrecht
02 Presentation at Doopsgezinde Gemeente Haarlem, Netherlands
05 Presentation at Conservatory of Amsterdam
09 Advanced Vocal Impro Forum, Lindau, Germany

DECEMBER
04 Art of Hosting Training Bad Bolld, Germany
07 Splendor benefit event, Amsterdam, Netherlands
14 Pop-up Choir benefit event, Amsterdam, Netherlands
15 Choir Festival benefit event & Mediamatic Art Market, Amsterdam
In 2019 Musicians Without Borders continued its steady growth while working on organizational consolidation and professionalization, as envisioned in our Strategic Plan 2017–2019. We had aimed to expand our reach and impact in current project regions, and indeed: the Mitrovica Rock School became a main pillar for a larger regional project with two North Macedonian rock music schools; Rwanda Youth Music trainers led a pilot project in war-torn DRC (Congo); first steps were taken to link our work in Palestine with a new music initiative for children in Jordan; and the basis was laid for a new partnership in Mexico, drawing on our experience and contacts in El Salvador.

We have worked to establish a stable funding basis while sustaining programmatic growth by strengthening and implementing practices and procedures to support trainers, project managers and office staff. With steady expansion of our project reach has come the growth of our team, with new colleagues, increased hours for others and several new volunteers providing extra support in fundraising, administration and IT services.

A main focus continues to be the improvement of services and support to those in the field, by developing and implementing new policies grounded in internationally recognized principles and guidelines, relevant to work with children and other vulnerable people. Incidental professional development events for staff and trainers have become structural, while several multi-year grants, project managers could work more effectively on the development and implementation of their projects, increasing project focus and exploring new regional collaborations.

The expansion in infrastructure and program impact was made possible by MWB’s expanding donor base, (private, institutional, corporate), to whom we reach out individually through our networking and relationship contacts and publicly through our website, social media, online and printed newsletters, and events. Diversifying funding sources has been a deliberate focus and exploring new regional collaborations.

New safeguarding and bullying and harassment policies were rolled out in training courses delivered to staff, program managers and local project leaders, as well as at partner organizations in the field in order to effectively embed these principles within MWB’s daily work.

In 2019, Musicians Without Borders succeeded in raising sufficient financial support for all on-going projects. Thanks to a more stable funding base and several multi-year grants, project managers could work more effectively on the development and implementation of their projects, increasing project focus and exploring new regional collaborations.

Safeguarding consultant Gill Babb continued her collaboration with MWB as a key facilitator at MWB’s annual staff training in October 2019. Gill delivered two sessions for the MWB team, on safeguarding and MWB’s new bullying and harassment policy, which Gill developed for the organization.

Safeguarding In 2019, we developed further measures for safeguarding personnel through the implementation of our Bullying & Harassment Policy and expanded our team of safeguarding consultants to support staff and participants.

In 2019, we provided professional training ‘in-house’, delivered by visiting Fulbright Scholar Lucy Little and Excel by finance manager Ilaria Modugno for program managers; a training for program managers and office staff on interviewing and photography skills delivered by visiting Fulbright Scholar Lucy Little and a training in Ableton (composition software) delivered to MWB trainers and program staff by a local Ableton representative.

A significant transition in MWB’s IT management took place with the departure of IT manager Danny Felsteiner Mekori at the end of the June. IT specialist Ronald Tracey stepped in to support the handover of IT services, enhancing the security of MWB’s files and communications, streamlining work flows across the team and implementing measures for monitoring and evaluation of online communications and fundraising campaigns.

In February 2019, MWB facilitated a one-day internal training for the MWB training team, with a focus on delivering rap and hip-hop activities in a workshop setting: a refresher on MWB’s training methodology; and approaches to working with adolescents. In October, we provided a refresher training to the team on our newly modified Music & the Nervous System module, re-designed to offer a more accessible approach to band coaching and 360 degree feedback.

We also gave attention to the topic of feedback, inviting Fontys Rockacademie trainer Johan Hendrikse to deliver a session at MWB’s annual staff training on his approach to band coaching and 360 degree feedback. Johan’s presentation raised ongoing interest in feedback mechanisms used across the organization.
AMBASSADORS
• Eva-Maria Westbroek
• Remy van Kesteren
• Shura Lipovsky
• Matthew Wadsworth
• Matt Maxey
• Chloe Trujillo
• Helen Botman
• Fearless Rose

SUPERVISORY BOARD
• Johan Dorrestein Chair
• Laila Abid
• André Buitenhuis
• Eduard Nazarski
• Jeske Remmers
• Leslie Snider

EXECUTIVE BOARD
Laura Hassler

CONSULTANTS
Darren Abrahams Wellbeing Advisor
Gail Babb Safeguarding
Carolyn Hill Graphic Design
Andre Oostrom Safety and Security
Myra Pieters Wellbeing Advisor
Ronald Tracey IT
Laura Visser Graphic Design

PROGRAM MANAGEMENT
Fabienne van Eck Program Manager Palestine
Community Music, Music Coach
Wendy Hassler-Forest Program Manager, Mitrovica Rock School/Music Connects
Chris Nicholson Regional Program Manager
Central East Africa
Miguel Ortega Program Manager Soy Música (El Salvador)
Anna Swinkels Program Manager Welcome
Notes Europe

LOCAL PARTNER MANAGEMENT
Milizza Kosova Director of Operations,
Mitrovica Rock School
Emir Hasani Director of Programs,
Mitrovica Rock School
Amanda Koser-Gillespie Project Manager, Music Bridge,
Cultúrlann Uí Chanáin
Ahmad Al’azzeh Program Manager, Sounds of
Palestine, Katharina Werk Palestine
Allison Shyaka Program Coordinator, Rwanda
Youth Music, WE-ACTx for Hope
HEAD OFFICE, AMSTERDAM

Laura Hassler
Director

Ilaria Modugno
Financial Manager

Chris Nicholson
Head of Monitoring, Evaluation & Learning

Anna Swinkels
Events and Communications

Olga Muhwati
Fundraising

Otto de Jong
Head of Trainer Development

Amanda Koser-Gillespie
Head of Curriculum Development

Irina Kort
Volunteer
Instrument Fund

Rinske Bakker
Volunteer
Fundraising and Events

Ana Perez Mederos
Volunteer
Soy Música

Meagan Hughes
Project and Training Coordinator
Director's Assistant

Wendy Hassler-Forest
Strategic Development
Fundraising

Nehmi Klaassen
Head of Communications

Eefje Wevers
Communications Officer

Danny Felsteiner Mekori
Head of Training
Head of IT

Sylvia Mannaerts
Monitoring, Evaluation & Learning Officer

Marina Liébana
Project Support Officer

Lucy Little
Visiting Fulbright Scholar

Maria Grazia SchiltKamp
Volunteer

Donor Administration

TRAINERS

• Casper Abeln
• Darren Abrahams
• Alejandro Arrate Fernandez
• Ruud Borgers
• Eric Coenen
• Chris Colluye
• Fabienne van Eck
• Thomas Elbers
• Hent Elings
• Rukengeza Espoir
• Danny Felsteiner Mekori
• Jose Pepe Garcia
• Marion Haak-Schulenburg
• Johan Hendriks
• Jurre Hogervorst
• Otto de Jong
• Manu van Kersbergen
• Tia Keverkamp
• Sherwin Kirindongo

• Noud Kloosterboer
• Bo Knippels
• Amanda Koser-Gillespie
• Tony Pesikan
• Jim Pinchen
• Ryuko Reid
• Paolo Rossetti Murittu
• Gregor Schulenburg
• Lotte Slangen
• Marijke Smedema
• Emma Smith
• Guus van der Steen
• Christa Tinari
• Hanno Tomassen
• Julien Verveer
• Eefje Wevers
• Zaynab Wilson
• Kana Yves
FINANCIAL REPORT

FINANCES: AN OVERVIEW

Our total income raised follows a positive growth trend, reflected in a modest increase of the total income raised over the previous year, (2019: €1,065,656 vs. 2018: €975,320). The overall increase in expenditures, compared to 2018, is about 26% (2019: 1,020,002 vs. 2018: €812,415).

The organizational budget confirms our concentration on costs of objectives (89% of total expenditures spent on objectives). These include our projects and programs, our training and development program and our advocacy and awareness work. This increase is in line with the organizational strategy and 2019 budget: Musicians Without Borders achieved its objectives, realizing 99% of what had been planned.

The positive result has allowed us to consolidate our reserves, which ensures the organization’s operations in case of any future adverse financial situation. The organization commits to maintain the reserves appropriate to the organizational budget for its own mid-term sustainability. The budget’s growth, and the programmatic growth it reflects, also implies larger commitments and increased risks.

We recognize the importance of building a more stable base of resources and not being dependent on day-to-day fundraising, especially as we are committed to multiple-year grants and partnerships in vulnerable contexts: unexpected changes or urgency to respond to may arise at any moment.

COMPLETE FINANCIAL REPORT

The following financial information is extracted from our 2019 Financial Account titled ‘Annual Report 2019’, dated May 29, 2020 on which a compilation engagement has been performed by the accounting firm De Man B.V. in accordance with Dutch law, including the Dutch Standard 4410, Compilation engagements applicable to accountants.

BALANCE SHEET, DECEMBER 31 2019

(After appropriation of results)

<table>
<thead>
<tr>
<th>Assets</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>€</td>
<td>€</td>
</tr>
<tr>
<td>Current Assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Receivables and Prepayments (1)</td>
<td>62,530</td>
<td>75,797</td>
</tr>
<tr>
<td>Cash at Bank (2)</td>
<td>323,320</td>
<td>255,941</td>
</tr>
<tr>
<td>Total assets</td>
<td>385,850</td>
<td>331,738</td>
</tr>
<tr>
<td>Liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General reserve (3)</td>
<td>115,346</td>
<td>127,759</td>
</tr>
<tr>
<td>Allocation funds and reserves (3)</td>
<td>192,570</td>
<td>134,503</td>
</tr>
<tr>
<td>Total equity and liabilities</td>
<td>307,916</td>
<td>262,262</td>
</tr>
<tr>
<td>Current liabilities (4)</td>
<td>77,934</td>
<td>69,476</td>
</tr>
<tr>
<td>Total equity and liabilities</td>
<td>385,850</td>
<td>331,738</td>
</tr>
</tbody>
</table>
**STATEMENT OF INCOME AND EXPENSES FOR THE YEAR 2019**

### Income

<table>
<thead>
<tr>
<th>Income own fundraising (5)</th>
<th>Actual 2019</th>
<th>Budget 2019</th>
<th>Actual 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>€826,449</td>
<td>€776,894</td>
<td>€814,872</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Income from governments (6)</th>
<th>Actual 2019</th>
<th>Budget 2019</th>
<th>Actual 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>€239,207</td>
<td>€210,280</td>
<td>€160,448</td>
</tr>
</tbody>
</table>

**Total income**

<table>
<thead>
<tr>
<th>Total income</th>
<th>Actual 2019</th>
<th>Budget 2019</th>
<th>Actual 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>€1,065,656</td>
<td>€987,174</td>
<td>€975,320</td>
</tr>
</tbody>
</table>

### Expenses

**Expenditures on objectives (7)**

- **Information and Education**
  - Actual 2019: €137,139
  - Budget 2019: €76,457
  - Actual 2018: €121,555

- **Music projects**
  - Actual 2019: €765,970
  - Budget 2019: €839,661
  - Actual 2018: €600,198

**Expenditures on objectives**

<table>
<thead>
<tr>
<th>Expenditures on objectives</th>
<th>Actual 2019</th>
<th>Budget 2019</th>
<th>Actual 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>€903,109</td>
<td>€916,118</td>
<td>€721,753</td>
</tr>
</tbody>
</table>

**Expenditures on fundraising (7)**

- **Costs of direct fundraising**
  - Actual 2019: €73,795
  - Budget 2019: €75,262
  - Actual 2018: €50,686

- **Costs of bank accounts**
  - Actual 2019: €2,572
  - Budget 2019: €2,704
  - Actual 2018: €2,533

**Expenditures on fundraising**

<table>
<thead>
<tr>
<th>Expenditures on fundraising</th>
<th>Actual 2019</th>
<th>Budget 2019</th>
<th>Actual 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>€76,367</td>
<td>€77,966</td>
<td>€53,219</td>
</tr>
</tbody>
</table>

**Overhead and administration (7)**

- **Costs of overhead and administration**
  - Actual 2019: €40,526
  - Budget 2019: €40,867
  - Actual 2018: €37,443

**Total expenses**

<table>
<thead>
<tr>
<th>Total expenses</th>
<th>Actual 2019</th>
<th>Budget 2019</th>
<th>Actual 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>€1,020,002</td>
<td>€1,034,951</td>
<td>€812,415</td>
</tr>
</tbody>
</table>

### Result

<table>
<thead>
<tr>
<th>Result</th>
<th>Actual 2019</th>
<th>Budget 2019</th>
<th>Actual 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>€45,654</td>
<td>€47,777</td>
<td>€162,905</td>
</tr>
</tbody>
</table>

**Withdrawal allocation funds and reserves 2019**

<table>
<thead>
<tr>
<th>Withdrawal allocation funds and reserves 2019</th>
<th>Actual 2019</th>
<th>Budget 2019</th>
<th>Actual 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>€134,503</td>
<td>€44,733</td>
<td>€44,733</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Withdrawal from allocation funds and reserves 2019</th>
<th>Actual 2019</th>
<th>Budget 2019</th>
<th>Actual 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>€58,067</td>
<td>€89,770</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Addition to general reserve 2019</th>
<th>Actual 2019</th>
<th>Budget 2019</th>
<th>Actual 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>€12,413</td>
<td>€73,135</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Result appropriation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Following the result appropriation proposed by the Executive Board and pursuant to the Article of Association the result of 2019 (€45,654) will be processed as follows:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Result appropriation</th>
<th>Actual 2019</th>
<th>Budget 2019</th>
<th>Actual 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Added to allocation funds and reserves 2019</td>
<td>€192,570</td>
<td>€134,503</td>
<td></td>
</tr>
<tr>
<td>Withdrawal from allocation funds and reserves 2019</td>
<td>€134,503</td>
<td>€44,733</td>
<td></td>
</tr>
<tr>
<td>Addition to general reserve 2019</td>
<td>€58,067</td>
<td>€89,770</td>
<td></td>
</tr>
<tr>
<td>Result</td>
<td>€45,654</td>
<td>€162,905</td>
<td></td>
</tr>
</tbody>
</table>
CASH FLOW OVERVIEW 2019

<table>
<thead>
<tr>
<th>Cash flow from operational activities</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>€</td>
<td>€</td>
</tr>
<tr>
<td>Result</td>
<td>46,654</td>
<td>162,905</td>
</tr>
<tr>
<td>Depreciations</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Change in working capital</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Changes in receivables and prepayments</td>
<td>13,267</td>
<td>5,740</td>
</tr>
<tr>
<td>- Changes in current liabilities</td>
<td>8,458</td>
<td>7,015</td>
</tr>
<tr>
<td></td>
<td>21,725</td>
<td>12,755</td>
</tr>
<tr>
<td></td>
<td>67,379</td>
<td>175,660</td>
</tr>
<tr>
<td>Cash flow from investment activities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment tangible fixed assets</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Net cash flow</td>
<td>67,379</td>
<td>175,660</td>
</tr>
<tr>
<td>Opening balance cash and cash equivalents</td>
<td>255,941</td>
<td>80,281</td>
</tr>
<tr>
<td>Closing balance cash and cash equivalents</td>
<td>323,320</td>
<td>255,941</td>
</tr>
</tbody>
</table>

NOTES TO FINANCIAL STATEMENTS

General
The annual accounts are drawn up according to the accounting principles generally accepted in the Netherlands pursuing RJ 650 (Fundraising Organizations). The annual account is in Euros and will be compared by the board with the approved budget 2019 and the actual account 2019.

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.

Principles of determination of result

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

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

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

#### General reserve

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance January 1, 2019</td>
<td>127,759</td>
<td>54,624</td>
</tr>
<tr>
<td>Withdrawal from general reserve in the year to allocation reserve</td>
<td>-12,413</td>
<td>73,135</td>
</tr>
<tr>
<td>Closing balance December 31, 2019</td>
<td>115,346</td>
<td>127,759</td>
</tr>
</tbody>
</table>

#### Allocation funds and reserves

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Addition to the allocation funds</td>
<td>30,567</td>
<td>93,641</td>
</tr>
<tr>
<td>Addition to allocation reserve</td>
<td>27,500</td>
<td>-3,871</td>
</tr>
<tr>
<td>Closing balance December 31, 2019</td>
<td>192,570</td>
<td>134,503</td>
</tr>
</tbody>
</table>

#### Allocation funds and reserves

Allocation funds are reserves for which the Executive Board determined a restriction on spending. Allocation reserves are not required to be paid by year-end 2019. The Executive Board may remove the restriction on spending. The allocation funds are earmarked by donors and must be spent on a specific purpose.

The appropriated reserves and funds are as follows:

#### Allocation funds

<table>
<thead>
<tr>
<th>Fund Description</th>
<th>2019 Actual</th>
<th>2018 Actual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Western Balkans - Mitrovica Rock School - Music Connects</td>
<td>57,549</td>
<td>71,094</td>
</tr>
<tr>
<td>Palestine Community Music</td>
<td>19,942</td>
<td>7,524</td>
</tr>
<tr>
<td>Rwanda Youth Music</td>
<td>46,771</td>
<td>21,781</td>
</tr>
<tr>
<td>Welcome Notes</td>
<td>27,000</td>
<td>420</td>
</tr>
<tr>
<td>El Salvador - Armonia Cuscatleca</td>
<td>2,995</td>
<td>6,747</td>
</tr>
<tr>
<td>El Salvador - Soy Musica</td>
<td>-</td>
<td>13,137</td>
</tr>
<tr>
<td>Training courses</td>
<td>2,025</td>
<td>-</td>
</tr>
<tr>
<td>Other funds</td>
<td>6,288</td>
<td>11,300</td>
</tr>
<tr>
<td><strong>Subtotal allocation funds</strong></td>
<td><strong>162,570</strong></td>
<td><strong>132,003</strong></td>
</tr>
</tbody>
</table>

#### Allocation reserves

<table>
<thead>
<tr>
<th>Fund Description</th>
<th>2019 Actual</th>
<th>2018 Actual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art27</td>
<td>20,000</td>
<td></td>
</tr>
<tr>
<td>Rwanda Youth Music</td>
<td>-</td>
<td>2,500</td>
</tr>
<tr>
<td>Western Balkans - Mitrovica Rock School - Music Connects</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td><strong>Total allocation funds and reserves</strong></td>
<td><strong>192,570</strong></td>
<td><strong>134,503</strong></td>
</tr>
</tbody>
</table>
### Income own fundraising (5)

<table>
<thead>
<tr>
<th></th>
<th>Actual 2019</th>
<th>Budget 2019</th>
<th>Actual 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donations, gifts and grants</td>
<td>714,306</td>
<td>667,340</td>
<td>674,368</td>
</tr>
<tr>
<td>Contributions and pledges</td>
<td>53,966</td>
<td>63,000</td>
<td>58,392</td>
</tr>
<tr>
<td>Other income own activities</td>
<td>50,027</td>
<td>44,154</td>
<td>71,404</td>
</tr>
<tr>
<td>Other income</td>
<td>1,371</td>
<td>-</td>
<td>1,256</td>
</tr>
<tr>
<td>Merchandise</td>
<td>752</td>
<td>2,400</td>
<td>4</td>
</tr>
<tr>
<td>Donations In-Kind</td>
<td>6,027</td>
<td>-</td>
<td>9,448</td>
</tr>
<tr>
<td><strong>Total income own fundraising</strong></td>
<td><strong>826,449</strong></td>
<td><strong>776,894</strong></td>
<td><strong>814,872</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Actual 2018</th>
</tr>
</thead>
</table>

| Grants from governments (6)    | 239,207     |
| **Total income**               | **1,065,656** |

### Income

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gift, donations and grants from funds and foundations</td>
<td>521,108</td>
<td>541,226</td>
</tr>
<tr>
<td>Grants from government, embassies, UN, EU</td>
<td>239,207</td>
<td>160,448</td>
</tr>
<tr>
<td>Single donations individuals</td>
<td>113,715</td>
<td>82,530</td>
</tr>
<tr>
<td>Gifts companies, schools, churches</td>
<td>65,089</td>
<td>71,404</td>
</tr>
<tr>
<td>Contributors</td>
<td>53,966</td>
<td>58,392</td>
</tr>
<tr>
<td>Other income own activities</td>
<td>53,957</td>
<td>42,776</td>
</tr>
<tr>
<td>Partner organizations</td>
<td>10,464</td>
<td>9,448</td>
</tr>
<tr>
<td>Donations In-Kind</td>
<td>6,027</td>
<td>7,836</td>
</tr>
<tr>
<td>Other income</td>
<td>1,371</td>
<td>1,256</td>
</tr>
<tr>
<td>Merchandise</td>
<td>752</td>
<td>4</td>
</tr>
<tr>
<td><strong>Total income</strong></td>
<td><strong>1,065,656</strong></td>
<td><strong>975,320</strong></td>
</tr>
</tbody>
</table>

### Income 2019

- Gifts, donations and grants from funds and foundations: 521,108 (49%)
- Grants from government, embassies, UN, EU: 239,207 (22%)
- Single donations individuals: 113,715 (11%)
- Gifts companies, schools, churches: 65,089 (6%)
- Contributors: 53,966 (5%)
- Other income own activities: 53,957 (5%)
- Partner organizations: 10,464 (1%)
- Donations In-Kind: 6,027 (1%)
- Other income: 1,371 (0%)
- Merchandise: 752 (0%)

<table>
<thead>
<tr>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>49% Gifts, donations and grants from funds and foundations</td>
</tr>
<tr>
<td>22% Grants from government, embassies, UN, EU</td>
</tr>
<tr>
<td>11% Single donations individuals</td>
</tr>
<tr>
<td>6% Gifts companies, schools, churches</td>
</tr>
<tr>
<td>5% Contributors</td>
</tr>
<tr>
<td>5% Other income own activities</td>
</tr>
<tr>
<td>1% Partner organizations</td>
</tr>
<tr>
<td>1% Donations In-Kind</td>
</tr>
<tr>
<td>0% Other income</td>
</tr>
<tr>
<td>0% Merchandise</td>
</tr>
</tbody>
</table>

### Income 2018

- Gifts, donations and grants from funds and foundations: 541,226 (56%)
- Grants from government, embassies, UN, EU: 160,448 (16%)
- Single donations individuals: 82,530 (9%)
- Gifts companies, schools, churches: 71,404 (7%)
- Contributors: 58,392 (6%)
- Other income own activities: 42,776 (4%)
- Partner organizations: 9,448 (1%)
- Donations In-Kind: 7,836 (1%)
- Other income: 1,256 (0%)
- Merchandise: 4 (0%)

<table>
<thead>
<tr>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>56% Gifts, donations and grants from funds and foundations</td>
</tr>
<tr>
<td>16% Grants from government, embassies, UN, EU</td>
</tr>
<tr>
<td>9% Single donations individuals</td>
</tr>
<tr>
<td>7% Gifts companies, schools, churches</td>
</tr>
<tr>
<td>6% Contributors</td>
</tr>
<tr>
<td>4% Other income own activities</td>
</tr>
<tr>
<td>1% Partner organizations</td>
</tr>
<tr>
<td>1% Donations In-Kind</td>
</tr>
<tr>
<td>0% Other income</td>
</tr>
<tr>
<td>0% Merchandise</td>
</tr>
</tbody>
</table>
NOTES TO THE ALLOCATION OF EXPENSES (7)

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Fundraising</th>
</tr>
</thead>
<tbody>
<tr>
<td>Information and education</td>
<td>Direct fundraising</td>
</tr>
<tr>
<td>€</td>
<td>€</td>
</tr>
<tr>
<td>Work done by third parties</td>
<td>9,334</td>
</tr>
<tr>
<td>Staff cost (7.1)</td>
<td>56,595</td>
</tr>
<tr>
<td>Bank costs (depreciation) and interest</td>
<td></td>
</tr>
<tr>
<td>Office and general costs</td>
<td>15,116</td>
</tr>
<tr>
<td>Project costs</td>
<td>56,094</td>
</tr>
<tr>
<td>Total</td>
<td>137,139</td>
</tr>
</tbody>
</table>

Management and administration:

<table>
<thead>
<tr>
<th>Management and administration</th>
<th>Total 2019</th>
<th>Budget 2019</th>
<th>Total 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work done by third parties</td>
<td>300</td>
<td>46,020</td>
<td>56,000</td>
</tr>
<tr>
<td>Staff cost (7.1)</td>
<td>30,074</td>
<td>390,505</td>
<td>361,972</td>
</tr>
<tr>
<td>Bank costs (depreciation) and interest</td>
<td></td>
<td>2,572</td>
<td>2,704</td>
</tr>
<tr>
<td>Office and general costs</td>
<td>10,152</td>
<td>47,239</td>
<td>86,539</td>
</tr>
<tr>
<td>Project costs</td>
<td>533,666</td>
<td>527,736</td>
<td>468,145</td>
</tr>
<tr>
<td>Total</td>
<td>40,526</td>
<td>1,020,002</td>
<td>1,034,951</td>
</tr>
</tbody>
</table>

Total expenditure 2019

<table>
<thead>
<tr>
<th>Expenditure</th>
<th>Total €</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expenditure on objectives - Information and education</td>
<td>137,139</td>
<td>13%</td>
</tr>
<tr>
<td>Expenditure on objectives - Music projects</td>
<td>765,970</td>
<td>75%</td>
</tr>
<tr>
<td>Expenditure on fundraising</td>
<td>76,367</td>
<td>8%</td>
</tr>
<tr>
<td>Expenditure on management and administration</td>
<td>40,526</td>
<td>4%</td>
</tr>
<tr>
<td>Total expenditure</td>
<td>1,020,002</td>
<td>100%</td>
</tr>
</tbody>
</table>

Expenditure on Information and education
Expenditure on Music projects
Expenditure on fundraising
Expenditure on management and administration
PARTNERS AND DONORS

MUSICIANS WITHOUT BORDERS

Partners
• Fellowship of Reconciliation (FOR-USA), US Fiscal Partner
• Muziekschool Amsterdam Noord
• NBE - Netherlands Wind Ensemble

PALESTINE COMMUNITY MUSIC

Partners
• Music as Therapy International
• Katharina Werk Palestine

Donors
• Cekate Foundation
• Church of Scotland in Geneva
• Doopsgezinde Gemeente Apeldoorn
• Doopsgezinden Wereldwerk
• Dowilvo Foundation
• Haella Stichting
• IIC Foundation
• Koorvereniging Capella Zutphen
• Prelude Foundation
• Stichting Propal
• Triodos Foundation
• Het Weeshuis der Doopsgezinden

MUSIC CONNECTS

Partners
• Fontys Rockacademie, Tilburg - the Netherlands
• Music School Enterprise
• NGO Mitrovica Rock School
• Roma Rock School

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

RWANDA YOUTH MUSIC

Partners
• WE-ACTx for Hope

Donors
• iZotope
• Tolhuys Legaat Dominicus Church
• Wings of Support
SOY MÚSICA!

Partners & Donors
- Ministry of Education, El Salvador (MINEDUCYT)
- UNICEF

ARMONIA CUSCATLECA

Donors
- The Harmony Project
- Private foundation (anonymous)
- People of San Pedro Perulapan
- Friends and family in Los Angeles

WELCOME NOTES

Partners
- Landesmusikakademie NRW
- Save the Children North-West Balkans

Donors
- Fondation Alta Mane
- Iona Stichting
- Pop-up Choir Amsterdam
- Stichting Art Connects People

MUSIC BRIDGE

Partner
- Cultúrlann Ul Chanán

RESEARCH PARTNERSHIPS
- Queensland Conservatorium of Griffith University Brisbane
- Queen’s University Belfast
- SOAS, University of London
- University of Melbourne

IN KIND DONORS
- Ableton
- D’Addario Foundation
- Google (AdWords)
- Hogan Lovells, legal counsel
- TechSoup Nederland

In addition to the above-named donors, MWB also received substantial support for its programs through benefit events and private donations from our supporters around the world.

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