

GIVE

MUSIC

A CHANCE

Annual report 2024

Strategy 2025-2030

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Foreword

« Music, the only art through which I no longer feel a stranger, or opposed to other people » (Henri Michaux)

« Give music a chance ». This credo, which has accompanied Music Fund since its inception, reflects a deep conviction that music and culture in the broadest sense have a role to play in the well-being of populations, in poverty reduction, in conflict prevention, as well as in reconciliation processes. The International Convention on the Rights of the Child foresees that children and teenagers have various rights and needs, among which stands the right of access to cultural activities – thus reminding us that culture, far from being “non-essential” and reserved for the elite, is not only necessary and universal but is also a fundamental right. Encouraging musical practice, particularly in countries marked by conflicts or extreme poverty, means participating in the reconstruction of individuals and society. For music, like any other art form, connects people to their humanity, their dignity and their history. It creates bonds between people from sometimes very different socio-economic backgrounds and develops communities based on solidarity. In the face of the temptation to withdraw into oneself and of inequalities, it carries within it the seeds of openness to others, social cohesion and justice. In this respect, it is invaluable.

Alexandra Gelhay
Director



Music Fund in short

Our mission

Improving access to music education for all, particularly for those who are socio-economically disadvantaged and/or living in conflict zones.

Our objectives

- Strengthen the sustainability of music schools by improving access to instruments
- Create a network of local music instrument repairers and sound engineers and equip them with advanced technical skills

Our approach

- We collect musical instruments and sound equipment in Europe, check them and send them to our partner projects (music schools and socio-artistic projects). Repairs are carried out either by Belgian luthiers and repairers or by repairers we train locally.
- We train musical instrument repairers and sound engineers, both on site and through internships across Europe, and support the creation of repair workshops and recording studios.



Music Fund in figures (2006-2024) :

12.659	Instruments collected
6.629	Instruments repaired and delivered
15	Partner organisations in Palestine, Mozambique, Morocco, DR Congo en Haiti
24	Instrument repair technicians and sound engineers professionally active after training
14	Repair workshops and recording studios built within our partner projects
24	Permanent collection points in 7 European countries



Music Fund as a player in the circular economy

Collect
Repair
Re-use
Re-cycle



Music Fund's approach is unique and based on a genuine offer: that of a donor who, one day, decides to entrust the association with an instrument that is dear to them in order to give it a second life and enable people who have little access to music to grow through it as well.

Love of the instrument – and through it, love of music – is at the heart of this generous initiative. But the donation also helps to become more aware of inequalities and the importance of reusing goods. It contributes to raising awareness.

Music Fund pays close attention to the relationship between the donor and the recipients of the instruments, because every donation has a story to tell and forms a link between “here” and “there”.

The musical instrument becomes much more than an object; it embodies a strong social commitment.

Collect

Music Fund collects musical instruments from private individuals, music schools and manufacturers' B-stocks. Each instrument is entered into a database with a unique code. In this way, it is possible to check at all times where the instrument is located and by whom it is played. Very often donors wish to stay connected with their instrument and contact Music Fund to find out where it has found its new destination.



Repair

All instruments are thoroughly inspected one-by-one and repaired where needed. To ensure durability, repair technicians are trained in the projects to which the instruments are donated. Repairing instruments requires specific skills and expertise and it is a long-term process to train people.

Re-use

Wind and string instruments, percussion instruments, synthesizers, pianos, as well as various accessories (bags, mouthpieces, etc.) and sound equipment: the vast majority of the instruments and equipment entrusted to Music Fund benefit its partner projects in the South or in Europe. The mission is always the same: to make music education accessible to all and, in particular, to disadvantaged young people. The association works in collaboration with schools or projects that specifically target this audience. Instruments are only provided at the specific request of the partner.



Re-cycle

In case an instrument cannot be repaired, all parts are recovered and used for the repair of other instruments. All parts are preserved at the Music Fund's workshops. These are used both in our own workshops as well as sent to the repairers in our partner projects. These are often valuable parts that are unavailable locally. No part is lost, unless it genuinely can no longer be used. What is remaining is donated to artists to create art objects.

From craftsmanship to entrepreneurship

Through its programmes for the professionalisation of music technicians, Music Fund aims to increase employment and stimulate entrepreneurship in the cultural and creative sectors in the countries where it operates, including those located outside major urban areas.

The objective of such an approach is to increase the financial autonomy of the structures and individuals working in the music sector and to strengthen its financial self-sufficiency and give these regions a new cultural dynamism, with all its social (social cohesion and integration, intercultural dialogue, etc.), economic (innovation, investment, etc.) and political (public support, rebalancing the position of decentralised cities in relation to capitals, etc.) repercussions.

The development of craft activities offering a real alternative to the market in imported tools, as well as the development and transfer of local know-how at professional level, are means to achieve this goal.

The professionalisation of instrument repairers (as well as sound engineers) is mainly based on their ability to perform the job without outside supervision or intervention.



This requires not only the development of their skills, the stimulation of their analytical mind, their self-confidence and their entrepreneurial spirit, but also significant and indispensable material resources.

Music Fund seeks to support the approximately twenty repairers who have been trained since 2005 in this process of empowerment. Besides regular follow-up of their activities and support mechanisms in the form of material and networking, the association also increasingly entrusts them with the training of other repairers as well as the repair of the instruments it dispatches to its partners - against fair compensation.

This way of working allows younger technicians in particular to maintain a certain volume of repairs throughout the year and thus continue to develop their daily practice. Thanks to the remuneration they earn, repair technicians can also count on a minimum turnover to develop their activities and thus gain financial stability. Finally, by providing local introductory training sessions, they gain recognition from their peers, develop their network and are strengthened in their role as trainers and repair technicians.

Portraits

Technicians trained by Music Fund



Zacar Tabaro
Guitar luthier

Zacar Tabaro has been building hand-made guitars in the city of Bukavu for over 40 years. In 1977, this determined and rigorous self-taught craftsman, the son of a carpenter, took up stringed instrument-making and began making instruments for musicians in Kivu, Rwanda and Burundi. From 2001 to 2017, he trained young apprentices at a learning centre in Bukavu and, since 2017, he has been participating in guitar repair workshops held annually by Christian Bertram (from Music Fund) at the French Institute. Zacar has now developed a complete range of (folk, classical and electric) guitars, as well as acoustic and electric basses and a few violins. Music Fund frequently calls on him to supervise guitar repair training courses held in Bukavu.



Ozias Macoo
String instrument repairer

Between 2014 and 2018, Ozias Macoo had the opportunity to attend various violin repair training courses in Maputo and to spend several months of training with Luisa Campagnolo in Cremona, thanks to the support of Milano Musica, among others. As the driving force behind the Xiquitsi project, he now coordinates the initiative's repair workshop and provides technical training in Maputo and in various provinces of Mozambique (in collaboration with the local network of cultural centres, among others). Passionate about traditional instruments, he combines his expertise in string quartet instruments with the skills he developed under stringed instrument maker Luka Mukhavele to design and build mbiras, to which he has brought numerous innovations.



Hérolde Jean-Pierre
Wind instrument repairer

After completing two courses in wind instruments repair techniques in Cap-Haïtien, in 2016 and 2018, Hérolde Jean-Pierre was invited in 2019 and 2023 to attend advanced training courses in Belgium and France, notably at the prestigious Henri Selmer workshop in Paris. Closely linked to the annex of the Cemuchca Music Institute in Port-au-Prince, he took care of the school's instruments and quickly set up his own workshop, the Cemuchca PAP Music Instrument Repair Shop, which Music Fund helped to equip. He also provides technical training throughout Haiti and works to develop solutions for the local manufacturing of spare parts and consumables for the repair of wind instruments. An eclectic person, he is also learning by himself how to restore string quartet instruments.



Didier Bulonza
Guitar luthier

Driven by a deep passion for music, Didier Mpigirwa Bulonza made his first guitar at the age of thirteen. This experience drove him throughout his adolescence and early adulthood to build more, first on his own and then under the supervision of Mugomoka, one of the best stringed instrument maker of Bukavu, his hometown. He then continued to learn by himself and, between 2018 and 2023, he took part in guitar repair training courses organised by Music Fund at the French Institute in Bukavu and at the Delia-Ndaro Art Culture centre. In 2024, he was invited to follow an in-depth training course in the framework of various workshops held in Belgium and France. Didier has now settled in the city of Goma, where he works as a freelance stringed instrument maker and runs a music school called the Bulonza Music Centre.



Lyve Mando Mengi
Wind instrument repairer

Lyve Mando Mengi was born in Kinshasa. His life journey led him, as a child, to be taken in by Espace Masolo, where he remained for years. A perfectionist with great precision, he attracted the attention of various wind instruments repair trainers who taught at the centre. In 2013, Mando toured Germany with the Espace Masolo brass band and, in 2017, he was invited to Marche-en-Famenne in order to hone his technical skills. Within a few years, he has become one of the pillars of the Kinshasa centre, he runs the repair workshop ARIMAV and regularly organises introductory workshops on basic wind instruments repair techniques for children and musicians from neighbouring cities. Music Fund now calls on him to provide training in the city of Kivu, located in the eastern part of DRC.



Hamza Boutaghrassa
Piano restorer and tuner

A die-hard Chopin fan and piano enthusiast, Hamza Boutaghrassa was one of the most diligent students at the Tetouan Conservatory. In 2011, a French tuner from ITEM on assignment for Music Fund spotted him for his excellent ear. Following this encounter, Hamza took part in several rounds of technical training, first in Tetouan, then in Belgium from 2014 until 2022 (notably at the Hanlet workshops in Brussels). Today, he is the only skilled piano tuner in the Rif region. Since 2018, he has been giving piano lessons in Chefchaouen, while continuing his work as a tuner and repair technician at the conservatories run by the Moroccan Ministry of Culture. He also works for private individuals on a freelance basis.



Shehada Shalalda
Violin maker

Trained at Newark Lincoln College thanks to Al Kamandjati, Shehada Shalalda spent several years deepening his knowledge alongside visiting luthiers sent to Ramallah by Music Fund. He is now active in Al Kamandjati's repair workshop, where he has become the official repair technician, while also developing a large customer base. Shehada also designs and manufactures his own instruments (violins, violas and cellos), which are highly appreciated by musicians and sold in various parts of the world. In 2019, he was honoured at the Music China exhibition in Shanghai, and in 2023, Music Fund called on him to supervise the Music Fund Repair Challenge held in the town of Marche-en-Famenne (Belgium).

Portraits

Young hopefuls



Zabulon Zagabe
Sound engineer

It was in 2019 when Zabulon Zagabe was introduced to the fundamentals of sound engineering in Bukavu. In 2021, his mentor, Thomas Lusango (founder of the Delia-Ndaro Art Culture centre), encouraged him to follow training courses jointly organised in the region by Music Fund and AfriSCENE. Zabulon worked alongside Ludovic Sirtaine for two years before honing his skills with Christine Verschoren from 2023 onwards. That same year, he travelled to Cameroon, where he followed an intensive training with Saintrinck Mayitoukou, an experience that reinforced his pan-African vision of the profession. Today, Zabulon is the official sound engineer at Delia-Ndaro Art Culture centre, where he is in charge of both live shows and studio recordings.



Neusa Chissaque
Guitar repairer

Neusa Almiro Chissaque is from Maputo, Mozambique. Her uncle, Gilberto, has been trained in guitar repair techniques by Music Fund from 2010 to 2014, so it was only natural that he would pass on his expertise to Neusa. Since 2021, the young woman has been working alongside him in his workshop, GT Chissaque Guitars, and in 2023, she followed a training course given by guitar maker Christian Bertram at the Escola Nacional de Música, as part of the “Construindo com a Musica” programme. With a solid foundation on the usual operations of guitar making, Neusa will be invited in 2025 to attend a two-and-a-half-month internship in various Belgian and French workshops.



Pascal Washikala
Wind instrument repairer

Born in Uvira in 1999, Pascal Washikala began taking music lessons at the Delia-Ndaro Art Culture centre at the age of 20. In 2021, the centre's orchestra manager, Armand Mushigo, introduced him to the repair techniques of wind instruments. Pascal honed his technical skills as a self-taught musician, while occasionally benefiting from Armand's guidance. At the same time, he trained as a saxophonist, notably with the French musicians from La Roulotte Ruche company when they travelled to Bukavu. In 2022 and 2024, he took part in workshops organised in Goma and Bukavu by Lyve Mando Mengi, who spotted him and invited him to attend a course at Espace Masolo in 2025. Today, Pascal is the saxophone teacher at Delia-Ndaro Art Culture centre and one of the leaders of the Kivu brass band.

ANNUAL REPORT 2024



When a man starts out with nothing,
When a man starts out with his hands
Empty, but clean,
When a man starts to build a world,
He starts first with himself
And the faith that is in his heart-
The strength there,
The will there to build.
(extract from Freedom's Plow, Langston Hughes)

Building a sustainable future takes conviction, vision and commitment. This is what the music schools, musicians and technicians we support in Haiti, the DRC, Palestine and Mozambique have shown to us every single day of 2024. While Port-au-Prince was buckling under the yoke of gangs, further strengthened by the resignation of Prime Minister Ariel Henry, Cemuchca decided to expand its branches and bring music to every corner of Haiti. While Kivu was undergoing a serious humanitarian crisis following the displacement of populations fleeing the offensive of the M23 armed movement, the Delia-Ndaro Art Culture centre created a recording studio entirely insulated with earth, using traditional ancestral techniques. While bombs ravaged Gaza, a handful of musicians from the Edward Said Conservatory created shelters for the families of artists in the strip. And at the height of the unrest linked to the contestation of the presidential election results in Mozambique, stringed instrument maker Ozias Macoo continued to develop new forms of amplified mbiras in order to contribute to the revival of traditional Mozambican music.

The tragedies that unfolded daily before our partners' eyes could not thwart the irrepressible movement that drives them towards building a more humane world. It was our responsibility to support their efforts, even if it meant organising online training courses when it was not possible to travel in order to hold them on site, or devising the most improbable plans to get a few reeds and mouthpieces to Kivu or 300 music instruments to the harbour of Cap-Haïtien, which had become the only accessible point of entry on that side of Hispaniola. In Belgium too, the community of musicians and technicians has mobilised more than ever before for the projects supported by Music Fund. Dozens of volunteers have given their time, energy and skills to schools they may never visit, aware that they are bringing a stone to an essential building.

It is these partners, close and far away, who give us the energy to continue our mission as the association prepares to reach an important milestone: its 20th anniversary. While it is time to take stock and make the next transition, one thing remains certain: in an increasingly unstable and polarised world, culture and dialogue are definitely a path to hope. The image of the cargo ship loaded with musical instruments perfectly illustrates this idea. What is more fleeting than a sound, more changeable than the sea? And yet it is there, in the interstice, that the most robust and enduring works are built.



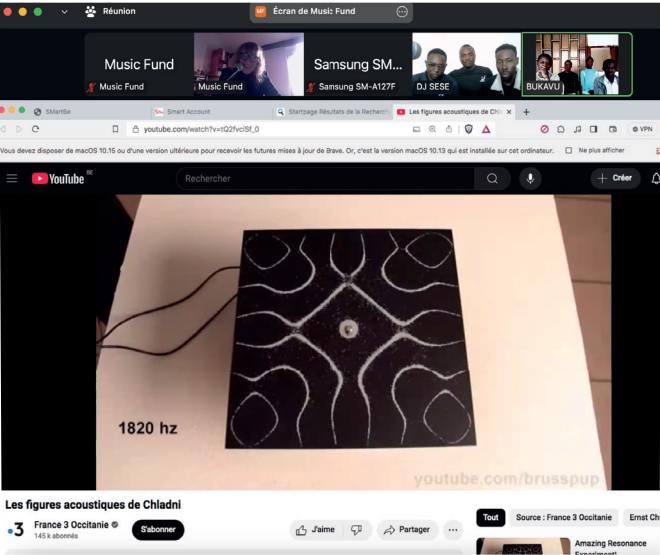
Delia-Ndaro Art Culture is a cultural association dedicated to the well-being of artists in eastern Congo and to the socio-cultural integration of children in precarious situations.

In 2014, Thomas Lusango, founder of Ndaro, and his colleagues created what is probably the first cultural centre in Bukavu, a city of almost two million inhabitants which has not been spared by the conflicts in the region. Today, Ndaro offers underprivileged persons - street children, former child soldiers, children from low-income families - the chance to learning different instruments from experienced musicians and access to high-quality cultural content (concerts, exhibitions, films, etc.).

Music Fund has been supporting the centre since 2017 through donations of musical instruments and training in instrument repair (winds, strings, pianos). In 2021, Ndaro Culture entered into a partnership with the Delia Arts Foundation, reborn as **Delia-Ndaro Art Culture**. This collaboration led to the centre's relocation to premises in the heart of the Botte district in the summer and a new and flourishing phase in its development. Today, the activities developed there are also supported by the French Institute, Swiss Cooperation and ENABEL.

DR Congo - Kivu

The dynamic established in 2021 with Delia-Ndaro Art Culture and the Foyer Culturel de Goma, Music Fund's two most recent partners, confirms the relevance of a parallel collaboration with these sister structures on both sides of Lake Kivu. They have since developed close ties (reflected in ongoing dialogue, artistic exchanges and co-productions) and are an expression of the cultural vitality of Eastern Congo in their own right. Music Fund is fortunate to have an extensive network of partners in the region that, by intervening at various levels (infrastructure, training of music teachers, support for cultural management, etc.), could help to build a sustainable future in the region.



Since 2022, the activities developed by Music Fund and its partners in Kivu have benefited from the support of Wallonia-Brussels International, in the framework of the DRC Permanent Joint Commission programme. Focusing on training sound engineers and instrument repair technicians (pianos, wind instruments and guitars), the project led over the last two years had five main objectives: introducing participants to technical professions in the industry of music, consolidating their skills, selecting trainees to pursue advanced training in Europe, raising awareness among musicians about the importance of technical professions and empowering musicians and schools with equipment.

The workshops organised in 2024 enabled around 20 young Congolese people to acquire, over a total of 31 days, the theoretical knowledge and practical skills necessary for the routine maintenance of wind instruments and guitars, as well as to strengthen the skills of 13 apprentices in sound engineering through a three-day online seminar held by sound engineer Christine Verschoren.

In line with the principle of local knowledge transfer, the introductory workshops were supervised by Congolese technicians previously trained by Music Fund: piano tuner Serge Tabu, wind instrument repair technician Lyve Mando Mengi (both from Kinshasa), and guitar makers Zacar Tabaro and Didier Mprgirwa Bulonza.



Music Fund also sent to the Delia-Ndaro Art Culture centre and to the Foyer culturel the tools and consumables needed for the running of the workshops and the regular maintenance of their musical instruments, as well as the sound equipment needed to set up professional recording studios (computers, mixing desks, microphones, etc.) – a total of four pallets of equipment.

Finally, the association was able to give substance to its project aimed at supporting the development of craft activities offering a local and sustainable alternative to the marketing of imported musical instruments, by inviting guitar maker Didier Bulonza to attend a 45-day training course in Europe.



The **Foyer Culturel de Goma** aims to expose young people in North Kivu to art in all forms. The FCG is actively involved in the training of artists and the promotion of culture in the Great Lakes region.

FCG has grown out to become the cultural benchmark in Goma: almost 700 children, teenagers and adults attend theatre, dance and music courses. The music disciplines currently include singing, guitar, piano and percussion. By supporting families and schools, FCG makes a lasting contribution to the education of the city's youth. FCG also organises the Sanaa weekends, which give artists from Goma a weekly opportunity to perform for a large audience. FCG is also the promoter of the Amani Festival, which since 2013 has attracted over 30,000 festival-goers from across the region for performances by local, regional and international artists.

In 2019, Music Fund sealed a new partnership with the FCG by donating ten guitars and inviting some of its members to the training sessions organised in Bukavu organised training sessions. The year 2021 also marked a major turning point for the school, with the inauguration of three new classrooms, funded by the Japanese Embassy in the DRC but also thanks to Music Fund sending more than 300 musical instruments (including a grand piano donated by the Conservatoire de Liège) to support the development of the courses.

DR Congo - Kinshasa

Since moving to the municipality of N'sele, the Espace Masolo project has been undergoing major changes. Increasing the number of partners, developing more activities and broadening the target population categories have become priorities for its team, which is redoubling its inventiveness to overcome the difficulties associated with this new environment, and the overall deterioration of living conditions in Kinshasa. Instrument repair technician Lyve Mando Mengi plays an essential role within the centre. Not only does he help set up the venue, and assist other supervisors during theatre/puppetry workshops, music training and French refresher courses, but he also continues to manage, maintain and repair Masolo's musical instruments and to take care of instruments brought by external musicians. With the support of Music Fund, Mando also runs weekly introductory workshops on wind instruments repair techniques for a group of five to ten young people from the centre, mainly girls. The programme includes cleaning, maintaining, dismantling and reassembling instruments, as well as an introduction to basic repair techniques. The team considers these workshops to be essential, both because they raise awareness among the children (who are also members of the brass band) about the importance of maintaining their musical instruments and because this activity has a fundamentally social nature: through working on their instruments and spending quality time with the trainer and their peers, the young people form bonds, build their self-confidence and learn to collaborate with others. These technical training sessions therefore contribute directly to Masolo's mission.



Espace Masolo is a structure for children and young people - who in many cases have left their families - where training is organised in various artistic professions (sewing, theatre, music, etc.). The aim is to help these children - some of whom are accused of «witchcraft» - reconnect with their families and rebuild their lives through art.

The centre currently welcomes around twenty young people aged between 8 and 16, both girls and boys, from various shelters in Kinshasa. They are supervised by a caring and committed team, several of whose members were themselves looked after by Espace Masolo in the past. Since 2009, the centre has created its own marching band.

In 2023, the centre has been able to acquire a plot of land in the municipality of N'sele and has worked since then to develop a more comprehensive project, opened to the local population, while maintaining its openly social dimension.

From 15 to 23 October 2024, Mando also ran a wind instrument repair training course in Bukavu for eight participants from the Kivu brass band. This project, created by the Amani festival and the French company La Roulotte Ruche in 2020, took on a new dimension in 2024 by establishing itself on both banks of Lake Kivu (Goma-Bukavu). One of Mando's missions was not only to continue the training courses it has been giving in the region since 2021, but also to upgrade the wind instruments used by the brass band in preparation for the anniversary edition of the festival, which celebrated its tenth anniversary in November. 25 instruments were repaired during the training course, and Mando also spent two days working with Pascal Washikala, saxophone teacher at Delia-Ndaro Art Culture centre and the most promising member of the group, in preparation for his one-month internship with ARIMAV in 2025.

Finally, Music Fund has supported the development of the "Jeunes Talents" (Young talents) brass band by donating two trumpets. Its musicians, whose core is made up of former street children, are determined to become Kinshasa's leading brass band. Formally constituted as an association in 2023, the "Jeunes Talents" are now independent of Espace Masolo (which nevertheless continues to make certain instruments available to them) and have a rehearsal space in the municipality of N'djili.



Music Fund has been active in Maputo since its inception in 2005. The association has sent over 1,000 instruments to its three long-standing partners and supported the creation of permanent repair workshops on their premises. Eight technicians were also trained - six instrument repair technicians (quartet instruments, guitars, pianos and winds) and two sound engineers. While most of them remain attached to the schools that trained them, they all now work as freelancers in the Mozambican capital.

The **Escola Nacional de Música** is an institution under the aegis of the Ministry of Culture and Tourism, dedicated to the teaching of various musical disciplines (singing, piano, flute, clarinet, saxophone, trumpet, guitar, violin and percussion). Since its creation in 1983, it has contributed to the training of «culture-makers» with the mission of making, creating, cultivating, living and teaching music.

Created in 2022, the **Escola de Comunicação e Artes** (a faculty of the Universidade Eduardo Mondlane) is an institute of higher education in the fields of communication, information and arts (including journalism, music, theatre, library science and archiving).

The **Xiquitsi** project aims to promote social integration and vocational training through collective music teaching. Based on the experiences of the El Sistema project in Venezuela and the Neojibá project in Brazil, among others, it has enabled the first classical orchestra to be formed in Mozambique.

Mozambique

Since 2022, Music Fund has been taking part in the «Construindo com a Música» (Building with Music) project, jointly developed by MICULTUR (Mozambique's Ministry of Culture and Tourism), the A.G.A.P.E. association, the city council of Milan, the Diapason Progetti Musicali association and the Milano Musica festival, and financed by the Italian Agency for Development Cooperation. This programme aims to provide concrete responses to two strategic issues for the country: the need to promote employment and self-employment among young Mozambicans, and the need to make the cultural sector more dynamic so that it can fully express its economic potential. It is thus de facto in line with the capacity-building programmes already put in place in the country, notably by Music Fund and Milano Musica.

Two trainers linked to the association, wind instrument repair technician Déborah Lémy and piano tuner Joffrey Goart, have been asked to give training courses from 18 to 29 March 2024 in Maputo. These courses took place on the premises of the Comando das Unidades Cerimoniais (the division that groups together the Mozambican army's cerebral units) and the Casa de Pianos de Moçambique (a workshop set up by brothers Anselmo and Gilberto Chissaque).



The aim of these workshops was notably to strengthen the teaching skills of Benardo Matola (founder and manager of the CUC's wind instrument repair workshop) and Anselmo Chissaque, so that they can better fulfil their future roles as instructors of the Escola Nacional de Música's Intermediate Course in the Making and Maintenance of Classical Musical Instruments. Déborah and Joffrey have continued the work begun by the first team of trainers who visited Mozambique in December 2023.

From 17 to 27 June, Music Fund was also on a coordination mission in Mozambique, together with Milano Musica director Cecilia Balestra, Mozambican musician Matchume Zango and French musicians Minh Tâm Nguyen and Alexandre Esperet (les percussions de Strasbourg). The visit coincided with the arrival at the Mozambique-China Cultural Centre in Maputo of 590 instruments, accessories and equipment sent from Belgium in January 2024.

Presented to the Mozambican government at an official ceremony presided over by the Minister of Culture, Eldevina Materula, these instruments aimed at supporting the development of nine cultural institutions, including four houses of culture located in the provinces of Inhambane, Zambezia, Nampula and Cabo Delgado. The mission also enabled the Music Fund team to visit its various partners and the technicians trained by the association since 2005, to discover the culture of the Chopi community in Inhambane and to observe the workshop on traditional Mozambican instruments organised by AGAPE and Milano Musica at the Escola Nacional de Música.

Thanks to the «Construindo com a Musica» programme, a new stage has clearly been reached in Mozambique. The prospect of launching training courses dedicated to the repair of instruments (including traditional instruments) is exciting. It formally places technical training within an institutional framework and transforms former apprentices, who have since become masters, into trainers, passing on the know how they have acquired to the next generations. The extension of support to new structures in the provinces and to socio-artistic projects in the capital (particularly in prisons) is also fundamentally in line with Music Fund's social mission.



Founded in 1994 as a musical ensemble in Cap-Haïtien, the **Cemuchca** Music Institute was transformed in 2004 into a genuine educational project that has established itself over the years as one of the most renowned in Haiti. In addition to the head office in Cap-Haïtien, it now has 65 branches throughout the country and more than 500 regular pupils aged five and over, from all social backgrounds. It is also behind a major summer camp initiative that attracts 300 musicians from all over Haiti every year. The school offers a wide range of musical tuition (quartet instruments, piano, percussion, music reading, etc.) and includes several orchestras, jazz groups and brass bands.

The partnership of Music Fund with **Cemuchca** has led to the shipment of hundreds of instruments and the creation and equipping of three permanent workshops (two in Cap-Haïtien, the other in Port-au-Prince). It also led to the training of three technicians: the violin maker «Tchoupy», and the repairers Hérold Jean-Pierre and Jhilens Saintefable.

Cemuchca's long-term objective is to transform the violin-making centre in Cap-Haïtien into a real school able to receive several pupils from all areas of Haiti on a daily basis. This violin-making school is part of a larger campus project that would include a workshop, classrooms, a concert hall, a workshop, a library, offices and dormitories. Music Fund and the American BLUME Haiti Association will assist **Cemuchca** in realising this programme.

Haiti

Despite the extreme political instability that has reigned in Haiti since the assassination of President Jovenel Moïse in 2021, and the growing control of gangs over Port-au-Prince, which is hampering the implementation of its activities in the country, Music Fund is pleased to have been able, in 2024, to continue developing the Cemuchca project, which is extraordinarily vital and resilient. To mark its 30th anniversary, the school indeed decided to strengthen its decentralisation policy and came up with 'project 144". What is the aim of it? Setting up a music school in every municipality of Haiti. In less than two years, the number of Cemuchca annexes has soared from around ten to over 60 today! Each annex is managed independently by volunteer teams, in premises made available by schools or local authorities, while Cemuchca provides them with support in the form of tools and training, and coordinates the network.



Music Fund has decided to support the tremendous growth of its partner school by sending it 296 musical instruments (guitars, electronic pianos, cellos, tubas, ...) and 2,641 accessories (percussion sticks, guitar straps, reeds, music stands, piano stools, sheet music, ...) in December 2024. With the security situation still volatile in Port-au-Prince, the pallets were sent directly to Cap-Haïtien, which meant that around a hundred instruments that had been stored for over a year in Antwerp, precisely because of the blockades in the capital, were included in the shipment. A coordination mission, scheduled for December 2024, has also been postponed to February 2025 to coincide with the arrival of the pallets in Haiti.

Finally, 2024 saw the relocation of Hérold Jean-Pierre's wind instrument repair workshop (formerly based in Port-au-Prince) to Cap-Haïtien and the organisation of the first summer camp at the Occide Jeanty annex, run by stringed instrument maker Garfield Hylaris and recently set up in a former prison in Cap-Haïtien.

Al Kamandjâti (Ramallah & Jenin) is an organisation that supports the education and schooling of Palestinian children, particularly children living in refugee camps and villages in Palestine and Lebanon, by facilitating their access to musical education. Since 2005, Music Fund has donated more than 500 instruments, trained a wind instrument repair technician and a piano tuner, and helped the school equip an instrument repair workshop.

UNRWA is the United Nations Relief and Works Agency for Palestine Refugees. At its request, Music Fund has developed a training programme for primary school teachers in Gaza on incorporating music as a pedagogical tool in daily lessons.

Edward Said Conservatory (Birzeit University) was one of Music Fund's first partners in Palestine. As early as 2006, large donations of musical instruments were sent to its schools in Jerusalem, Bethlehem and Ramallah. In 2012, the Conservatory took under its wing the Gaza Music School founded by Al Qattan Foundation.

Polyphony is an initiative founded and developed in the Arab city of Nazareth (Israel). Based on the observation that the Jewish and Arab communities in the country have very little communication and interaction with one another, the project's initiators decided to bring children and teenagers from both communities together in music, through the creation of orchestras, chamber music ensembles and music education programmes.

Palestine

The Music Fund project was born in Palestine in 2005 - the result of an encounter, an irrepressible surge of solidarity and a shared desire to make music accessible to all, in all its forms and without conditions. The conflict in the Middle East has therefore left us particularly shaken, and throughout the year, we have endeavoured to remain close to our partners. Preserving the links that have been forged over the years and being ready to rebuild what has been destroyed: this is the beacon that guides us today.

The work will be tremendous. The premises of the Gaza Music School, the Gazan branch of the Edward Said Conservatoire, were bombed early in the conflict; more than half of the structure was burnt and heavily damaged, while the remaining part was vandalised. Musical instruments, equipment and teaching aids were damaged in the attack. Gaza's only grand piano, restored in 2015 thanks to Music Fund, has nevertheless survived, standing upright in the face of chaos.

From Birzeit, the Edward Said Conservatory, in collaboration with Al Kamandjâti, has been coordinating activities for children in Gaza (in the Jabalia, Al-Nuseirat and Rafah camps) since the start of the war. The aim of these initiatives was to give children access to recreational and cultural activities while providing them with psychosocial support. By creating spaces for expression and emotional release, the activities aimed to support the resilience and social and emotional well-being of the participants. They also aimed to raise young people's awareness of health and hygiene issues and the dangers of war remnants.



As it was impossible to intervene directly on site, Music Fund and the association Actions in the Mediterranean organised a concert on Thursday 22 February 2024 with the Amwaj children's choir (Bethlehem and Hebron) at the Eglise Notre-Dame des Victoires du Sablon in Brussels. Centred around the figure of Dalia, representing the voice of peoples forced into exile, the programme gave the Brussels audience a musical and human experience that was as intense and moving as was necessary. Proceeds from the concert were donated to UNICEF projects in Gaza.

On 24 November 2024, the CPJPO (Committee for a Just Peace in the Middle East) organised a collection of musical instruments in collaboration with Music Fund at the Altrimenti cultural centre in Luxembourg City. Dozens of donors turned up, and thanks to their generosity, around fifty instruments were recovered. They will be reserved for projects supported by the association in the West Bank and Gaza.

Music Fund reparatieworkshops

Music Fund has been based in Marche-en-Famenne for ten years now. At the instigation of the town council of Marche, the association has made the Belgian Ardennes its beating heart by taking over the premises of a former restaurant in the town centre to set up string and wind instrument repair workshops. This is indeed where repairs and transport of musical instruments to partner projects in the DRC, Palestine, Haiti, Mozambique and Europe are coordinated. This is also where trainees from Belgian and French stringed instrument-making schools (ITEMM, IFAPME centre in Limal, International Lutherie School Antwerpen, etc.) and from countries in the South come to learn and hone their skills, in the company of professional stringed instrument makers.

Music Fund also regularly organises events in the city (concerts, exhibitions, etc.) and over time has created lasting synergies with a number of local cultural institutions and associations (Maison de la Culture Famenne- Ardenne, Famenne Ardenne Museum, Ecole internationale de lutherie Gauthier Louppe, Compagnons Bâisseurs npo, Andage npo, Mic-Ados npo, etc.).

Belgium

Support for Belgian organisations and disadvantaged groups

Music Fund's primary mission is to enable everyone, and particularly the most disadvantaged, to enjoy music in the best possible conditions. The instruments collected and repaired in Belgium are used for socio-artistic and musical projects aimed at children, teenagers and adults living in vulnerable socio-economic situations. In 2024, Music Fund donated around twenty instruments (synthesizers, snare drums, guitars, transverse flutes, violins, saxophones, etc.) to four projects pursuing the same goal:



- ROCKIN'SQUAT npo, a collective created in 2018 that works to promote the right to housing for all. Music Fund supported their AUTO-TUNE project, a music group bringing together three Brussels artists and around fifteen children aged 8 to 12, mainly inhabitants of the Gezinsbond.
- The Alsama NGO, supporting Syrian refugees in Lebanon. Based in the Shatila camp near Beirut, the organisation has set up secondary education centres, sports centres and social enterprises aimed at educating teenagers and empowering refugee women.
- The Al-Farabi Musikakademie, a project that organises music workshops for young refugees who have fled to Germany and young people already living in Berlin.
- The Hotton Social Cohesion Plan, which aims to support the municipality of Hotton in its efforts to promote social cohesion in the area, improve access to fundamental rights and fight against all forms of precariousness, poverty and insecurity in the broadest sense.

The Lasemo Festival and the Maison de la Pataphonie in Dinant have also recovered a number of decommissioned instruments for their respective activities.

Social projects and local foothold

Keen to contribute to the community life of the towns of Marche-en-Famenne and Rochefort-Jemelle, Music Fund leads a growing number of exchanges with various local social projects. For example, a young person from Andage, a non-profit organisation based in Marche-en-Famenne (which supports people with disabilities), came to help the logistic coordinator twice a month between March and October. Music Fund also had the opportunity to work for two days at the warehouse with young people from non-institutional action npo Mic-Ados, as part of the Sac-Ados project.

Since 2020, the association has also held the quality label of the European Solidarity Corps (ESC), a European Union programme that offers young people the opportunity to take part in a solidarity activity in Europe. This recognition - obtained with the help of Compagnons Bâisseurs npo, the project's unfailing partner - has enabled it to count on the presence of Italian volunteer Leonardo Di Gennaro from mid-February. His academic background in international relations, combined with a variety of experiences abroad and a deep conviction that collective action can improve the world, has made him a wonderful addition to our team.

As part of its new partnership with the Institut technologique européen des métiers de la musique, Music Fund welcomed the "BMA2 Vents" [wind instruments] class from the renowned school from Le Mans (France) to the Jemelle warehouse on 9 April. 35 wind instruments were repaired in a joyful and friendly atmosphere. In August, three teachers from the GO! Muziekacademie Etterbeek spent two days at the warehouse sorting and testing musical instruments (wind and percussion) ready to leave for Haiti. The Marche-en-Famenne workshop was not to be outdone, as Music Fund was lucky enough to work with young Edouard Thiange between January and April as part of his community service.



All in all, along the full range of our activities, no fewer than forty volunteers were involved in classifying, restoring and packing musical instruments, materials and scores, as well as preparing and loading pallets for Music Fund's partner projects - not to mention the occasional help we received with communications, database management, translations and so on. The people who help us on a daily basis are the essential links in a long chain of solidarity that transcends borders. We are infinitely grateful to have them at our side.

The warehouse for musical instruments

In Rochefort-Jemelle, a neighbouring commune of Marche-en-Famenne, the Lhoist company has been providing Music Fund with a building housing its stock of musical instruments since 2016. This is where the thousands of instruments that have been donated to the association wait, in conditions that are conducive to their preservation, before being sent to partner projects. The work of sorting, repairing and palletising these instruments is carried out by a handful of volunteers, under the supervision of the workshop coordinator.

In 2024, Music Fund obtained 406 musical instruments at its various collection points in Belgium and abroad. In addition to private individuals, the association has received instruments from various institutions, including the Vilvoorde Music Academy, the Brussels Philharmonic, the Tubize Music Academy, the International School Brussels, De Centrale and the British School of Brussels.

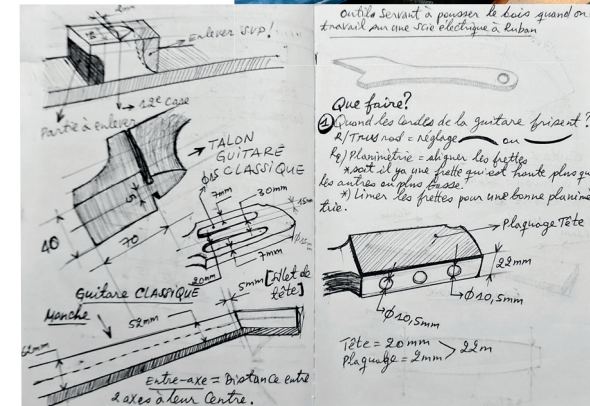
Until June 2024, Music Fund also benefited from the full-time presence of wind instrument repair technician Gilles Gohy, who helped restore most of the wind instruments on pallets.

Solidarity-based training

Every year, the workshops at Marche-en-Famenne welcome young technicians from European stringed instrument-making schools for training courses ranging from a few days to several months. The special feature of Music Fund's courses is the humanitarian purpose that goes hand in hand with technical training - each instrument repaired is used to support musicians on the other side of the world. In 2024, two trainees from IFAPME in Limal, Emilio Tanzarella and Martin Hooge, had the opportunity to work alongside the association's guitar maker and logistic coordinator, Christian Bertram, between January and August, restoring around sixty guitars bound for Haiti.

But Music Fund also regularly invites technicians from the South so that they can refine, over a longer period, the skills they have acquired during training courses organised locally. Congolese guitar maker Didier Mpigirwa Bulonza had already come to Europe in 2023 for training at the invitation of the "En avant les enfants" association, so that he could fully take on his role as guitar teacher at the Foyer Culturel in Goma. This year, Music Fund wanted to give him the opportunity to deepen his technical knowledge of guitar making, working alongside a number of Belgian and French guitar makers including Valérie-Anne Lahaye (Liège), Julien Lebrun (Croix, FR) and Paul Humblet (Saint-Dizier, FR). What for? The aim was to help Didier develop a local production of handmade guitars, so that a sustainable know-how can be developed in the North Kivu region.

Building with music



In 2022, Music Fund organised the "Construire en musique" [Building with music] project, the aim of which was to get a group of inmates from the Marche-en-Famenne prison, under the supervision of Namur stringed instrument maker Cédric Lambert, to make 40 ukuleles, for use in United Nations (UNRWA) primary schools in Gaza. At the end of 2023, fifteen of these instruments were taken to the Ecole Ouverte in Ohain to be decorated by the children who attend the school. Eight classes from Nursery 2 to Primary 6 applied to take part in the project. The instruments have been used to raise awareness among the youngest pupils, raising issues of inclusion and solidarity. The Music Fund team visited the classes to explain the purpose of the project (sadly rooted in the current events of the Israeli-Palestinian conflict) and answer questions from the children, who had been particularly interested in the work done in prison. The ukuleles, handed over to Music Fund in February 2024, have been beautifully enhanced with shimmering colours, sometimes painted, sometimes decorated with collages. They will be sent as soon as the situation allows to the schools supported by Music Fund in the West Bank and Gaza.

Music Fund Repair Challenge

In 2020, Music Fund launched the Music Fund Repair Challenge, spearheaded by wind instrument repair technician Déborah Lémery. Since then, this event, which combines solidarity, challenge and learning, has grown into a major annual event, whose objectives have remained unchanged since its creation: to repair as many musical instruments as possible for Music Fund's partner projects, to contribute to the training of young string instrument makers and instrument repair technicians in a spirit of solidarity, to raise public awareness of the need for cultural cooperation and the technical professions in the music industry, and to consolidate the association's network of repair technicians.

For this fourth edition, which took place from 12 to 23 August 2024 in the workshops of Marche-en-Famenne, Music Fund called on two highly committed mentors: stringed instrument maker Catherine Janssens (founder of the EKHO association and President of ADALFI) and stringed instrument maker Hicham Tahiri (Atelier Chami), from Tétouan, whom the association helped to train. Seven repair technicians from six different schools (Cremona, Puurs, Zwickau, Namur, Antwerp and Marche-en-Famenne) came on site to restore a total of 48 violins! On 15 August, as part of the «Marche 1900» event (which highlights ancient and traditional crafts), the workshop opened its doors to the public and around 150 people were able to find out more about the work of the stringed instrument makers and about the association's mission.

Ten years in residence in Marche-en-Famenne



Logistic hub, training hub, cultural hub, cooperation hub: the town of Marche plays an essential role in the Music Fund project. To celebrate these ten years of collaboration, on 7 June 2024, the association, in collaboration with the Maison de la Culture Famenne-Ardenne, organised a festive concert focusing on percussion, featuring some twenty top-flight musicians: soloists from the ICTUS ensemble (Miquel Bernat and Georges-Elie Oc-tors), the TUUM ensemble (Maris Pajuste, Lucas Messler, Anita Cappuccinelli), the DROM ensemble (conducted by Jo Zanders) as well as drummer Stéphane Galland and Mozambican percussionist Matchume Zango. Contemporary compositions (by Steve Reich, Mario Bertocini and Sara Glojnarić), polyrhythmic improvisations, traditional Mozambican music and DIY percussion all came together in joyful dialogue, often surprising the March audience, who were unfamiliar with these repertoires.

New collection point

In September 2024, the workshop of string instrument maker Hicham Tahiri (Atelier Chami) officially became a Music Fund collection point. Hicham moved to the city of Tchantchès in March, at a stone's throw from the Guillemains train station. Trained at the "Ecole internationale de lutherie" (stringed instrument making school) in Marche-en-Famenne and Maison Bernard in Brussels, he now collects unused musical instruments to send them to projects supported by the Music Fund. His workshop thus becomes the association's fifteenth Belgian collection point, and the second in Liège, alongside the workshop of stringed instrument maker Valérie-Anne Lahaye.

MUSIC FUND REPAIR CHALLENGE

12 - 23 AUGUST 2024
MARCHE-EN-FAMENNE
(BELGIUM)

TAKE ON THE CHALLENGE OF REPAIRING
 AS MANY INSTRUMENTS AS POSSIBLE
 FOR MUSIC SCHOOLS AND SOCIO-ARTISTIC PROJECTS
 IN DR CONGO, MOZAMBIQUE, HAITI, PALESTINE,
 MOROCCO AND BELGIUM



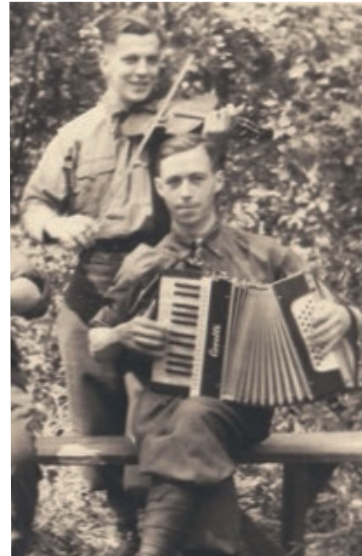
The story of the « stalag violin »

« For years, the violin of my father, Lucien Bossy, was nothing more than a decorative object in my flat, a dull object, without strings or bow, of which I had heard neither the sound nor the story. One day, I felt the need to give it a second life. That's when I decided to walk through the doors of Music Fund. » (Dominique Bossy)

In 1939, aged just 21, Lucien Bossy was enrolled in the Force Aérienne Tactique and stationed at Fort de Tancrémont in the Province of Liège. On 28 May 1940, Leopold III ordered the Belgian army to surrender unconditionally. The next day, the Germans arrived at the fort and, after 19 days of resistance, the Belgian soldiers were arrested and taken to Silesia. Lucien Bossy was held captive for five years in Stalag VIII A in Görlitz.

The camp had several thousand prisoners of war - most of them French, but also British, Italian and Russian. Lucien worked in a metal factory, on a farm. But above all, he joined the stalag orchestra as a violinist. Playing music was encouraged by the camp commander, as it helped to maintain good public relations, particularly with the Red Cross. The ensemble rehearsed every other day, and performed in front of an audience twice a week. At the end of the war, it was dismantled. Lucien Bossy never saw his companions in misfortune again, and never played the violin again.

What is touching about this instrument - beyond its symbolic dimension and its emotional charge (because all the instruments donated to the association have an emotional charge) - is its memory. This violin was played during the worst hours of the 20th century and then remained silent for decades!



Music Fund wanted to give it a voice and a life in a project that embodied values diametrically opposed to those of the terrible context of war: values of openness, dialogue and understanding between peoples. This is why it was decided to entrust it to the project of the Al-Farabi Musikakademie in Berlin.

Bringing together young people from different backgrounds through music and giving them the opportunity to bloom through it, the musicians of Al-Farabi Musikakademie are determined to break down the walls. Far from the torments of the stalag, Lucien Bossy's violin is now part of this ideal. Exploring, opening new paths, imagining a new future: its story reminds us that the greatest achievements sometimes emerge from the darkest situations.



Press review

INFO

"Music Fund" restaure les instruments de musique abîmés depuis 10 ans



Marche-en-Famenne

100 - Mis à jour le jeudi 06 juin 2024 à 14:07

La Libre

Music Fund fête dix ans d'alliance avec Marche-en-Famenne.

Martine Morgeay

Publié le 04-06-2024 à 13h08



Lukas Palron, le fondateur de l'ASBL Music Fund au cœur de l'atelier de la rue Chantraine à Marche-en-Famenne.

★ ABONNÉS

Les instruments réparés par Music Fund à Marche résonnent à travers le monde

Music Fund fête cette année ses 10 ans de présence à Marche-en-Famenne. L'ASBL récolte des instruments pour les réparer avant de les envoyer à travers le monde. Vers la Bande de Gaza notamment. « Les écoles qu'on soutient là-bas ont toutes été détruites. »



L'ASBL a été fondée en 2005. - N.P.



Par Nicolas Poes
Publié le 06/06/2024 à 10:13

ARRONDISSEMENT DE MARCHE

21

UNIVERSAL
VENDREDI 31 MAI 2024

Dix ans de présence pour Music Fund

MARCHE-EN-FAMENNE

Music Fund a installé ses ateliers depuis dix ans dans le centre de Marche. L'ASBL collecte et répare des instruments de musique avant de les envoyer dans des pays en difficulté. Elle forme également des réparateurs.

réparation des instruments à corde pincée ou des instruments à vent avant de rentrer au pays pour prodiguer leur savoir ».

Il faut savoir qu'en dix ans, Music Fund a formé, au sein de son atelier marchois, 25 stagiaires IEPMB et 12 venus de pays du Sud. L'ASBL travaille aussi énormément avec le secteur associatif marchois.

Créée en 2005, l'ASBL s'apprête à fêter son vingtième anniversaire l'an prochain. « Le projet est né en avril 2005, à l'époque, je dirigeais l'ensemble Ictus. Lors d'un voyage en Palestine, l'idée nous est venue de collecter des instruments sur place. Avec l'ensemble Ictus, nous sommes alors allés avec Oxfam dans une première collecte qui a connu un incroyable succès. Je me souviens avoir été distribuer plus de 300 instruments en Palestine. Donner un instrument pour un musicien représente véritablement quelque chose. Il y a



Lukas Palron, le fondateur de l'ASBL Music Fund, au cœur de l'atelier de la rue Chantraine à Marche.

en son sein : « La Commune de Marche, nous a permis, à l'époque, de réaliser notre rêve en ouvrant notre atelier de réparation. Nous faisons également office de centre de formation et de site permanent de collecte d'instruments de musique. Nous avons vraiment été adoptés par les habitants de Marche ».

Un concert anniversaire le vendredi 7 juin à la MCFA

Et pour remercier la Ville de Marche et ses habitants de leur accueil, Music Fund organisera un concert anniversaire le vendredi 7 juin prochain, à 20 h 30, à la MCFA. Celui-ci fera la part belle aux instruments de percussion avec de nombreux musiciens amis de Music Fund. On retrouvera ainsi les solistes de l'ensemble Ictus, mais encore l'ensemble Drom composé de 15 musiciens. Miguel Bernet (Ictus) et le musicien mozambicain Matheus Zampo se produiront également avec des instruments traditionnels du Mozambique, l'un des pays soutenu par Music Fund.

Entrée : 14 €. Prévente : 11 €. Réservations via www.mcfab.be, info@mcfab.be, 084/32 73 86

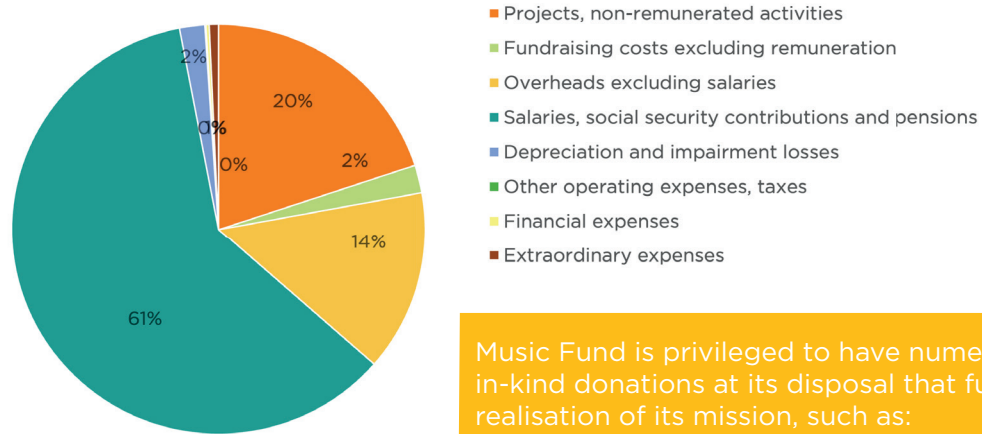
JULIEN DELÉ



Financial data

Expenses 2024

Projects, non-remunerated activities	52.377 €
Fundraising costs excluding remuneration	5.759 €
Overheads excluding salaries	37.773 €
Salaries, social security contributions and pensions	159.203 €
Depreciation and impairment losses	5.193 €
Other operating expenses, taxes	208 €
Financial expenses	679 €
Extraordinary expenses	1.900 €
Total expenses 2024	263.092 €

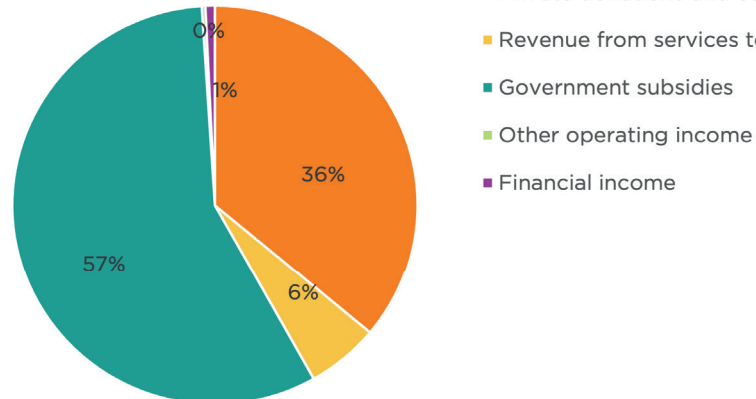


Music Fund is privileged to have numerous services and in-kind donations at its disposal that fully contribute to the realisation of its mission, such as:

- the work of volunteers in the area of instrument repair, logistics and transport of instruments in Belgium
- donations of instruments (B-stock) and materials (tools, consumables, bags, etc.)
- use of the workshop in Marche-en-Famenne and the warehouse in Rochefort-Jemelle

Revenue 2024

Private donations and corporate sponsorship	91.173 €
Revenue from services to beneficiaries	14.626 €
Government subsidies	144.361 €
Other operating income	707 €
Financial income	1.918 €
Total revenue 2024	252.784 €



- Private donations and corporate sponsorship
- Revenue from services to beneficiaries
- Government subsidies
- Other operating income
- Financial income

Our accounts are
 ✓ ANALYSED
 ✓ EXPLAINED
 ✓ PUBLISHED
 in full transparency
 and independence
 by **donorinfo.be**





STRATEGY 2025-2030

In any complex situation (war, famine, ecological disaster, deprived neighbourhoods, socio-economic ghettoisation...), human beings cannot and do not want to be reduced to just basic physiological needs. They need to nourish their soul intellectually and artistically. This observation was at the heart of the creation of Music Fund in 2005 and has never stopped guiding us ever since.

Although our achievements over the last 20 years have helped to shift the lines on the ground, the challenges ahead are still numerous, at different levels. At a time when conflict, political instability and the deterioration of the socio-economic and security situation are hitting hard at the countries in which we work and threaten Europe itself, how can we preserve the achievements of the last 20 years and continue to play a relevant role for our partners? How, in this context, can we work towards achieving the sustainable development goals defined by the UN and contribute to the advent of fairer, more egalitarian societies? The world is changing, and Music Fund must change with it: it must be adaptable, embrace the major issues of the day and provide tangible answers to the problems it encounters in the course of its work.

Our experience in the field has led us to define the main guidelines for the next five years. They focus on a number of areas:

- Maintaining the association's international commitment and strengthening its foothold in Belgium;
- Working in collaboration with partners to gradually empower music schools and technicians (instrument repair technicians and sound engineers);
- Developing local craft activities, including the manufacture of musical instruments and the production of spare parts and consumables for repairs;
- Strengthening the representation of women in technical professions in the music industry;
- Raising awareness among the Belgian public of the issues of cultural cooperation and the circular economy, in particular through advocacy actions.



Focus

Culture by and for everyone

More and more musical instruments sent in

By donating musical instruments to (socio-)cultural projects with deep local roots and a genuine policy of accessibility, Music Fund strengthens not only their material autonomy but also the strategies they put in place to enable as many people as possible (particularly the most vulnerable) to learn music under the right conditions. That is why donating instruments will continue to be one of the pillars of the association's work in the coming years.

Deploying material support and expertise outside major urban centres

Today, a growing number of Music Fund's partner schools are demonstrating their desire to make music education accessible to people living outside the big cities, and several of them are stepping up initiatives in this direction. We are also convinced that a real cultural dynamic can only emerge by encouraging musical practice and the acquisition of technical skills on a wider scale than that of a capital city or large urban area. We therefore want to support the decentralisation of schools, whether by providing more musical instruments and equipment or by organising training courses for projects set up in more remote areas (with the support of networks of local technicians).



Development of integration and rehabilitation activities for inmates and refugees

In collaboration with associations and structures already active in these sectors, Music Fund wishes to develop training programmes in stringed instrument making aimed at two particularly ostracised groups: inmates and refugees. Although access to culture is a fundamental right, it is still all too marginal in prisons. The experience gained from the workshops held between 2015 and 2022 at the Marche-en-Famenne prison have enabled Music Fund to realise the relevance of its approach to this population cut off from the beating heart of society and the world. We want to carry out similar work with refugees, convinced that it can help them rebuild their lives, become aware of their capacity for action, gain recognition from society and thus engage in dialogue with others.

Fostering the emergence of a creative economy

Consolidating the network of technicians or training as a lever for development

In addition to guaranteeing the sustainability of the approach advocated by Music Fund, the creation of professional-level technical know-how in the fields of music and performing arts is essential to the development of a cultural sector whose innovation and economic potential is still largely undervalued. Training contributes directly to job creation, to the improvement of cultural experience and services, and ultimately to the emancipation of the people and the influence of the regions concerned. That is why it will remain at the heart of our concerns.

Strengthening cultural entrepreneurship

Music Fund wants to create a breeding ground for the emergence of a viable economic model for the projects and technicians it supports, because the gradual strengthening of their financial autonomy is an essential condition for the sustainability of their achievements - tangible and/or intangible.

Greater focus on women

Convinced that vocational training can be a powerful tool for empowering women, and aware of their under-representation in all technical professions of the musical industry, Music Fund wants to encourage greater inclusion of this specific group in the fields of stringed instrument making, instrument repair and sound engineering.

Sharing knowledge and know-how

Sharing experience, skills and content is a way of redressing the balance of power in a world that is still extremely polarised, and of forming supportive communities that can build a common narrative and common projects. This is why we aim at further developing collective networks, tools and processes with our partners.

Sustainable culture

In the face of the disposable society, the association has, from the outset, taken the decision to recover unused musical instruments and send them to schools and projects that did not have access to them. Today, it wants to take this approach a step further by supporting and encouraging the manufacture of musical instruments in the countries where it operates, using locally available human and material resources. This would provide musicians with an alternative to industrially-produced imported instruments (which are often expensive and of poor quality) - a market which, moreover, hinders the integration of craft activities into the local economy and prevents stringed instrument makers from generating sufficient income to make a living from their craft.



Raising awareness of the need for cultural cooperation

A plea for culture as a tool for development

With a view to contributing to global awareness of the importance of cultural cooperation, Music Fund intends to step up its advocacy work with Belgian cultural institutions and the general public.

Development of South-North projects

Music Fund wants to promote the achievements and skills of stringed instrument makers and technicians working in the various countries where it operates, in particular by giving them the opportunity to present their work and share their know-how with the Belgian public.



A collective project that promotes circular economy

Focus on recovering musical instruments

While Music Fund's activities have always been part of a circular economy perspective, the association now wants to develop genuine recycling/upcycling strategies for musical instruments and their consumables (strings, pads, horsehair, mediators, etc.) - in collaboration with industry, associations, art schools, craftspeople, ... - as well as raising awareness among the Belgian public of the issue of recovering musical instruments.





Words of appreciation

Music Fund would not exist without the countless people and volunteers that support the association on a daily basis. For many years now, they have kindly supported our actions, facilitated our collections, spread the word about our projects, and voluntarily travel to our partner projects worldwide to pass on their expertise. They make music, donate instruments, time and expertise to enable others to learn to play music and repair instruments. We thank them sincerely for their valuable dedication and commitment. We would also like to thank the generous instrument donors, without whom this project would of course not be possible.

Board

Chairman: Lukas Pairon

Vice-chairs: Stefaan Declercq, Simone Susskind

Treasurer: Quentin Bogaerts

Members: Cecilia Balestra, Joris Buysse, Britt Dams, Jérôme Giersé, Lukas Pairon, Jan Rachels, Johan Swinnen, Olivier Marie, Bernard Foccroulle

Our ambassadors

From the early years, a large number of talented artists, musicians and bands have joined Music Fund to support us by organising concerts of which the proceeds go to Music Fund, by signing instruments for auctions or simply by publicly supporting us. They are a tremendous aid to us. Thanks to all of them:

Saleem Ashkar, Daniel Barenboim, Saule, Philip Catherine, Kris Dane, Marie Daulne, Anne Teresa De Keersmaecker, Dani Klein, Jorge Drexler, Eva De Roovere, Augustin Dumay, Cesaria Evora, Bernard Foccroulle, Ramsey Nasr, Girls in Hawaii, Herr Seele, Philippe Herreweghe, Sigiswald Kuijken, Moustsa Largo, Wim Mertens, Ramsey Nasr, Axelle Red, Louis Sclavis, Jacques Stotzem, Sam Touzani, Jos Van Immerseel, José Van Dam and instrument makers Chris Maene et Jan Strick.

Team

Alexandra Gelhay	Director
Christian Bertram	Coordinator workshops in Marche-en-Famenne
Florence Thiébaud	Administration officer
Jo Lobel	Contact person for the projects in Belgium
Déborah Lémercy	Repairer of wind instruments

Headquarters of Music Fund

Music Fund
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All information on our website

Workshops of Music Fund

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Thank you for your donation

Bank account number

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King Baudouin Foundation - Friends of Music Fund

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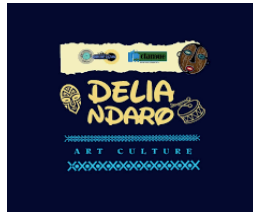


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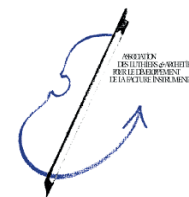
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