

Policy Plan Music for Children Foundation 2026–2028



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1. Introduction and brief review

The Music for Children Foundation was established in 2009 by saxophonist and music teacher Monique Udo with the aim of providing music education to underprivileged children.

During her travels in countries including India and several African nations, Monique observed that many children were growing up in difficult circumstances and that there was a great need for opportunities that would enable them to develop their talents and potential.

During these journeys, she personally taught music lessons and witnessed the powerful contribution music made to children's self-confidence and personal development.

She also recognised that, for talented children, music could become a potential source of income.

In order to finance musical instruments and make music lessons by local teachers possible, Monique established the Music for Children Foundation. The creation of the Foundation brought greater continuity to the music lessons she organised in orphanages in India and Uganda.

Due to illness, Monique Udo transferred the Foundation to her student Samira Kaya in 2019. Since then, the Foundation has continued to pursue the same objective: providing music education to children who would otherwise not have access to it.

Over the past years, Music for Children has focused its activities increasingly on Uganda and Colombia. The Foundation is a small-scale organisation run entirely by volunteers. It deliberately limits itself to a small number of projects in order to safeguard quality, continuity and personal involvement.

During the previous policy period, the Foundation collaborated with the following local partner organisations:

In Uganda (Kampala)

Happy Children Music Initiative, led by Claire Nakibuule
Khule Africa, led by Joseph Balibaawo
Africa Music School, led by Francis Kalema

In Colombia (Medellín)

Movimiento Manglar, led by Darío Eraso and Derk Norde

This policy plan describes the developments of the past period and outlines the direction for the coming policy period 2026–2028. It provides partners, donors, volunteers and other stakeholders with insight into the objectives, working methods and future plans of the Music for Children Foundation.

2. Mission, Vision and Core Values

Our Mission:

The Music for Children Foundation enhances the self-confidence, joy and future prospects of children living in vulnerable circumstances through music education. The Foundation achieves this through small-scale music projects carried out in close cooperation with local partners and organisations.

Core Values Supporting Our Mission

Quality

We strive to provide high-quality music education through skilled teachers, suitable instruments and effective learning environments. Quality is a prerequisite for sustainable impact and contributes to the independence of local projects.

Sustainability

We invest over the long term and in depth in a limited number of projects and children. We consciously prioritise quality and continuity over scale and work towards enabling local partners to continue projects independently.

Local Cooperation and Ownership

We work closely with local partners and organisations that understand the local context and are responsible for implementation. Expectations are clearly agreed upon, and ownership lies as much as possible with the local projects themselves, both in times of success and when facing challenges.

Equality

We work on the basis of partnership and shared responsibility. Whenever possible, decisions are made in consultation with local coordinators and teachers and, where appropriate, with the children themselves.

Our Vision

We believe that music makes a powerful contribution to the development, resilience and self-esteem of children. Based on this conviction, the Music for Children Foundation strives to create lasting and sustainable impact in the lives of the children participating in our projects.

Core Values Supporting Our Vision

Self-Esteem and Resilience

We believe that music provides children with inner strength and self-confidence, particularly in vulnerable circumstances. Children experience that they matter and that they can influence their own development.

Hope and Perspective

Music provides inspiration, comfort and joy and creates space for new perspectives. It helps children to think and act with the future in mind.

Meaningful Impact

We aim for sustainable change rather than temporary activities. For us, impact means that music genuinely influences the lives and development of children.

3. Social Context and Problem Statement

The Power of Music

Various studies have shown that music (education) makes an important contribution to the development of children (see, among others, Hallam, 2010; Selmani, 2024; Van Drunen et al., 2026). Music education contributes to children's cognitive, motor and social development and stimulates creativity and problem-solving skills. Research demonstrates that these elements encourage the formation of new neural connections and thereby support learning capacity. As a result, children develop in multiple areas simultaneously. Long-term participation in music education strengthens these positive effects on the developing brain.

Research also shows that music can reduce stress, enhance concentration and perseverance, and promote cooperation and social connectedness. Making music together requires children to listen to one another and work together to create something meaningful. As a result, children develop not only cognitively but also socially and emotionally.

Context of Our Projects

The current projects of Music for Children are in Uganda and Colombia.

Many children in these regions grow up in circumstances where access to education, safe recreational activities and cultural development is limited. Factors such as poverty, limited educational opportunities and unsafe living conditions may hinder children's development. In this context, music education can play an important positive role. The projects supported by Music for Children therefore provide a valuable addition to existing educational opportunities and contribute to the personal development of participating children.

At present, approximately 120 children participate annually in the Music for Children projects in Uganda and around 95 children in Colombia. Music for Children deliberately limits the number of projects to safeguard quality, involvement and continuity.

In addition to monitoring the number of participating children, Music for Children aims during the coming policy period to gain greater insight, through evaluations with teachers, into what music education means for the personal development and engagement of students.

Positioning

What distinguishes Music for Children is the combination of small-scale operations, long-term commitment and close cooperation with local partners, with the quality of music education at the centre of all activities. We consciously choose depth rather than expansion.

Uganda

Poverty remains a major challenge in Uganda. One in five Ugandans lives in chronic poverty, a condition that is extremely difficult to escape. As a result, many children grow up in extreme poverty, and parents are often unable to afford education or provide adequate care. In addition, more than half of Uganda's population is under the age of fifteen. Combined with high levels of unemployment, this means that many children and young people have limited prospects for the future and spend much of their time on the streets.

Even for children who do attend school, music education is often out of reach. Access to music lessons is generally reserved for the country's elite rather than for the average Ugandan.

Colombia

More than 34% of Colombia's population lives in poverty, and almost 8% survive on less than three dollars per day. Children are among those most affected. In addition, Colombia faces challenges related to human trafficking, child trafficking, sexual exploitation of girls and women, child neglect, alcohol and drug addiction, and drug-related violence.

Armed and criminal groups regularly exploit vulnerable children and young people living on the streets. Although conditions have improved somewhat in recent years and cities such as Medellín have also developed into innovative metropolitan centres, the benefits are enjoyed mainly by higher-income groups and elites. Vulnerable children and young people continue to face many daily stress factors and dangers that hinder their development.

Target Group

Our music projects in Uganda and Colombia focusses on children and young people living in various vulnerable situations:

1. Children who have little structure or guidance during the day and therefore spend much of their time on the streets.
2. Children who attend school, but whose parents cannot afford extracurricular music lessons.

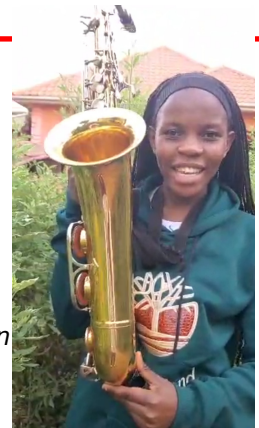
In both situations, the impact of music is significant: it provides a safe environment, reduces stress and contributes positively to children's development.

This social context forms the basis for the objectives of the Music for Children Foundation for the coming policy period.

Quote from Racheal (16 years old, Uganda)

"Thank you guys so much. Because of you, I got the tenor sax, and I am so, so, so happy. I cried. Sometimes I wonder what life would have been like without you."

Before you people [MvK] came, things were not going well. Life would have been difficult."



4. Objectives 2026–2028

During the coming policy period, Music for Children will build upon the experiences and results of recent years.

The core of our mission remains unchanged:

- To provide children living in vulnerable circumstances with access to music and dance education, thereby increasing their joy in life, self-confidence and future prospects.
- To help local teachers and talented students increase their financial independence by strengthening and applying their musical skills, for example through performances and teaching activities.
- To strengthen connections between children making music in different parts of the world.

Main Objective for the 2026–2028 Policy Period

During the 2026–2028 policy period, the emphasis will be on further quality improvement at three levels:

1. Strengthening and improving the quality of music education at project locations.
2. Supporting local partners in further professionalising their organisations.
3. Strengthening the organisation of the Music for Children Foundation in the Netherlands and increasing our visibility and public awareness. A strong organisational foundation and increased visibility can help us secure more extensive and sustainable support, thereby ensuring the continuity of our work.

The following chapter describes the concrete steps and activities required to achieve these objectives.

5. Approach and activities

Quality Initiative 1: Improving Music Education

The Music for Children Foundation wants every child to have the opportunity to make music and develop their musical abilities. We believe it is important for children to experience the joy of music and discover that they can learn and develop new skills. Talent development starts from a broad foundation (pyramid model). Children who develop quickly or are clearly motivated receive extra guidance whenever possible to further develop their musical talent.

To further enhance the quality of music education, we want to make greater use of experienced (senior) music teachers. These are local music professionals who can provide a positive boost to the content of the lessons.

Role of Senior Teachers

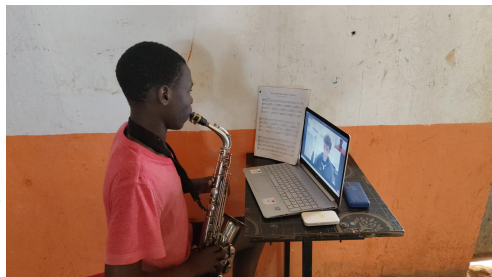
- Visiting project locations or providing lessons at alternative locations.
- Teach group lessons.
- Providing additional support to talented and highly motivated students.
- Coaching and motivating local project teachers.
- Serving as inspiring role models for students.

In addition, we encourage project sites to bring more structure to music education by developing clear lesson plans. In Uganda, we want to reach out to Makerere University to explore whether students or faculty from the music program can contribute to this effort.

Support from the Netherlands is complementary and is always aimed at strengthening local knowledge and expertise.

A good example is the cooperation with the Conservatory of Amsterdam (The Netherlands).

Students from the teaching methodology class of saxophone teacher Willem van Merwijk provide online lessons to students of the Happy Children Music Initiative. Local teacher Claire listens in and immediately applies the teaching principles she observes in her own lessons.



Research shows that a rich learning environment is essential to children's learning process. For this reason, it is important that instruments are of sufficient quality. We contribute by ensuring that donated instruments are inspected beforehand and by allocating funds for the purchase and repair of instruments.

Housing

The quality of music education is sometimes constrained by the available facilities.

At the location of the Happy Children Music Initiative, there is only a small shed without windows where the instruments are stored. Lessons take place outdoors. There are no separate classrooms for the various instruments, and all instruments are played simultaneously. This limits the possibilities for providing individual instruction and teaching children at their own level.



Together with local project leaders, we seek practical solutions, such as:

- Working with smaller groups.
- Collaborating with nearby schools to use classrooms after school hours.
- Reimbursing travel expenses for advanced students so that they can occasionally receive individual lessons from a senior teacher.
- Exploring affordable alternative teaching locations.

Music for Children does not focus on constructing or purchasing buildings, as this falls outside the scope and resources of our Foundation.

However, we can facilitate contacts between our partners and other NGOs or foundations that may be able to contribute to housing and infrastructure.

Quality Initiative 2: Strengthening Local Organisations

In the coming years, we will devote more attention to the development of a **Responsible Exit Strategy**. In this context, "responsible" means that the capacities and opportunities of the partner organisation determine both the timing and the pace of this process.

The ultimate objective is that local partners gradually become more self-reliant and less dependent on our financial support.

This represents a considerable challenge, as opportunities to generate income locally are limited. Local businesses may be willing to sponsor projects, but they often require transparent financial administration, while this aspect is still under development within several partner organisations.

To support local organisations in this process, we will take the following steps:

- Providing support in preparing budgets and increasing financial transparency.
- Working together with project leaders to explore local support for bookkeeping and administration.
- Encouraging local projects to develop income-generating activities, for example through performances with ticket sales.

Quality Initiative 3: Strengthening Our Own Organisation

Following an internal evaluation, it became clear that our current voluntary management team lacks sufficient time to carry out all operational tasks effectively. At the same time, there was a desire to allow the supervisory board to fulfil its supervisory role more independently and from a distance.

The development of internal regulations has created greater clarity regarding the division of responsibilities between the supervisory board and the management team. It was also decided that the board member who had been most actively involved in day-to-day operations would step down from the board and join the management team.

Management Team

The management team will therefore be expanded with a third member, who will be responsible for financial and organisational tasks, including payments and financial administration.

The management team will continue to perform its duties on an unpaid basis, ensuring that as many financial resources as possible are directed towards the music projects themselves. However, we make use of the possibility of providing management team members with a volunteer allowance. This allowance remains below the statutory maximum and should be regarded as compensation for the considerable amount of time invested in the Foundation.

Supervisory Board

The Foundation is supported by an engaged supervisory board with a broad range of experience and expertise, helping to guide the further development of the organisation.

As of 1 January 2026, Mirjan Kouwenhoven was appointed Chair of the Supervisory Board. With the appointment of Fred Mukasa, the board also benefits from valuable knowledge of the local context in Uganda.

As of April 2026, Vennice Wong joined the board as Treasurer. Under the new division of responsibilities, she will fulfil a supervisory role and will not be involved in operational tasks.

Petra Griffioen, who has served as Secretary since 2019, will step down from the board on 1 March 2026 and join the management team. As a result, the position of Secretary will become vacant. We expect this vacancy to be filled by the end of the second quarter of 2026.

Volunteers: The Music for Children Ensemble

During the previous policy period, it became increasingly clear that Music for Children is a small organisation that depends heavily on the dedication and involvement of volunteers.

Many people already contribute to our work, for example by donating, repairing or transporting instruments, maintaining the website, or providing music lessons, both online and at project locations.

In the coming years, we aim to structure these efforts more effectively. We seek to expand our network and develop the "**Music for Children Ensemble**": a network of supporters, volunteers, coordinators and specialists.

Volunteers are of immense value to our Foundation. Where necessary, we also intend to establish agreements with volunteers so that expectations are clear for all parties involved.

In addition, we want to organize an annual "ensemble day" to thank our volunteers and strengthen our sense of community.

Visibility and Communication

To increase our visibility, we intend to invest more in communication and promotion. It is important that more people become familiar with the work of Music for Children.

Our monthly newsletter currently reaches approximately 250 people. During the coming policy period, we aim to achieve substantial growth in this reach.

We are developing both a short and a longer documentary film that will demonstrate what Music for Children stands for and illustrate the impact of our projects.

Maintaining our website and strengthening our presence on social media continue to receive our full attention. In these areas as well, support from volunteers is highly valuable.

We hope that greater visibility will also increase our ability to attract donors and supporting partners. In addition, we will make full use of all communication channels to submit targeted applications to external funds and foundations.

6. Collaboration & partners

Over the past years, Music for Children has gained increasing insight into the conditions required for successful collaboration with partner organisations in the countries where we operate.

Key conditions include openness, mutual trust, regular communication, transparency in the use of funds and consistent reporting. Each year, we evaluate whether the cooperation remains satisfactory for both parties and whether any adjustments are required.

Overview of Current Partners (Detailed descriptions can be found in the appendix/tab.)

Colombia: Movimiento Manglar

The cooperation with Movimiento Manglar is satisfactory for both parties. Music for Children currently contributes approximately 25–40% of Movimiento Manglar's annual budget. This support enables Manglar to provide music lessons at two additional locations in the outskirts of Medellín for children living in vulnerable circumstances.

In close consultation, the financial contribution provided by Music for Children is gradually being reduced. Both parties wish to continue the collaboration, particularly in terms of content and knowledge exchange, for example through the sharing of teaching materials and contact between students.

Uganda: Khule Africa

In recent years, Music for Children has contributed to the financing of dance and music lessons and partly to the rent of the teaching facilities.

At present, the cooperation is less satisfactory. Important criteria such as openness, regular communication and transparency regarding the use of funds are not always sufficiently met.

In addition, another organisation from the United States became involved in the project last year. The approach of this organisation differs in essential respects from the principles and core values of Music for Children.

From this year onwards, we will experiment with a new format at Khule in order to determine whether continued cooperation is feasible. Under this model, experienced teachers will provide workshop programmes during school holidays instead of weekly music lessons. We regard this as a final opportunity to shape the future of our collaboration with this partner.

Uganda: Africa Music School

Africa Music School was founded by Francis Kalema with the aim of providing free music education to children living in vulnerable circumstances.

At present, Music for Children supports the music and dance lessons provided by Africa Music School to students of the Salaama School for the Blind, located just outside Kampala.

At the end of 2026, the nature of the cooperation with Africa Music School will be evaluated once again. An important factor will be whether Africa Music School succeeds in further professionalising the organisation and developing the Busunju location into a fully operational teaching centre.

It is also important that Africa Music School is able to provide greater transparency regarding the use of financial resources and the concrete results of its music education activities.

We expect Africa Music School to remain a partner of Music for Children throughout the coming policy period.

One opportunity that currently is being explored is the further development of the string class at Africa Music School with support from Music for Children. An important reason for this support is that girls—who already face fewer opportunities by default in Uganda—more often choose string instruments than brass instruments, which are traditionally played predominantly by boys.

Uganda: Happy Children Music Initiative

Happy Children Music Initiative (HCMI) is a community project established two years ago by Claire Nakibuule, herself one of the very first students supported by Music for Children.

Music for Children currently provides full financial support for this project. The major cost categories are the rental of the location, the purchase and repair of instruments, and teachers' salaries.

Claire is now able to support herself through a combination of performing and teaching. In this respect, she embodies the story of our Foundation: living proof that music education can truly change lives.



Over the coming years, we aim to support HCMI in further developing the organisation and raising it to a higher level. The most important areas of attention are housing and internal organisation.

Room for New Partners?

During the coming period, we will explore opportunities to collaborate with community arts centres that already provide arts education but have not yet introduced music education. The added value that Music for Children can offer lies in providing high-quality teachers and suitable musical instruments.

Partners in the Netherlands

- Conservatory of Amsterdam
- Music Schools and Private Teaching Practices

An inspiring example is Quintus Kampen, a music school that not only organises a practice challenge for us but also seeks meaningful connections through workshops and a benefit concert, during which its students perform the same repertoire as the children participating in our projects.

- Primary and Secondary Schools

We actively seek schools that endorse the objectives of Music for Children and are willing to organise fundraising activities and benefit events on our behalf.

International Partners

[Musica Unita \(Scotland\)](#)

[Freunde der Africa Music School \(Germany\)](#)

These organisations, like us, provide both financial and educational support to Africa Music School. We inform one another, share knowledge and networks, and learn from each other's experiences.

Monitoring, Evaluation and Impact

Monitoring

We ask our partner projects to keep us regularly informed about both successes and challenges. Regular consultations with project leaders, either monthly or every two months, are a standard part of our collaboration. The management team prepares brief reports of these discussions. In addition, we ask the projects to submit periodic reports on their activities, covering both qualitative and quantitative aspects. Photos and video footage are often included in these reports. This allows us to monitor and ensure the quality of education, as well as provide our donors and funders with insight into the activities and impact of music education.

Evaluation

Each year, around October, an evaluation meeting is held to discuss how the collaboration is progressing and how it can be continued. This is followed by a meeting of the management team, during which decisions may be taken regarding the continuation or adjustment of partnerships. If the outcome is positive, the partner organisation is asked to submit a plan and a budget, including supporting arguments, for the coming year.

Based on these documents, Music for Children determines which support can be approved.

Impact

During the coming policy period, Music for Children intends to take further steps in measuring impact. We know how many children participate in our projects, but we also wish to gain a better understanding of what children actually learn and what impact music education has on their lives. In recent years, members of the management team and supervisory board have regularly visited project locations and spoken with project leaders, teachers and students. Reports of these visits and short interviews with those involved provide valuable information and contribute to a better understanding of the effects of the projects.

These visits also strengthen the Foundation's learning capacity and enable meaningful adjustments where necessary. Project visits are therefore also planned during the coming policy period.

Impact – A Concrete Example

The children of HCMI regularly perform for schools within the community. In this way, they gain experience performing while introducing other children to music.

One school was so impressed by their musical talent that it decided to award scholarships to twenty children. These children are now able to attend school without having to pay tuition fees.



7. Organisation and governance

The Music for Children Foundation has the status of a Public Benefit Organisation (**Algemeen Nut Beogende Instelling ANBI**). This status brings with it both advantages and responsibilities.

- The day-to-day operations of the Foundation are governed by internal regulations. These describe how the Foundation complies with the obligations associated with its ANBI status.
- The supervisory board fulfils a supervisory and advisory role and bears ultimate responsibility for the continuity and overall direction of the Foundation.
- The management team is responsible for implementing the policies adopted by the supervisory board. Within the framework of the approved budget and policy plan, the management team is authorised to make operational decisions.
- The management team will be expanded with a third member, Petra Griffioen, who will be responsible for financial and organisational implementation.
- The two current managing directors, Samira Kaya and Josien Reimink, will remain responsible for the substantive execution of the projects and for maintaining day-to-day contact with partner organisations.

Compensation Policy

The Foundation does not employ paid staff. Members of the management team may receive a volunteer allowance in accordance with applicable regulations. Members of the supervisory board do not receive remuneration for their activities.

However, board members may claim reimbursement for expenses incurred, such as travel expenses (inside The Netherlands).

Members of both the supervisory board and the management team act without any personal financial interest and actively avoid conflicts of interest.

Organisational Structure of the Music for Children Foundation as of 1 January 2026

Supervisory Board

Chair:

Mirjan Kouwenhoven

Treasurer (from 1 April 2026):

Vennice Wong

Secretary:

Petra Griffioen (stepping down as of 1 March 2026)

Board Member:

Heleen Verleur

Board Member:

Fred Mukasa

Management Team

Josien Reimink and Samira Kaya

Managing Directors responsible for programme development and implementation.

Petra Griffioen (from 1 March 2026)
Managing Director responsible for finance and organisation.

8. Risks and preconditions

Music for Children is a small organisation that relies largely on the commitment and dedication of volunteers. While this creates a high level of involvement, it also brings certain challenges. We have identified three key risks and describe below how we seek to manage them.

Risk 1 – Dependence on Volunteers

The organisation is run by volunteers. Members of the management team also carry out their duties on a voluntary basis. As a result, limited availability may occasionally lead to delays in certain tasks. This risk is mitigated by expanding the management team and distributing responsibilities more effectively among a larger group of people involved with the Foundation.

Risk 2 – Uncertain Income

A second risk is that a significant proportion of our income is incidental rather than structural in nature. This risk is managed by maintaining a small-scale approach and exercising caution when entering into long-term financial commitments. We deliberately work with a limited number of project locations and partner organisations. In addition, a continuity reserve is maintained in order to absorb fluctuations in income.

Risk 3 – Context in the Countries Where We Operate

The circumstances in which our partner organisations operate differ considerably from those in the Netherlands. Local organisations may, for example, encounter bureaucratic processes or organisational challenges. This risk is reduced by investing in strong relationships with local partners and with people who possess knowledge of the local context. Furthermore, our supervisory board includes expertise regarding the situation in Uganda. Board member and lawyer Fred Mukasa grew up there, which helps us make realistic decisions and respond appropriately to local circumstances. By consciously monitoring and, where possible, mitigating these risks, Music for Children aims to remain a stable and sustainable organisation.

9. Finances and Continuity

During the previous policy period, a significant part of our income was generated through an annual sponsored walk organised by a long-standing partner school. The loss of this source of income means that revenues in the coming years will be less predictable. However, we have succeeded in building up healthy reserves in recent years, enabling us to absorb periods of lower income.

During the coming period, we will actively seek new partner schools and additional sources of income. By the end of this policy period, we aim to achieve a stable balance between income and expenditure. The Foundation strives for an annual budget, both income and expenditure, of approximately €20,000 to €30,000.

Designated Reserve

A separate designated reserve has been established to support improvements in the quality of music education. This reserve amounts to €11,000 and will remain available until 31 December 2028.

Among other things, this budget will enable local professional music teachers to be involved in our projects more frequently and on a more structural basis.

Continuity Reserve

Until now, the Foundation has maintained a continuity reserve equivalent to approximately one year's budget. This policy reflected the fact that a large proportion of our income was non-structural. We wanted to avoid the risk of being unable to fulfil our commitments. Estimating risks was also difficult because some projects were still in their development phase.

During the coming period, we expect a larger proportion of structural income, through a growing number of regular donors and increased support from charitable funds. As we have been working with some projects for a longer period of time, we are now better able to assess the associated risks. As these projects become more professional and less dependent on us, the risks for our Foundation decreases accordingly. As a result, we intend to gradually reduce our continuity reserve during the 2026–2028 policy period. This will allow the funds we raise to reach the projects themselves more quickly and more directly, which is where we believe they can make the greatest difference. Over the course of the 2026–2028 period, we expect to release between €5,000 and €8,000 from the continuity reserve. These resources will enable us to support new initiatives on a modest scale, such as the string class of Africa Music School.

In addition, project partnerships will occasionally come to an end, thereby creating room for new initiatives. This enables us to remain flexible when new opportunities or partners arise that align with our objectives.

Main Expenditures

- Fees for local teachers.
- Purchase and repair of instruments.
- Contributions towards rent, facilities and teaching materials.
- Travel expenses for local teachers.
- Occasional contributions towards food and medical expenses for students and teachers.

The Foundation aims to allocate as large a proportion of its income as possible directly to the music projects. Our ambition is to maintain project-related expenditure at between 80% and 90% of total expenditure. In 2025, project-related expenditure represented 88% of total spending. Organisational costs are kept to a minimum through the Foundation's reliance on volunteers.

Main Sources of Income

- Regular donations, with the objective of steadily increasing the number of recurring donors.
- One-off donations resulting from campaigns.
- Benefit concerts and other fundraising activities.
- Practice challenges organised in cooperation with music schools.
- Sponsored walks and other fundraising activities organised by primary and secondary schools.
- Income generated through active applications for grants and charitable funding.

During the coming policy period, Music for Children intends, for the first time, actively to seek funding from Dutch cultural funds and private foundations focusing on music education and international development. The multi-year budget assumes modest revenues from fundraising activities: €3,000 in 2027 and €5,000 in 2028.

Long term budget plan 2025-2028	2026	2027	2028	2029
Totale eigen vermogen per 1 januari	41.700	40.300	33.300	24.500
Continuity reserve	30.800	30.900	26.900	22.100
Designated reserve (music education quality impulse)	10900	9.400	6.400	2.400
(expected) revenues	20.000	16.500	18.700	
(expected) costs	-21.400	-23.500	-27.500	
preliminary results	-1.400	-7.000	-8.800	
share of the extra quality impulse activities (charged to the designated reserve)	-1.500	-3.000	-4.000	
Net result (charged to the continuity reserve)	100	-4.000	-4.800	

10. Looking ahead

For the coming policy period, we have outlined below a broad timeline highlighting important developments, evaluation moments and possible decision points.

2026 – Beginning of the New Policy Period and Further Strengthening of the Music for Children Foundation

Key priorities during this year include:

- Strengthening the structure of the management team.
- Further structuring cooperation with existing partner organisations.
- Launching the quality improvement programme within music education.
- Expanding the network of volunteers and supporters.
- Increasing the visibility of Music for Children.

2027 – Focus on Further Improving Project Quality and Strengthening Local Organisations

Key priorities include:

- Further professionalisation of local partner organisations.
- Strengthening opportunities for locally generated income.
- Improving monitoring systems and gaining deeper insight into the impact of our projects.
- Further expanding the network of donors and charitable funds.

2028 – Broader Evaluation of Projects, Partnerships and Organisational Development

During this year, we will review, among other things:

- The progress made in improving the quality of music education.
- The development of local partner organisations.
- The stability of income and organisational structures.
- The future role of the Music for Children Foundation within the ongoing projects.

Through these steps, Music for Children aims to continue building a sustainable organisation and to create lasting impact in the lives of children through the transformative power of music.

This policy plan was adopted and approved on **June 24, 2026**, by the board of the Music for Children Foundation:

Mirjan Kouwenhoven (chair)

Vennice Wong (treasurer)

Heleen Verleur

Fred Mukasa

11. Source citation

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