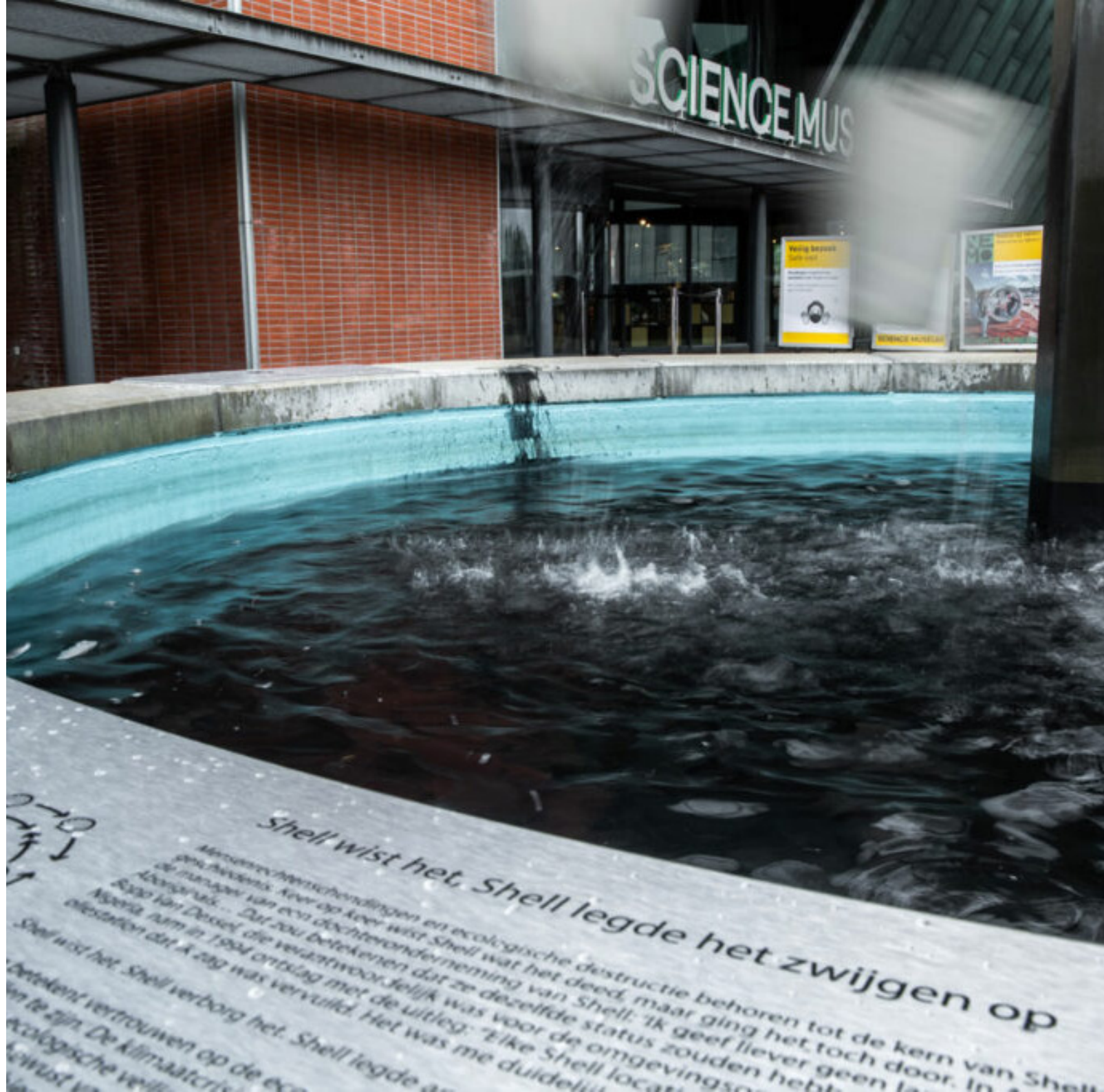


# FOSSIL FREE CULTURE NL

ANNUAL REPORT  
2021



# FOREWORD

Once again, 2021 was a year defined by online vs offline, open vs closed, together vs apart. The time gifted to us by the inability to gather in-person, and the many cancelled events due to lockdown, was well spent on introspection as an organisation. At Fossil Free Culture, we carry with us the adaptive resilience of activism and the creative capacity of art. And, once again, we did not shy away from leaning into these dual qualities.

In the first half of 2021, FFC received Cultural ANBI status and spent time laying the groundwork for this new format and developing what would become our three programs: Disobedient Art Performances, Disobedient Art School and Disobedient Futures. We engaged in Board development, bringing on a new Board Member, Ying Que, with a background in cultural activism and facilitation and rethinking the Board's role within the organisation.

In June, on the day the lockdown was lifted, we had planned an artistic intervention for NEMO's watermill. Just minutes prior to the intervention, we noticed that the Shell logo was no longer on the sponsor wall. The partnership had been silently broken during the lockdown. What a surprising and amazing victory! We thus framed our last intervention as a celebration and began to plan a party later in the year to proclaim Amsterdam free of fossil fuel artwashing. Unfortunately, due to later lockdowns, we were unable to host this celebration.

In the second half of 2021, we turned our focus to Groningen and our next target, the Groninger Museum. While four museums in the Netherlands are still receiving funds from fossil fuel corporations, Groningen is a front line community and we had no choice but to make this our priority. We made great efforts to connect with local groups and created a core team of five people in Groningen committed to stopping artwashing at the Groninger Museum.

In April 2021, our co-founders increased their freelance commitments to .4FTE. The Project Manager brought onboard in 2020 was unfortunately unable to continue working with FFC, and thus we launched a wide search for a replacement, spending the necessary time to find the right fit. In this search, we encountered a candidate who did not have the experience necessary but showed great promise. In our recognition of the disparity that exists for BIPOC to receive the same opportunities to gain experience, we brought on this candidate to shadow and learn with our new Project Manager for six months starting at the end of August 2021. Our commitment to equitable pay for all freelancers at a rate of €30/hour, no matter the role, task or experience, remains.

Though 2021 was at times a frustrating year full of yet more cancellations and postponement of activities due to Covid-19 lockdowns, we believe the time afforded to us for reflection and planning will pay off for the future of FFC. In addition, engaging the team in Groningen gave us new energy and kept us moving forward. We hope you enjoy this year's report, one full of big dreams and plans for a fossil free culture.



# FOSSIL FREE CULTURE NL

We are Fossil Free Culture, a grassroots collective of artists, activists and cultural workers joining efforts for intersectional, ecological justice. We practice disobedient art. Blending art and activism merges two essential agents for long-lasting social change: activism, which seeks to change material conditions of reality and art, which is crucial to changing the immaterial conditions: our collective imagination.

Since our start in 2016, we have been focussing on the sponsorship fossil fuel corporations offer to cultural institutions in the Netherlands in an effort to artwash their actions. Following our interventions, the Van Gogh Museum ended its sponsorship agreement with Shell in 2018, the Concertgebouw followed in 2020 and Nemo Science Museum in 2021. 2021 marked a landmark moment for Amsterdam: a cultural sector free of fossil fuel corporation funding. Our original goal of ending fossil fuel funding in the cultural sector in the Netherlands is almost a reality, with only four museums left in the Netherlands accepting money from oil and gas corporations.

As of 2021, it is clear that the tide has changed, and both the public and cultural sector has been convinced that fossil fuel sponsorship is no longer morally acceptable. The remaining institutions accepting fossil fuel money will have to follow suit or face social and moral repudiation.

We know that the same fossil-fueled power structures that are causing the climate crisis are also responsible for colonialism, systemic racism, heteropatriarchy, and other forms of systemic oppression. Our long-term goal is to transform the cultural sector so that it plays its proper part in dismantling those structures and creating new societies based on plenitude, reciprocity and resilience.

## Vision

We envision plural regenerative societies based on plenitude and interdependence of all species and beings. We believe art and design have an essential role to play in realising this vision by printing its image into people's hearts, minds and bodies.

## Mission

Our mission is to terminally erode the fossil fuel industry's social licence to operate. We believe that eradicating fossil fuel sponsorship from the cultural sector is a necessary step towards making space for, and concretely starting to build, a fossil free future. We, as artists and activists, believe we have a core role to play in exposing the catastrophic social and ecological impacts of fossil fuel corporations' operations and their culpability for the global climate crisis, and therefore consider it our duty to liberate the arts from the influence of profoundly unethical corporations. We are committed to use our skills as artists and our determination as activists to create persistent and audacious artistic performances challenging these toxic relationships at the very heart of the cultural sector inside the prestigious institutions that still accept fossil fuel sponsorship.





# RESULTS 2021

As part of our Disobedient Art Performances, we had big plans for campaigns at both Het Scheepvaartmuseum and NEMO in Summer 2021. These were foiled not by the coronavirus but by the quiet ending of their respective sponsorship relationships with fossil fuel corporations. Our second performance at NEMO thus became a celebration instead of a confrontation.

Our multiple attempts to celebrate the end of artwashing in Amsterdam through fossil fuel corporation sponsorships of cultural institutions with a new film, panel and party at our friends Framer Framed were thwarted by the surge of coronavirus cases in winter 2021. The planning process, however, gave us the opportunity to connect with cultural institutions in Amsterdam in a different way than we were used to: as friends and allies working towards a better future.

With Amsterdam's cultural sector now free of fossil fuel corporation sponsorships, we turned our sights to the last four remaining cultural institutions still taking money from these companies in the Netherlands: Groninger Museum (via GasTerra and GasUnie), Drents Museum (via NAM – Shell and ExxonMobil), Nederlands Openluchtmuseum (via NAM) and the Oyfo Technique Museum. In June, we settled on the Groninger Museum as our next target. Our first step was to identify a local coordinator to help build the necessary local network, given that this was our first campaign outside of the Amsterdam area.

Working in this new context was a big step for us and one that required the systematising of our process in order to set up a satellite collective with collaborators unfamiliar with our methods. Beginning in August, this new core group in Groningen met every other week until the end of the year, gradually building up the team and passing on knowledge through workshops on mobilisation, security and creativity led by collective members from Amsterdam. While we intended to produce our first action in December 2021, this was postponed until January due to the winter lockdown.

Parallel to these activities we began conceptualising the Disobedient Art School (DAS) in June 2021 with our two co-founders and Board Member, Ying Que. A group of co-conspirators and collaborators was put together, meeting twice in Fall 2021 to begin the process of developing the DAS. Quite a bit of time and effort was put into how to develop a curricular framework for collective learning through art practices and processes that disobey the mainstream colonial-neoliberal power structures. It is an educational platform for being and learning together about being disobedient. It is a long-term learning journey that co-creates programmes among initiators, trainers, facilitators, participants, and other members.

In November 2021, DAS began the development of a Training For Trainers (T4T) to take place in February 2022 with the Veem House for Performance (as partners and hosts) and the experienced trainers Jay Jordan and Isa Fremeaux of The Laboratory of Insurrectionary Imagination.

In the meantime, we continued, under this program, to provide workshops and talks for various organisations, educational institutions and conferences on our disobedient art methods.

Towards the end of 2021, it became clear that Fossil Free Culture was already undergoing a momentous shift in our mission and organisational structure. Many of the trajectories put into place early in the year led to the development of clear programs under one organisation. An idea born out of the pandemic slow down, our concept for a third program called Disobedient Futures was pushed forward by winning its first major grant from the Stimuleringsfonds. With this funding, Disobedient Futures: Towards a Post-Extractive Culture will be launched in early 2023, initially as a three-day gathering exploring new approaches and alternatives that will help us to escape the extractivist 'trap' of the modern, western, colonial, heteropatriarchal, capitalist paradigm. This experimental event aims to undo the 'conference' model, featuring workshops, thinking-feeling storms, assemblies, ritual performances and sharings, open to the public both on- and offline for maximum accessibility.

Through beginning a strategic planning process, we came to the conclusion that not only does our structure and roles need to change, but also our mission and goals. With a fossil free cultural sector in the Netherlands clearly in sight, the time had come to refocus our work. We continue that process into 2022 and hope that our rebranding and reorganisation will be complete and made public by the end of the year.

## Publications

[Verkiezingen zijn niet genoeg: Teresa Borasino - 'We moeten ook ruimte geven aan het pluriversum'](#)  
- Metropolis M

[“Nee, we gaan het nog niet vieren”: Hoe Fossil Free Culture NL de Nederlandse Culturele Sector verlost van sponsoring van fossiele brandstoffen](#)  
- The Movement Hub

[How Amsterdam fights climate crises through activism](#)  
- Goethe Institute

[Wat staat Nederland te wachten als we nu niets doen tegen klimaatverandering?](#)  
- NPO FunX





## Disobedient Art Performances Program

# THE SHELL EFFECT

June 5, 2021

NEMO Science Museum

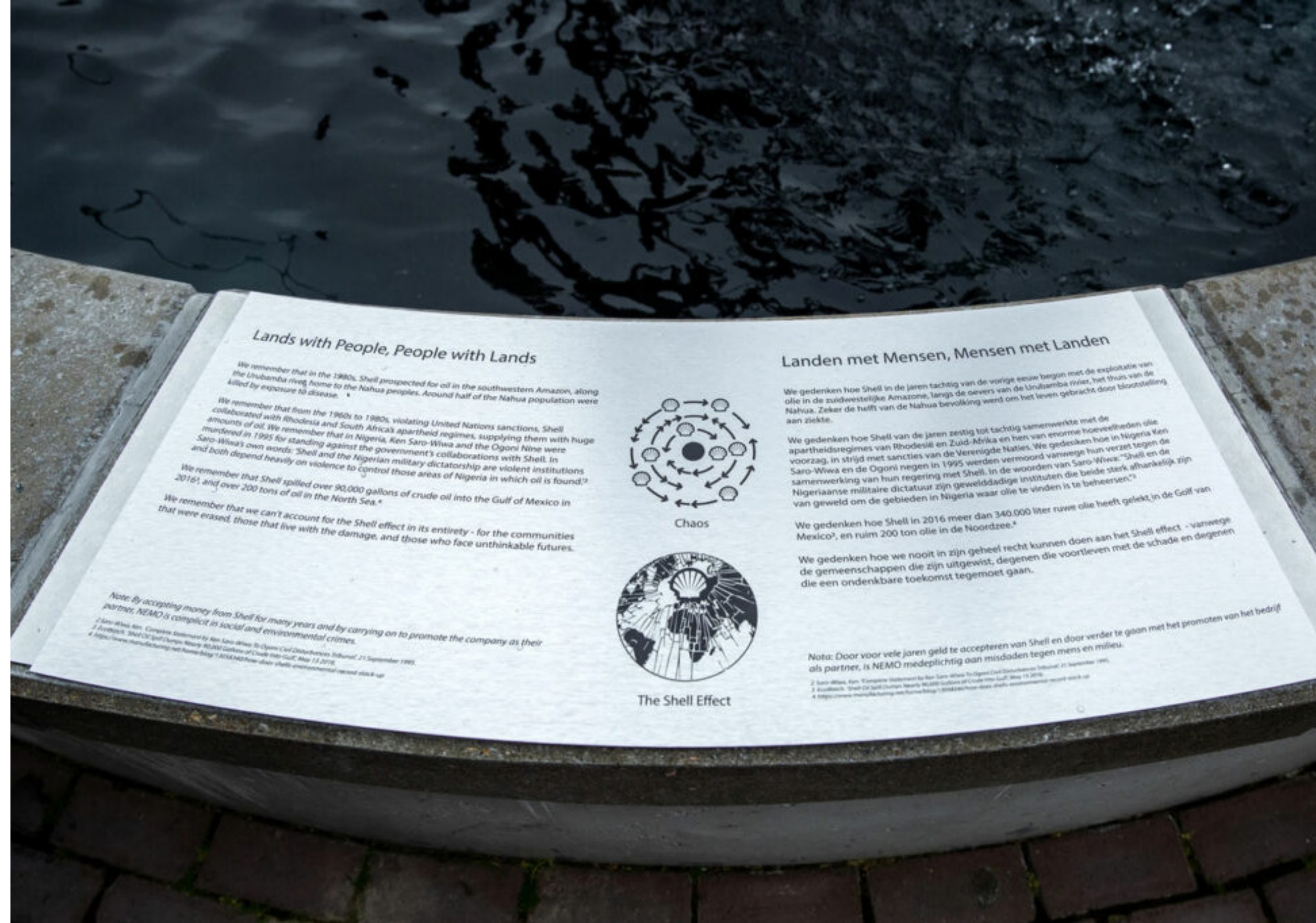
Artistic intervention

This work remembers Shell's traces of extraction, toxicity, disease, war, and corruption left across communities and territories in a history that spans two centuries of colonial brutality.

Just as the butterfly effect, 'small' actions in one place, like a cultural institution accepting money from an oil corporation, have violent reverberations elsewhere. NEMO has provided Shell with a platform to clean their public image and build on their social acceptability for 90 years. It has therefore facilitated the damage Shell has inflicted around the globe. Their responsibility was acknowledged.

With this intervention, Fossil Free Culture paid tribute to the communities that were erased by Shell's operations, and to those that still live with the damage left. At the same time, it calls on NEMO's accountability.

Shell Effect was a collaboration between Daniel Macmillen Voskoboynik, Maria Faciolince and Fossil Free Culture.





# DISOBEDIENT ART PERFORMACES PROGRAM

## Fossil Free Culture Groningen

The Groninger Museum claims to be a cultural foundation upon which the connections between visitors are strengthened<sup>1</sup>. In sharp contrast to this noble sentiment, the Museum provides ongoing reputational services to corporations that are responsible for destroying the foundations of many buildings in the province. Gasunie and Gasterra, former daughters of the NAM, are companies dedicated to the extraction, and importation from Russia, of natural gas. This practice has damaged houses, farms, and churches that are home to over 170,000 people of the region. In the wake of this rumbling, local communities have been left in a perpetual state of uncertainty and fear. In an attempt to clean up their image, Gasunie and Gasterra continuously make financial contributions to the Groninger Museum. By supporting the Museum, these fossil fuel companies try to paint themselves as caring for the community of Groningen, but they cannot sweep under the carpet their complicity in breaking up the ground beneath it.

In June 2021, FFC engaged a local coordinator to assist in forming a new group in Groningen. Working in this new context was a big step for us and one that required the systematising of our process from brainstorming to performance to post-performance in order to set up a satellite collective with collaborators unfamiliar with our methods. Beginning in August, this new core group in Groningen met every other week until the end of the year, gradually building up the team and passing on knowledge through workshops on mobilisation, security and creativity led by collective members active in Amsterdam. While we intended to produce our first action in December 2021, this was postponed until January due to the winter lockdown.

<sup>1</sup> Groninger Museum. Mission Statement. Retrieved on December 2021 from <https://www.groningermuseum.nl/en/organisation>





# DISOBEDIENT ART SCHOOL PROGRAM

Participants of the Disobedient Art School (DAS) co-creating process:

Ying Que  
(cultural activist, curator and facilitator)

Hodan Warsame  
(anti-oppression trainer & moderator)

David Limaverde  
(radical educator and participatory performance artist)

Nuraini Juliastuti  
(researcher and co-founder of KUNCI Cultural Studies Center and School of Improper Education in Yogyakarta, Indonesia)

Paula Chaves Bonilla  
(director, choreographer and queer activist)

Talissa Soto (organizer and facilitator)

FFC Co-founders  
Frida (Daniela Paes Leão)  
Teresa Borasino

The first ‘Thinking With’ gathering took place on 11 September at the Home of Participation, Amsterdam. Over the course of the full day, we got to know each other, discussed what disobedient art means through the creation of a mood board and began to question how we might imagine a “school” - what are its characteristics, processes, challenges and methods.

The 2nd “Thinking With” gathering took place on 13 November at the Home of Participation, Amsterdam. We explored the relevance of the school, who leads the school and who it is for. We concluded that “our aim is to organize ourselves by centering the vision of BIPOC and migrants who are informed by both lived experiences and a political vision which is anti- or de-colonial” The DAS is a space for growth, learning, transformation, queering (of identities and norms) for everyone doing anti-racist, anti-oppressive, anti-colonial work.

During 2021, 18 workshops were presented through DAS:

Web Panel Series ‘Common|Space’ - Art Activism in Times of Crisis at Fontys;  
International Women’s Day; Women and Leadership in Climate Change Movements at Worm;  
Verkiezingen zijn niet Genoeg at Stedelijk Museum / Metropolis;  
Fossil Free Revolution at GreenPeace;  
Global Just recovery at 350.org;  
Art practice and its significance at KhK Kassel;  
Climate Colonialism workshop at Dutch Art Institute;  
Anthropocene Narratives and Artivism at Degrowth Conference;  
Cultural Politics and Degrowth at Degrowth Conference;  
The Planet and Us at Read my World Festival;  
Lecture for Educators on Art, Activism and Citizenship Education at AKU;  
Master Lecture and Workshop at Fontys Hogeschool voor de Kunsten;  
Zapatistas Gathering Amsterdam at OT301;  
Zapatistas Gathering Utrecht at Moira;  
Let’s Talk About Climate Justice at Baltan Laboratories.





# DISOBEDIENT FUTURES PROGRAM

With Disobedient Futures, FFC is establishing a long-term process aimed at examining and dismantling the colonial, extractive logic entrenched in Western modern culture and, at the same time, making and holding space for mutual learning and mobilisation towards post-extractive, decolonial ways of being, knowing, doing and relating to the world.

The present in the West is premised upon ‘othered’ futures that have been decimated by the colonial extractivist world system. The climate crisis has already started and continues to worsen for many historically marginalised and racialized communities around the world, especially those living in the South. All the while, the mainstream climate movement and public discourse around climate in Europe frame the crisis as a future problem. The strategies and solutions put forward often reproduce a capitalist, colonial extractivist logic with its hyper-individualism of personal electric vehicles, shorter showers, and ‘sustainable’ consumerism, to name just a few expressions of the green capitalist narrative.

‘Another possible is possible’ is already underway, enacted by indigenous communities around the world. The knowledge and experiences that have risen from territorial struggles for the defence of the Earth will lead the way out of the crisis with prompts, proposals and tools for envisioning the ecological and cultural transformation needed to face the complex set of interlinked crises humanity is facing. Disobedient Futures will be our container for research, experimentation and solutions-oriented artistic work, with the goal to shift mainstream (and create new) narratives that stimulate the imagination towards a more just and interdependent ecological future.





# ORGANISATION

In 2021 seven people made the core team of FFC, all women and/or BIPOC, involved on a weekly basis: two artistic directors (both 4 FTE), one project manager (,4 FTE), one administration manager (,2 FTE, volunteer), one producer (,2FTE), one Groningen coordinator (,2 FTE) and one communications manager (,2 FTE).

A group of approximately ten people contribute their time and skills to lead specific projects, such as actions, publications, strategy, fundraising, and communications campaigns. A group of over 150 people support these projects as artists, photographers, videographers, designers, performers, philosophers, writers, and activists. When possible and according to health recommendations, the team uses a studio in Amsterdam as a meeting and work space. All paid freelancers receive equal compensation of €30/hr. Other time contributed is carried out as a personal donation.

## Board

We established the Fossil Free Culture NL Foundation in December 2017 to support the activities of the collective. The board is composed of:

Ama Koranteng-Kumi  
Founder and Director Bloei en Groei

Liset Meddens  
Director Fossielvrij NL

Lianne Hooijmans  
Humans Rights Lawyer at the Dutch Council for Refugees

Ying Que  
Cultural Activist and Facilitator

## Partnerships

Amsterdamse Hogeschool voor de Kunsten  
Baltan Laboratories  
Code Rode Groningen  
Decolonize Groningen  
Feminist Network  
Fontys School of the Arts  
Fossil Vrij NL  
Fridays for Future Groningen  
Greenpeace's Fossil Free Revolution Campaign  
International Socialist Groningen  
The Laboratory of Insurrectionary Imagination  
Milieudefensie  
Platform BK  
Tale of a Tube  
Veem House Amsterdam  
XR Groningen

## Funders

Guerrilla Foundation  
Mama Cash  
Tides Foundation  
Urgent Action Funds  
Vrienden Loterij Fonds

# CONTACT

For more information send us an email to:  
[contact@fossilfreeculture.nl](mailto:contact@fossilfreeculture.nl)

Visit:  
[www.fossilfreeculture.nl](http://www.fossilfreeculture.nl)

Follow us on social media:

Facebook  
[www.facebook.com/FossilFreeCultureNL/](http://www.facebook.com/FossilFreeCultureNL/)  
Linked in  
Fossil Free Culture NL  
Instagram  
[www.instagram.com/fossilfreeculturenl/](https://www.instagram.com/fossilfreeculturenl/)  
Flickr  
[www.flickr.com/photos/147373518@N08/](https://www.flickr.com/photos/147373518@N08/)  
YouTube  
[https://www.youtube.com/channel/UCUWKm2sBz0lp\\_KhCfcqnGlg](https://www.youtube.com/channel/UCUWKm2sBz0lp_KhCfcqnGlg)  
Twitter  
<https://twitter.com/FFcultureNL>



Balance sheet  
Prepared by Totally Toussaint

Per 31-12-2022

**Assets**

Inventory	€ 347
VAT	€ 8.423
Bank account	€ 80.807

**Debts & equity**

Grants advance	€ 59.321
Foreseen costs	€ 1.500
Equity	€ 28.756

**Profit and loss sheet**

**Income**

Subsidies	€ 55.355
Donations	€ 3.250
Merchandise	€ 878
Lecture/Workshops	<u>€ 2.325</u>
Total	€ 61.808

**Expenses**

Activity Related	
Materials	€ 5.128
Personnel	€ 49.285
Overhead	
Rent	€ 5.344
Administration	€ 1.933
IT	€ 914
Small inventory	€ 513
Office supplies	€ 179
Bank costs	€ 221
Research	<u>€ 46</u>

Total €63.563

Totals

Income	€ 61.808
Expenses	<u>€ 63.563</u>
Operating Result	(€ 1.755)