

FOSSIL FREE CULTURE NL

ANNUAL REPORT
2024



FOREWORD

Fossil Free Culture NL (FFCNL) entered 2024 in a period of transition. As the two co-founders and the board navigated a separation, the Fossil Free Culture NL activities were paused until April the 30th. This period provided an opportunity to reflect on and redefine our direction.

During this time, our focus was on formalising the separation and developing a media strategy to communicate changes transparently. The separation also meant adjusting the budget, which reinforced our commitment to adaptability and resilience.

Faced with the challenge of going separate ways, FFCNL saw an opportunity to reaffirm its dedication to the collective and breathe new life into its mission. With renewed energy, we organised in order to move forward, determined to rebuild a new core team and a volunteer base, and continue our fight for a fossil-free future.

During the second quarter of 2024, a major effort was made writing numerous grant proposals, endeavouring to secure the funds necessary to restart both the Disobedient Art Performances and Disobedient Art School initiatives.

Concurrently with grant writing, the organisation focused on mobilising and integrating new volunteers into the core team. This involved preparing them for the

upcoming artistic campaign in Groningen while also providing the autonomy to explore their roles within the collective and contribute meaningfully. While this approach required more time, it prioritised the long-term sustainability of the organization and fostered a sense of ownership among the volunteers.

By the end of the summer, we had established a new core team, revived our social media, secured adequate funding for the Disobedient Art Performances program, and collaboratively planned the reactivation of our Groningen Campaign, creating two artistic performances in the final months of the year.

As a result of these efforts, other groups started to reach out again, inviting us to contribute to the Artivist Network in Budapest, and lead a workshop of summer action at the LNG terminal of Rotterdam.

At the Disobedient Art School (DAS), a deliberate shift of focus towards internal restructuring was undertaken, as funding had not yet been secured for 2024. This resulted in a slower pace of public-facing activities. The period was used for a thorough rebuild of the program, working from the ground up. A significant step in this process was in structural collaboration with the Home of Participation (HoP), an Amsterdam-based art education foundation boasting

a decade of expertise in participatory art methodologies. HoP's focus on fostering autonomy, critical thinking, and ethical engagement in community projects, particularly with marginalised groups, aligned strongly with DAS's core values. Throughout the year, both organisations engaged in intensive artistic brainstorming sessions and in-depth conversations. These collaborative efforts were aimed at developing a robust and sustainable framework for DAS, one that would not only reflect its original values but also enhance its capacity to empower communities through disobedient art practices.

While the year saw the departure of three board members, post separation negotiations, we were deeply encouraged by the swift engagement of two former volunteers who stepped into those roles. Their commitment ensured that FFCNL ended the year on a high note, in stability and filled with hope and enthusiasm for the future.

THE ORGANISATION

Vision

We envision a fossil free future that respects the equality of all races, genders, species, ecosystems and beings. We believe art has an essential role in shaping societies and therefore in helping create this future, by sculpting its image into people's minds.

Mission

Our founding mission is to terminally erode the fossil fuel industry's 'social licence' to operate. We believe that eradicating fossil sponsorship from the public cultural sector is a necessary step towards making space for, and concretely starting to build a fossil free future.

Fossil Free Culture NL, believes that artists and activists have a core role to play in exposing and communicating the catastrophic social and ecological impacts of fossil corporation operations, and their culpability for a collapsing global climate, and the other entangled crises. We consider it a duty to free the arts from the influence of those profoundly unethical corporations. We are committed to use our skills as artists and researchers and our determination as activists to create persistent and audacious artistic performances to expose and terminate these toxic relationships still residing at the heart of the cultural sector, in prestigious institutions still accepting fossil sponsorship.

Having made significant strides in achieving our founding goals, we recognise the value of disseminating our successful strategies to other climate justice organisations. We believe such collaborations will amplify our collective impact and accelerate the transition to a fossil fuel-free future.

Background

In 2016 the grassroots collective Fossil Free Culture NL was founded by a group of artists, activists, researchers and cultural workers committed to severing the ties between fossil fuel companies and public cultural institutions. Since then, we have practised disobedient art to eradicate fossil sponsorship from the cultural sector in the Netherlands.

Our efforts have yielded significant results which are echoing through the Dutch cultural sector and beyond. The Van Gogh Museum terminated its sponsorship agreement with Shell in 2018, followed by the Concertgebouw in 2019 and NEMO in 2020.

Several other major public cultural institutions – Mauritshuis, Museum Boerhave, and the RijksMuseum – cut ties with fossil corporations of their own accord during the period of our intense campaigning, possibly

motivated by their fellow museum's experiences. The Amsterdam public cultural sector is now fossil free. Other cities are following.

Since 2020 we have expanded our reach beyond Amsterdam, and beyond the province of Noord-Holland: we founded a second FFCNL group in Groningen – targeting the Groninger Museum, urging it to sever ties with GasTerra and GasUnie. In 2023 the Groninger group delivered its sixth call upon the complicity of the Groninger Museum.

In 2022 and 2023 we began an expansion to align with our newly broadened vision of a disobedient future: continuing to work inside the public cultural sector, but also directing our attention to ways in which we could build healthy new societies in general.

This rapid broadening of perspectives, however, led ultimately to a core split in the second half of 2023. By the year's end, the process of a division had begun: one part of the founding group would establish a new foundation, and direct its efforts toward envisioning post-extractive cultures. The other part would remain committed to the mission of disobedient art, and dismantling the influence of the fossil fuel industry on our cultural sector.



Sticker from the *Cleaning the Museum* sticker collection
10x10cm

DISOBEDIENT ART PERFORMANCES PROGRAM

In the summer 2024, a renewed sense of purpose fuelled our efforts to revitalise the Disobedient Art Performances program. With funding received, and recognising the importance of grassroots involvement, we proactively reached out to a diverse range of activist groups in Groningen, extending a warm invitation for volunteers to join our renewed campaign. This strategic outreach brought us in contact with XR Groningen that showed a strong interest to participate.

At the first opportunity, we launched a sticker campaign across Groningen, particularly around the Groninger Museum and other cultural spaces. The design featured a worker cleaning the museum of fossil fuel stains, symbolizing the urgent need to remove fossil fuel influence from cultural institutions. This quick artistic action restarted the campaign and gave us time to do more research.

The prevailing narrative surrounding gas extraction in Groningen has undergone a significant transformation since 2022. Public announcements suggested a closure of extraction activities in the whole region. However, gas extraction persisted in numerous areas, and the gas industry maintained a formidable presence in the region. Furthermore, the promotion of Groningen as a future “green hydrogen hub,” spearheaded by entities like GasTerra and Gasunie, revealed a calculated manoeuvre to

mask continued and substantial involvement in gas import, production and distribution.

This realisation served as catalyst for the launch of our new campaign: “HYDROGEN MYTHS – Exposing Fossil Gas Narratives.” In developing this campaign, we resolved to draw inspiration from our very first art intervention at the Groninger Museum, but with a twist: this time talking about “The image of your world collapsing” and presenting a sound installation. This approach led to the creation of what we consider one of our most impactful works to date: a carefully crafted soundscape of a perpetual earthquake, strategically installed in the museum’s locker room basement. This sonic artwork generated shockwaves that reverberated through Groningen and across the national landscape, drawing renewed attention to our cause.

Amidst this period of positive momentum, we encountered an unexpected challenge. We received a threatening email from Andreas Blühm, the former director of the Groninger Museum. In his communication, Blühm declared us unwelcome within the museum’s premises and explicitly threatened to involve law enforcement should we attempt to visit again. His exact words were, “I deny you the opportunity to hold protests in our museum. If and to the extent that members of your movement gain access to and/or are in our museum, the police will be

called in to remove you. In that case, we will also report you for trespassing.”

As both artists and concerned citizens of Groningen, we firmly believe that the Groninger Museum is a vital public institution—a museum that belongs to all of us. We remain steadfast in our commitment to engaging with, critiquing, and visiting the museum as we see fit. Overt intimidation tactics serve only to strengthen our resolve and deepen our dedication to promoting cultural and social accountability. To underscore this point, we created the Whose Museum? Artistic intervention, visiting the museum with a large group, enjoying the exhibits while simultaneously asserting our identities as proud Groningers, artists, activists and critical observers of our region’s cultural landscape.

As the year drew to a close, we experienced a profound sense of accomplishment. We felt energized and more determined than ever to continue an unwavering fight for a just, equitable, and sustainable future for all.

Next Page: Selfie during *Whose Museum?* artistic intervention at Groninger Museum / Sticker on the streets of Groningen from the *Cleaning the Museum* sticker collection / Distributing flyers at Groninger Museums entrance during *This Is the Image of Your World Collapsing* artistic soundscape





This Is the Image of Your World Collapsing

October 20, 2024
Groninger Museum
Soundscape

This artistic soundscape intervention was a direct protest against the museum's ongoing ties to GasTerra and Gasunie. We argue that despite the narrative of Groningen becoming a 'green hydrogen hub,' GasTerra and Gasunie continue their gas production and infrastructure expansion. Therefore, we urged the museum's director to prioritize genuine climate action over the influence of the fossil fuel industry. Our soundscape performance referenced our 2022 projection of a giant crack on the museum's facade, symbolizing the ongoing damage that Groningers have to bear in their daily lives. Collaborating with Extinction Rebellion Groningen, we filled the museum with a 'rumbling sonic wave' to represent the devastation caused by the gas industry and to echo the spirit of resistance from a Zapatista poem. We seek to sever all ties between the Groninger Museum and Gasunie and GasTerra, advocating for a truly critical stance on the climate crisis.

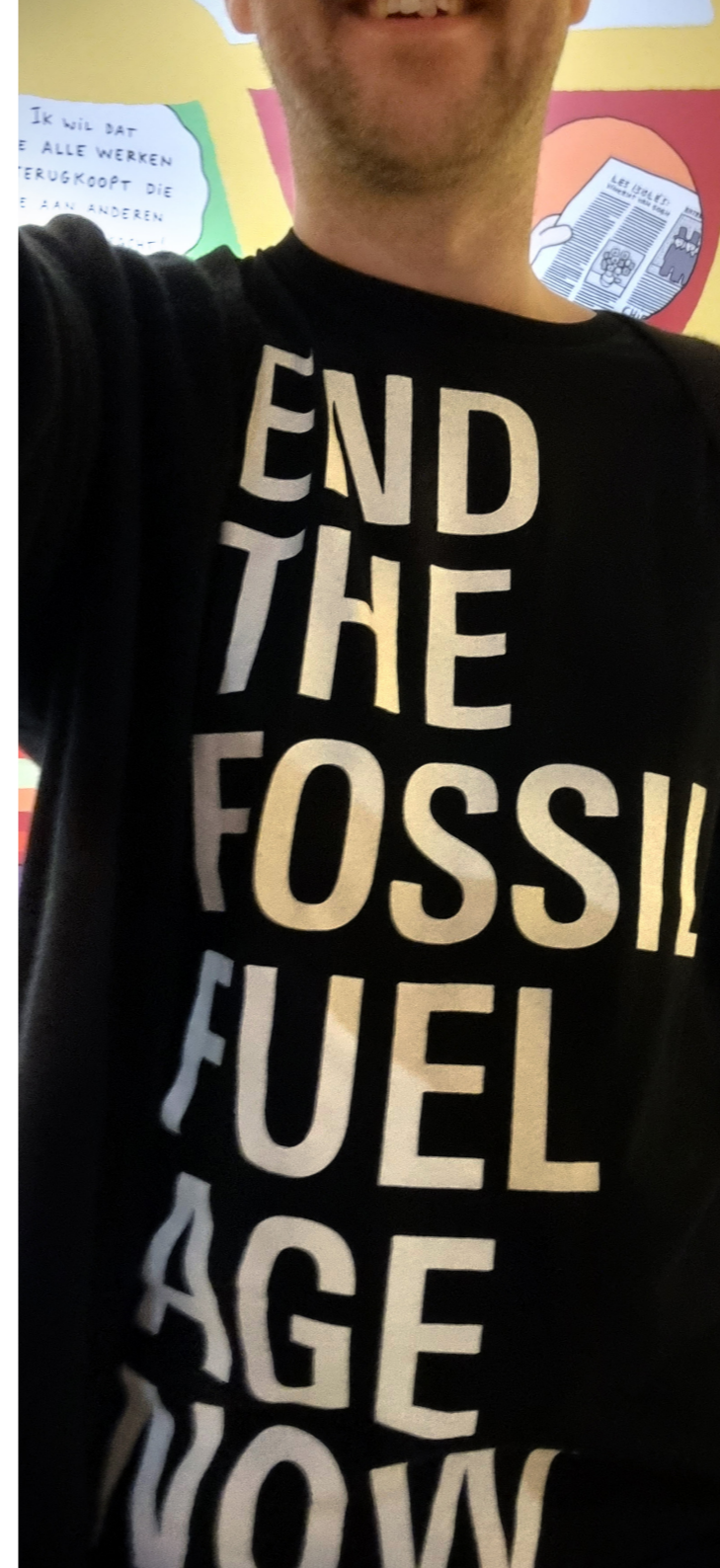




Whose Museum?

Date
Groninger Museum
Disobedient Art Occupation - Selfie-Fest

Following our 'This Is the Image of Your World Collapsing' performance, FFCNL received an angry email from former Groninger Museum director Andreas Blühm. He declared us unwelcome and threatened police action, stating, 'I deny you the opportunity to hold protests...police will be called to remove you... and we will report you for trespassing.' As artists and Groningers, we consider the museum our public institution. We won't be intimidated. We visited en-masse, enjoying the art and asserting our right to critique. We shared Blühm's letter publicly – transparency is key. This wasn't mere disobedience; it was reclaiming our right to engage with a public space. Art must be free from fossil harm. To incoming directors Roos Gortzak and Jan Geert Vierkant: will you uphold fossil ties, or lead ethically? Our visit was a reminder: fossil sponsorship has no place here. The museum must end its ties with fossil gas and embrace a just, sustainable future. We'll keep challenging them to do so.



DISOBEDIENT ART SCHOOL

In 2024, the Disobedient Art School (DAS) shifted its focus toward internal restructuring to build a more sustainable and impactful program. While this requires a slower pace of public-facing activities, it is laying the groundwork for a renewed vision that strengthens our mission of collective learning through disobedient art practices.

Previously led by the departing co-founder, this program experienced a period of inactivity following a launch workshop in late 2021 and two brainstorming sessions in 2022. However, this crisis has provided us with a valuable opportunity to rebuild and reshape the program, to integrate collaborative possibilities and transforming it into an important and dynamic part of FFCNL's mission.

Hearteningly, one of DAS's former collaborators, the Home of Participation, expressed strong interest to continue in partnership with FFCNL on this program. Despite the lack of funding, they were committed to rebuilding the program, demonstrating dedication to the program's valuable content, expressing firm belief in the importance of bringing this content into the public sphere.

Throughout the year, our collaboration involved intensive artistic brainstorming sessions and in-depth discussions focused on redefining the foundation of DAS.

We explored how FFCNL's values could be translated into a strong, sustainable framework that not only upholds the school's original mission but also enhances its ability to empower communities through art.

The result was a framework that at its core, challenges the traditional Western educational model, rejecting hierarchical structures of teaching and learning, fostering instead a co-created, evolving curricular model that emphasizes reciprocity, radical pedagogy, and participatory art as tools for systemic change. Our approach is rooted in decolonial praxis, with a queer approach to create a space where knowledge is collectively produced and shared.

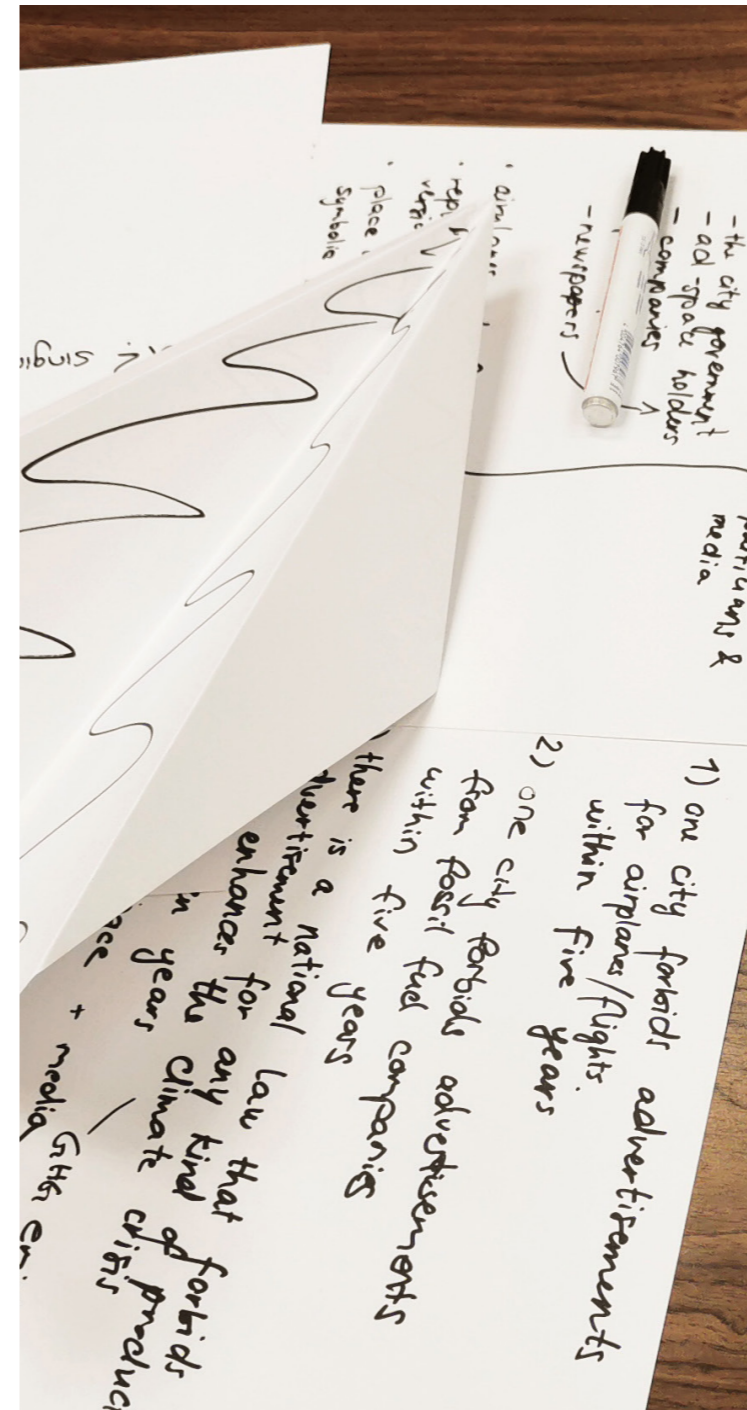
A central theme in DAS's restructuring was reinforcing our commitment to radical and intersectional solidarity. The same extractive and colonial systems fuelling the climate crisis are responsible for systemic oppression, from racial injustice to gender inequality. At DAS, we recognize these intersections and strive to dismantle them through artistic resistance. By blending disruptive and aesthetic practices, we seek to create an alternative platform for groups fighting for climate justice that challenge dominant narratives and open pathways for social transformation.

While our focus in 2024 was on rebuilding internally, we also dedicated time to integrate

new volunteers into the school's ecosystem. Rather than rushing this process, we prioritised meaningful engagement, ensuring that every participant had the space to explore their role within the collective. This approach, though slower, reinforces our long-term sustainability by cultivating a deep sense of ownership and commitment among those involved.

Looking ahead, the groundwork laid this year will serve as a foundation for a revitalised DAS—one that continues to push boundaries, decolonise minds and bodies, and equip individuals with the tools to practice creative disobedience. With a strengthened structure and new partnerships in place, we are set to expand our reach and further our mission of radical learning and artistic intervention in the years to come.

Next Page: Art and Activism Workshop at Youth Climate Weekend organized by Fridays for Future, Greenpeace and Melieudefensie / Banner painting at Anti-Gas and LNG Action Camp at Rotterdam's Harbor organized by FossilVrijNL



ORGANISATION

Board

We established the Fossil Free Culture NL Foundation in December 2017 to support the activities of the collective.

At 01/01/2024 the board is composed of:

Liset Meddens - Director Fossielvrij NL
Lianne Hooijmans - Humans Rights Lawyer at the Dutch Council for Refugees
Shila Ishwardat - Analyst, trainer, educator, speaker and writer who specializes in topics related to politics, ethics, diversity & inclusion and sustainability.
Stijn Verhoeff - Artist, writer, activist
Shailoh Phillips - Artist, educator, researcher, community organizer

At 31/12/2024 the board is composed of:

Liset Meddens - Founder Fossielvrij NL
Anneke Wensing - Media and Communications at Greenpeace Netherlands
Ilona Hartlief - Researcher on gender, climate, conflict, and democratic control over natural resources at SOMO - The Centre for Research on Multinational Corporations
Shila Ishwardat - Analyst, trainer, educator, speaker and writer who specializes in topics related to politics, ethics, diversity & inclusion and sustainability.

Partnerships

Artisbook
Backbone 050
Decolonize Groningen
Feminist Network
Fontys School of the Arts
FossilVrij NL
Fridays for Future Groningen
Greenpeace's Fossil Free Revolution
Home of Participation
International Socialist Groningen
The Laboratory of Insurrectionary Imagination
Moshpit of Creation
Pink Cube
RKZ Groningen
Vrienden van Code Rood
XR Groningen

Funders

Mama Cash
Vrienden van Code Rood
350.ORG
Patagonia
Vrienden Loterij Fonds

Contact

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www.fossilfreeculture.nl

Follow us on social media:

Instagram
www.instagram.com/fossilfreeculturenl/
Bluesky
<https://bsky.app/profile/fossilfreeculture.bsky.social>
Facebook
<https://www.facebook.com/FossilFreeCultureNL>
YouTube
<https://www.youtube.com/@fossilfreeculture7936>

FINANCIAL STATEMENT 2024

A. BALANS PER 31 DECEMBER (in euro's)

	2024	2023
ACTIVA		
Materiële vaste activa	249	249
Vlottende activa		
Vorderingen		
Belastingen en premies	35.055	35.099
Overige vorderingen	0	1.128
	35.055	36.227
Liquide Middelen	68.291	119.908
	103.595	156.384
PASSIVA		
Eigen vermogen		
Algemene reserve	29.178	28.968
Kortlopende schulden		
Crediteuren	0	0
Overlopende passiva en overige schulden	74.417	127.416
	74.417	127.416
	103.595	156.384

B. STAAT VAN BATEN EN LASTEN OVER HET BOEKJAAR (in euro's)

	Realisatie 2024	Realisatie 2023
BATEN		
Subsidies	72.999	34.500
Opbrengsten	13.549	21.942
	86.548	56.442
ACTIVITEITENLASTEN		
Materieel	7.534	5.881
Personeel	59.179	39.605
Publiciteit	5.228	1.813
	71.941	47.299
Saldo uit projecten	14.607	9.143
Organisatiekosten	14.397	9.019
Non Programma lasten	14.397	9.019
Exploitatieresultaat	210	124
Financiële Baten	0	0
Exploitatieresultaat	210	124

C. TOELICHTING

A. ALGEMEEN

Alle in de jaarcijfers vermelde bedragen

luiden in euro's.

Naast de rapportage over het jaar 2024, zijn

voor de volledigheid de cijfers van het jaar

2023 ook opgenomen in dit verslag.

Activiteiten

De activiteiten van 0

bestaan voornamelijk uit het verrichten

van werkzaamheden op het gebied van

dienstverlening voor uitvoerende kunst en de

organisatie van culturele evenementen waar

onder festivals en discussiebijeenkomsten

De dienstverlening vindt voornamelijk plaats

in Nederland.

B. GRONDSLAGEN VOOR WAARDERING VAN ACTIVA EN PASSIVA

B.1 Algemeen

De jaarrekening is opgesteld in

overeenstemming met de Richtlijnen voor de

jaarverslaggeving voor kleine organisaties

zonder-winststreven die zijn uitgegeven door

de Raad voor de Jaarverslaggeving.

De jaarrekening is opgesteld in euro's.

Waardering van activa en passiva heeft

plaatsgevonden op liquidatiebasis, dit

in tegenstelling tot voorgaand jaar,

waar activa en passiva zijn opgesteld op

continuïteitsbasis.

De gewijzigde grondslagen naar liquidatie

hebben geen invloed gehad op het vermogen

en resultaat per ultimo voorgaand boekjaar.

De waardering van de activa en passiva zijn,

tenzij anders vermeld, opgenomen tegen

liquidatiewaarde, hetgeen overeenkomt met

de reële waarde.

B.2 Vorderingen

Vorderingen worden gewaardeerd op

nominale waarde. Voorzieningen wegens

oninbaarheid worden in mindering gebracht

op de nominale waarde van de vordering.

B.3 Liquide middelen

Liquide middelen bestaan uit kas,

banktegoeden en deposito's met een looptijd

korter dan twaalf maanden. Rekening-

courantschulden bij banken zijn opgenomen

onder schulden aan kredietinstellingen onder

kortlopende schulden.

De saldi staan ter vrije beschikking van de

stichting.

B.4 Eigen vermogen

Het eigen vermogen is zodanig

gepresenteerd dat daaruit blijkt welk gedeelte

vrij besteedbaar is en welk gedeelte is

vastgelegd. Indien aan een deel van het eigen

vermogen een beperktere

bestedingsmogelijkheid is gegeven, dan

gezien de doelstelling van de organisatie zou

zijn toegestaan, is dit deel verantwoord als

vastgelegd vermogen. Deze beperking in het

bestedingsdoel kan door het bestuur van de

stichting of door derden zijn opgelegd.

Indien deze beperking door derden is

opgelegd dan wordt dit deel aangemerkt als

bestemmingsfonds. In de toelichting wordt

het bedrag en de beperkte doelstelling van

ieder bestemmingsfonds vermeld. Ook de

reden van deze beperking en alle overige

voorwaarden die door de derden zijn gesteld,

worden vermeld.

Indien de beperking zoals bedoeld in de

vorige alinea niet door derden, maar door

het bestuur is aangebracht, wordt het aldus

afgezonderde deel van het eigen vermogen

aangeduid als bestemmingsreserve (en niet

als bestemmingsfonds). In de toelichting

worden het bedrag en de beperkte

doelstelling van iedere bestemmingsreserve

vermeld. Ook het feit dat het bestuur deze

beperking heeft aangebracht, wordt vermeld.

Alle vermogensmutaties worden in de staat

van baten en lasten verantwoord.

Uitgaven die worden gedekt

uit bestemmingsreserves en

bestemmingsfondsen worden eveneens in de

staat van baten en lasten verantwoord.

B.5 Voorzieningen

Algemeen

Voorzieningen worden gevormd voor

in rechte afdwingbare of feitelijke

verplichtingen die op de balansdatum

bestaan, waarbij het waarschijnlijk is dat een

uitstroom van middelen noodzakelijk is en

waarvan de omvang op betrouwbare wijze is

te schatten.

De voorzieningen worden gewaardeerd

tegen de beste schatting van de bedragen

die noodzakelijk zijn om de verplichtingen per

balansdatum af te wikkelen.

De overige voorzieningen worden

gewaardeerd tegen de nominale waarde van

de uitgaven die naar verwachting noodzakelijk

zijn om de verplichtingen af te wikkelen,

tenzij anders vermeld.

Wanneer de verwachting is dat een derde

de verplichtingen vergoedt, en wanneer

het waarschijnlijk is dat deze vergoeding zal

worden ontvangen bij de afwikkeling van de

verplichting, wordt deze vergoeding als een

actief in de balans opgenomen.

Voor uitgaven voor groot onderhoud wordt

een voorziening gevormd om deze lasten

gelijkmatig te verdelen over een aantal

boekjaren.

C. GRONDSLAGEN VOOR BEPALING VAN HET RESULTAAT

C.1 Algemeen

Het resultaat (saldo) wordt bepaald als het

verschil tussen het totaal der baten en het

totaal der lasten. Ontvangsten en uitgaven

worden in de staat van baten en lasten

toegerekend aan de periode waarop ze betrekking hebben.

Bij de toerekening wordt een bestendige gedragslijn gevolgd. Dit houdt in dat rekening wordt gehouden met de aan een periode toe te rekenen bedragen die in een andere periode zijn of worden ontvangen, dan wel betaald.

Baten waarvoor een bijzondere bestemming is aangewezen, worden afzonderlijk in de (toelichting op de) staat van baten en lasten verwerkt onder vermelding van de aard van de bestemming; indien deze baten in het verslagjaar niet volledig zijn besteed, worden de nog niet bestede gelden gereserveerd in de desbetreffende bestemmingsreserve(s) respectievelijk Bestemmingsfonds(en). Een onttrekking aan bestemmingsreserve respectievelijk -fonds wordt als besteding (last) verwerkt in de staat van baten en lasten.

Indien aan bestemmingsreserve(s) respectievelijk bestemmingsfonds(en) wordt gedoteerd dan wel daaruit wordt geput wordt deze mutatie op de volgende wijze verwerkt: het saldo van de staat van baten en lasten wordt bepaald inclusief het overschot of tekort dat is ontstaan uit hoofde van de baten en lasten met een bijzondere bestemming. Onder de staat van baten en lasten wordt vervolgens een specificatie opgenomen van de verwerking van dit saldo in de onderscheiden 18 posten van het eigen vermogen.

C.2 Ontvangen subsidies

Subsidies, niet zijnde investeringssubsidies, worden in het resultaat van het jaar gebracht ten laste waarvan de gesubsidieerde bestedingen komen en waarin de opbrengsten zijn gedeerd dan wel het exploitatietekort zich heeft voorgedaan. Investeringsubsidies worden als vooruitontvangen onder de passiva opgenomen of worden in mindering gebracht op het geïnvesteerde bedrag.

C.3 Financiële baten en lasten

Rentebaten en rentelasten worden tijdsevenredig verwerkt, rekening houdend met de effectieve rentevoet van de betreffende activa en passiva. Bij de verwerking van de rentelasten wordt rekening gehouden met de verantwoorde transactiekosten op de ontvangen leningen.

C.4 Lasten

De lasten worden bepaald op historische basis en toegerekend aan het verslagjaar waarop zij betrekking hebben.

D. TOELICHTING OP DE BALANS PER 31 DECEMBER (in euro's)

	2024	2023	2024	2023
ACTIVA			PASSIVA	
MATERIËLE VASTE ACTIVA			EIGEN VERMOGEN	
Waarde per 31 December	249	249	Algemene reserve	
			Stand per 1 januari	28.968 28.844
			Resultaat boekjaar	210 124
			Stand per 31 december	29.178 28.968
VORDERINGEN				
Belastingen en premies				
Omzetbelasting				
Te vorderen over 2023 <i>(niet claimbaar)</i>	2.751	2.751	KORTLOPENDE SCHULDEN	
Te vorderen over 2022 <i>(niet claimbaar)</i>	12.116	12.116	Handelscrediteuren	
Te vorderen over 2021 <i>(niet claimbaar)</i>	4.682	4.692	Waarde per 31 december	0 0
Te vorderen overige perioden <i>(niet claimbaar)</i>	1.977	1.977		
Terugbetalingen, saldo	13.529	13.563	Overlopende passiva	
	35.055	35.099	Nog te betalen projectkosten	0 0
			Vooruit ontvangen subsidies	12.175 21.121
VORDERINGEN			Vooruit ontvangen subsidies, Stichting DOEN	34.585 60.000
Overige vorderingen			Vooruit ontvangen subsidies, Mama Cash	25.362 44.000
Paypal en credit card	0	1.083	Eventbrite	495 495
Kruisposten	0	45	Accountancy en administratie	1.800 1.800
	0	1.128		
LIQUIDE MIDDELEN			74.417 127.416	
Triodos Bank	68.291	119.908		
Spaarrekening	0	0		
	68.291	119.908		

E. TOELICHTING OP DE STAAT VAN BATEN EN LASTEN (in euro's)

	Realisatie 2024	Realisatie 2023	Realisatie 2024	Realisatie 2023
SUBSIDIES			Activiteitenlasten personeel	
Diverse fondsen	8.946	0	Uit. werk meerdere personen	0 4.749
Stimuleringsfonds	0	5.000	Productie fee	3.830 14.270
Stichting DOEN	25.415	0	Artistieke leiding	24.077 0
Urgent Action Fund	0	0	Produktieleider	6.278 0
Mama Cash Fund	18.638	7.000	Fondsenwerving, SV	2.500
Code Rood	5.000	0	Uitbesteed Teresa	0 12.338
Good Move Grant	0	20.000	Uitbesteed Frida Paes Leao	0 5.760
Patagonia	0	500	Uitbesteed werk, Terpstra	0 2.000
Groningen interventie	0	2.000	Fee derden	4.097 0
Subsidie extra, Mama Cash	15.000	0	Doorbetaalde subsidie	18.397 0
Overige	0	0	Vrijwilligers	0 488
	72.999	34.500		59.179 39.605
			Publiciteit	
OPBRENGSTEN			Ontwerp	0 990
Sponsoring, belast met BTW	0	5.242	Drukwerk	0 0
Onkostenvergoedingen	13.275	0	Website	642 272
Geleverde prestaties	0	4.983	Representatie en catering	1.286 551
Vrijgestelde omzet	0	942	Publiciteit	3.300 0
Omzet buiten EU	0	9.044		5.228 1.813
Donaties	274	1.731	Organisatiekosten	
	13.549	21.942	Bureaunkosten	5.513 1.519
			Huur kantoorruimte	5.929 5.731
Totaal Bijdragen en Opbrengsten	13.549	56.442	Kleine aanschaffingen	0 0
			Telefoon	100 0
KOSTEN VOOR PROJECTEN			Research	608 0
Activiteitenlasten materieel			Administratie	0 300
Materiaal kosten	1.733	218	Accountancy	1.815 1.200
Overnachtingen	2.399	2.283	Verzekeringen	224 0
Transportkosten	879	2.038	Afschrijvingen	0 0
Workshops	2.523	1.342	Bankkosten	208 269
	7.534	5.881		
			TOTAAL PROJECTKOSTEN	86.338 56.318