FOSSIL FREE CULTURE NL



ANNUAL REPORT 2025

FOREWORD

Moving beyond the transitional phase of 2024, this year was defined by the solidification of our organization, significant growth, and the stabilization of our internal structures.

A cornerstone of this year's success was the evolution of our team. Two dedicated volunteers, integral to our work since 2024, transitioned into paid roles, bringing sturdiness and expertise to our core operations. One assumed the coordination of our Disobedient Art Performances, while the other took on the role of Studio Manager. This strategic onboarding has proven invaluable. While their roles were initially fluid, covering various aspects of our projects, the latter half of the year saw a welcome clarification of responsibilities, allowing for greater autonomy and efficiency. This internal restructuring was essential as our core group expanded and engagement deepened.

Operating as a decentralized team across the Netherlands presented both challenges and opportunities. To foster cohesion and effective collaboration, we refined two key operational tools. First, our bi-weekly meetings evolved into a structured two-hour session: the first hour dedicated to rapid updates, and the second to collaborative work on operational issues, from administration to strategic decisions like our commitment to becoming an apartheid-free zone by divesting from tools like Google. While we strive for in-person gatherings, our geographic spread necessitates a hybrid approach. Second, we instituted quarterly seasonal gatherings. These deeper, reflective sessions allow us to realign on our vision and mission, strategize for the future as an organization, and, crucially, build community among team members who might otherwise rarely meet. These gatherings reinforce that Fossil Free Culture NL belongs to all of us.

Our project-specific achievements reflect this organizational maturity. In Groningen, the Disobedient Art Performances group returned to its 2022 production level, staging four powerful interventions. After early-year challenges in mobilizing volunteers, engagement surged towards the end of 2025. The group successfully re-established its presence within the local community, effectively raising public awareness about artwashing and sparking crucial conversations within the city. The coordination of this group has been exemplary, skillfully navigating the collective's desires and future direction.

Conversely, the Disobedient Art School faced funding constraints this year, largely due to the intense focus required for organizational restructuring and stabilizing our performance group. Despite limited resources, the project saw a remarkable surge in activity. Building on previous brainstorming sessions, we produced a beautifully designed publication outlining the school's core principles, launched with a well-attended panel discussion. This event highlighted the strong community interest and potential for this initiative. Additionally, we hosted numerous workshops. However, this success brings a critical reflection: we must carefully balance our commitment to financial accessibility with the need to generate income for this underfunded project. Relying solely on free workshops and volunteer goodwill is unsustainable long-term.

In summary, 2025 was a year of building foundations. We strengthened our team, refined our ways of working, and delivered impactful projects despite challenges. As we look to 2026, we carry forward the momentum of this solidification, ready to deepen our impact while ensuring the sustainability of our vital work.

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 erode the fossil fuel industry's 'social licence' by eradicating its sponsorship from the public cultural sector, a necessary step to build a fossil-free future. Fossil Free Culture NL believes artists and activists must expose the catastrophic impacts of fossil operations and free the arts from unethical corporate influence. We are committed to using our skills to create audacious performances that terminate these toxic relationships in complicit institutions. Having achieved significant strides, we now share our successful strategies with other climate justice organizations. We recognize that artists must also help prefigure the futures we want to see. We believe such collaborations will amplify our collective impact and accelerate the transition to a fossil-free future.

Background

Founded in 2016, Fossil Free Culture NL is a grassroots collective of artists, activists, researchers, and cultural workers dedicated to severing ties between fossil fuel companies and public cultural institutions. Since our inception, we have employed strategic artistic disobedience to eradicate fossil sponsorship from the Dutch cultural sector.

Our efforts have yielded significant results. The Van Gogh Museum terminated its sponsorship agreement with Shell in 2018, followed by the Concertgebouw in 2019 and NEMO in 2020. During this period of intense campaigning, several other major institutions—including the Mauritshuis, Museum Boerhaave, and the Rijksmuseum—also cut ties with fossil corporations. By 2021, Amsterdam's public cultural sector was officially free from fossil fuel sponsorship. Following this milestone, we expanded our reach beyond Amsterdam. We established a second FFCNL chapter in Groningen, targeting the Groninger Museum and urging it to sever ties with GasTerra and Gasunie.

In 2022, we broadened our vision to explore how disobedient art could contribute to building healthy new societies. This strategic shift eventually led to a core split in the second half of 2023 and triggering an ongoing internal transformation started in 2024 with the involvement of two new members in the core group. Even if at the beginning their role was not well defined during 2025 they became indispensable for the organization:

1. The Studio Manager introduced new organizational structures to improve communication and workflow. They reorganized the organization's online workspace, implemented usage practices, and evolved meeting formats and decision-making processes. Further they implement a Social Media structure and a Seasonal Gathering bringing together the complete organization four times a year for strategizing work and team care.
2. The Groningen Coordinator revitalized the local campaign, driving significant group growth and establishing a strong presence in local media alongside various cultural and activist organizations throughout the city. These collaborative efforts resulted in work characterized by high production and aesthetic quality.

This opened space for a revitalization of the Disobedient Art School through a collaboration with David Limaverde of Home of Participation. While FFCNL members initially joined the coordination group, differing visions for the project unfortunately prevented this structure from sustaining itself. Despite these challenges, the year concluded with a major event that secured a promising future for the initiative.



Spring Gathering
Check-in exercise at FFCNL new studio June 2025



Anneke Wensing
at talk **Schone Kunst, Vuile Sponsoren**
at Pakhuis de Zwijger, May 2025



Winter Gathering
dinner at FFCNL old studio February 2025

DISOBEDIENT ART PERFORMANCES PROGRAM

With the addition of a new paid coordinator to our team, 2025 began with renewed energy and a sharp strategic focus. Recognizing the need for sustained and impactful action, we convened three comprehensive strategy sessions dedicated to our Groningen campaign. These full day in person meetings allowed us to critically assess our frequency of performance, identify key allies, articulate our wishes, and refine our mobilization tactics. The outcome was a robust operational structure: we committed to hosting workshops on "artistic disobedience" prior to each performance to build capacity and mobilize participants, alongside bi-monthly planning meetings to address logistics and reflect on our actions. This intentional approach produced concrete results, as our volunteer base grew considerably and a new member was added to our core group in Groningen.

The Groninger Museum stood at the center of our activities in 2025, a year marked by significant institutional transition and commemoration. Following the term of former director Andreas Blühm, the museum appointed two new leaders: Roos Gortzak as Artistic Director and Jan Geert Vierkant as Business Director. Tasked with modernizing the institution and driving artistic renewal, they assumed their roles on February 1, 2025. Seizing this moment of leadership change, FFCNL staged a "Warm Welcome in Flux" intervention. This action served as both a greeting and a challenge, urging the new directors to immediately address the museum's ethical standing by severing ties with the fossil fuel sponsors GasTerra and GasUnie.

2025 also marked the 150th anniversary of the Groninger Museum. While anniversaries often invite celebration, we felt compelled to highlight a darker reality accompanying the region's history: the nearly 2,000 earthquakes caused by decades of gas extraction. Our art performance, titled "Behind the Scenes" transformed the museum's celebratory atmosphere into a space of remembrance and accountability, highlighting the human and environmental toll of fossil gas extraction. By installing a "Gasquake Memorial" composed of 1,932 black dots, each representing a recorded seismic event, and reciting the specific details of every quake. In this way the collective created an immersive timeline of destruction that challenged the museum's celebratory narrative. The action served as a direct demand for the museum to sever ties with these sponsors, strip them of cultural legitimacy, and use its sesquicentennial milestone to truly transition away from the fossil fuel age rather than enabling "business as usual."

Momentum continued to build toward the end of the year. Harnessing our increased capacity, we launched an "Artstorm": an intensive two-month period of creative resistance that yielded three distinct artistic interventions. These actions escalated our visibility and deepened our engagement with the public. The first intervention disrupted the museum's daily operations with a striking visual display, while the second, titled "It's Absolutely About Time," and the third, "It's Seriously About Time," employed urgency and poetic disruption to demand immediate divestment. Each action was carefully documented and amplified through social media, extending our reach far beyond the physical walls of the museum.

In addition to these major campaigns, we maintained a consistent presence through smaller, targeted actions, including a notable intervention captured in our social media outreach earlier in the year. These efforts collectively reinforced our message: the cultural sector cannot claim moral authority while accepting funding from industries destroying our future.

Through strategic planning, responsive activism, and unwavering creativity, FFCNL's disobedient art performances in 2025 not only challenged specific institutions but also contributed to the broader movement to erase the fossil fuel industry's social license. As we move forward, we remain committed to growing our collective, refining our tactics, and insisting on a cultural sector that is truly fossil-free, just, and sustainable.



Mobilisation workshop
at Moshpit of Creation, Groningen, April 2025



Strategy Meeting
at Art is Book Gallery
Groningen, March 2025



Evaluation Meeting
Groningen, June 2025







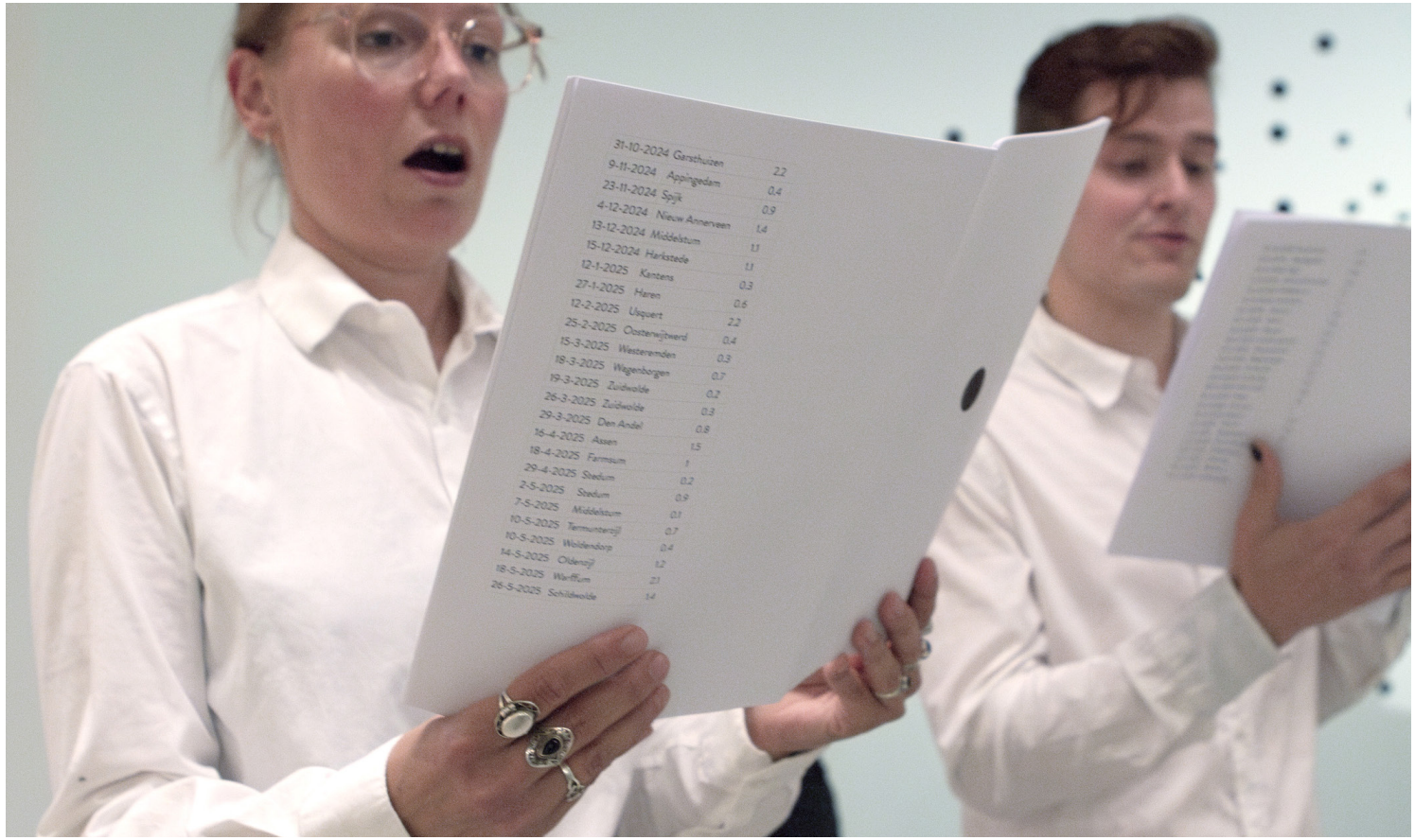
WARM WELCOME IN FLUX

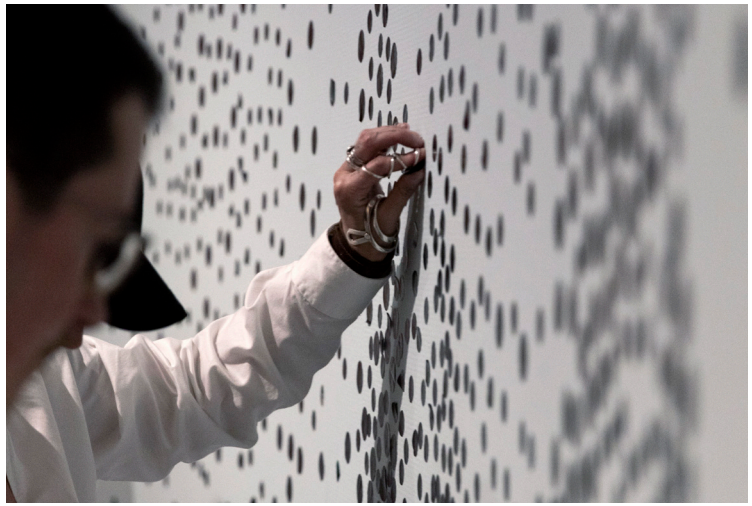
April 12, 2025
Groninger Museum
Score

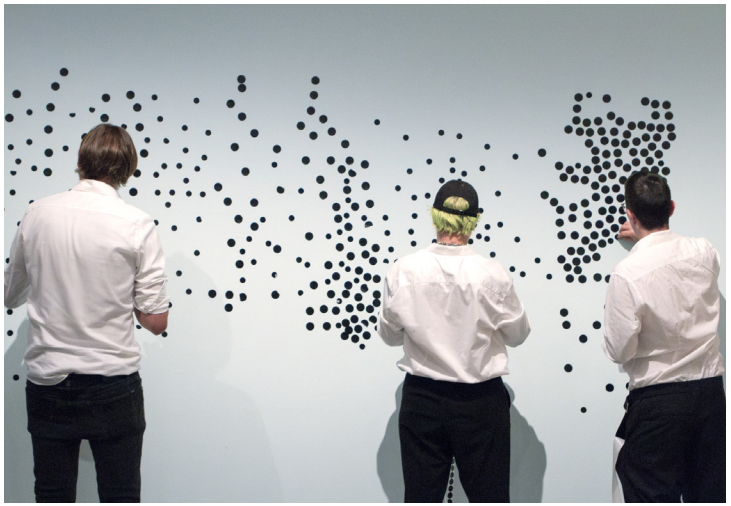
This performance, built around a score and inspired by the Fluxus movement, was staged at the Groninger Museum to “warmly welcome” its new directors. Drawing on the Flux tradition, the work uses a simple performance script as its central structure, which was also distributed to visitors as flyers. The score describes a performer entering the museum and repeatedly hitting a wall with a hammer. When asked to stop, the performer promises to use a softer hammer in the future, yet continues striking the wall in the same way. This repetitive action forms the core of the performance.

The hammering gesture is here intended as an imitation of the fossil fuel industry’s behavior: causing damage while offering minor, insufficient concessions instead of real change. Through this score-based action, we redirected this logic toward the museum, suggesting that what should be broken are its ties to the fossil gas industry. The performance hence functions as both a symbolic “welcome” and a critical message addressed to the institution’s leadership.









BEHIND THE SCENES

June 15, 2025
Groninger Museum
Performance

This performance, created as an unsolicited intervention alongside the Groninger Museum's anniversary exhibition Behind the Scenes, centers on the construction of a 'Gasquake Memorial' within the museum space.
In one of the galleries, we installed 1,932 black dots on the walls, each representing an earthquake caused by gas extraction in the Groningen region. As this counter-timeline gradually formed, a performer recited the time, location, and magnitude of every recorded gasquake, turning the installation into an immersive act of remembrance.
The work inserts the region's seismic history into the museum's celebratory narrative, foregrounding the human and environmental consequences of fossil gas extraction. By doing so, the performance creates a space that centers lived experience and collective memory, while simultaneously functioning as a form of protest.





IT'S ABOUT TIME

November 30, 2025
Groninger Museum
Performance

It's About Time was a series of three performances. We started by announcing in an instagram post that it was "about time" to stop the gas sponsorship. This was inspired by the exhibition at Groninger Museum with the same title. Two weeks later, we performed "It's Absolutely About Time" where FFCNL performers announced the dates when all the museums had cut their ties with fossil sponsorships leaving the Groninger Museum the last one in line. While most Dutch cultural institutions have ended such partnerships, the museum continues promoting fossil gas companies, claiming a future-oriented stance while remaining anchored in the fossil past.





The third performance entitled "It's Seriously About Time" shows performers repeatedly trying to pass through a door, blocking each other so that, despite apparent urgency, no one moves. This symbolizes the museum's inability to break from its fossil ties. We highlighted the social and ecological harm caused by companies like GasTerra and Gasunie, including ongoing gasquakes in Groningen, and challenged the misleading promises of "green hydrogen."



DISOBEDIENT ART SCHOOL PROGRAM

2025 was a defining year for the Disobedient Art School, a collaborative initiative born from the alliance between Fossil Free Culture NL (FFCNL) and the Home of Participation (led by David Limaverde). Despite operating without secured project funding, the initiative thrived through the dedication of a volunteer-driven team. Early in the year, the core group consisted of the local coordinator from Groningen Anna, FFCNL's studio manager Helix, FFCNL's co-founder Frida alongside David Limaverde. While the lack of financial resources eventually led to a restructuring of the team, with one member stepping down and another shifting to a supportive role, the output remained remarkably robust, proving that the project's experimental nature resonates deeply within the cultural sector.

The year began by solidifying the theoretical groundwork laid in 2024. Through intensive brainstorming sessions, the team distilled their collective vision into a coherent set of 'principles and values' that now form the backbone of the Disobedient Art School. Recognizing that the project is inherently "in formation," the team decided against publishing a static manifesto. Instead, they launched a dynamic, multi-chapter publication: Compost for Wild Weeds.

The first chapter, drafted in the summer and designed in the autumn as an experimental, unfoldable brochure rather than a traditional book, traces the school's origins, articulates its necessity in times of climate and social crisis, and outlines its core ethical framework. Crucially, this text was developed through an iterative feedback loop with the FFCNL team, ensuring it remained a living document. To launch this chapter, the team organized a public event featuring a panel of practitioners in disobedient, pedagogy and art. Attendees, many of whom had pre-read the text, engaged in an open brainstorm that critiqued and expanded upon the ideas presented. The insights gathered from this dialogue will directly inform the second chapter, scheduled for 2026.

Beyond theoretical development, the Disobedient Art School hosted workshops and presentations on art and activism across Europe. Highlights included an intensive campaign workshop at Fontys Academy of the Arts (Tilburg), panel presentations at the Tools for Grassroots Activists Conference (Bosnia), and sessions on climate emotions and artistic disruption in Amsterdam. The team also led workshops on emotional processing in Frankfurt and local alliances in Groningen.

Additionally, the school engaged in critical discourse, notably debating fossil fuel sponsorship at the "Clean Art, Dirty Sponsors" panel. While the planned IETM Green School workshop was postponed to 2026, it underscored the growing demand for the school's pedagogical approach.

2025 demonstrated that the Disobedient Art School is more than a project; it is a growing movement. By adopting a slow, care-filled approach to expansion, we have built resilient alliances and a strong theoretical foundation without compromising our independence or relying on compromised funding. As we move into 2026, we are assured to deepen our impact, secure sustainable funding, and continue unfolding this vital space for disobedient learning.



Morning Exercise at
Tools for Grassroots Activists Conference, Bosnia, June 2025

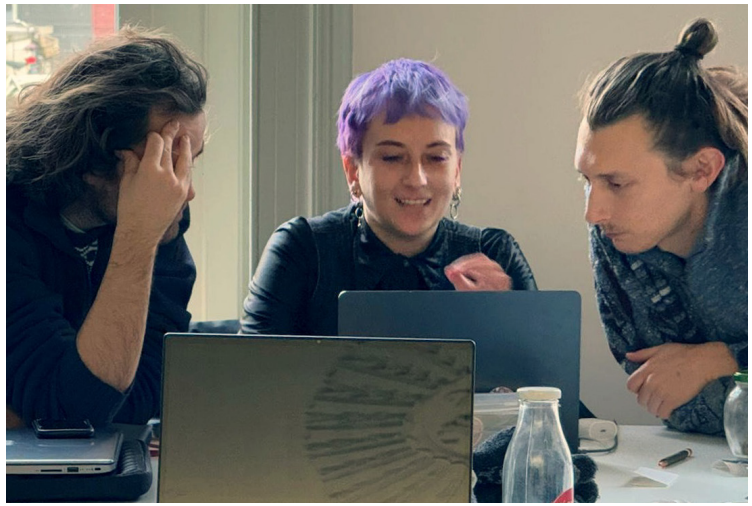


Student performing disobedient act
at **Art Meets Activism in Action**, Fontys Academy, Tilburg, January 2025



Detail of explanation wall at
Disrupting the Status Quo. Artistically workshop, Sign Gallery, November 2025







ART MEETS ACTIVISM IN ACTION

January 10, 2025
Fontys Academy of the Arts - Tilburg
Art Masterclass

Fossil Free Culture NL (FFCNL) proudly facilitated the two-day workshop “Art Meets Activism in Action” for the Performing Public Space (PPS) Master’s program at Fontys Academy of the Arts. This intensive interdisciplinary initiative engaged diverse artists in exploring public space as a socially performed realm.

The workshop empowered students to prototype tangible interventions blending performance, visual arts, and spatial critique. By grounding global discourse on spatial justice within Tilburg’s specific urban fabric, participants developed urgent, generative strategies for lived space.

This collaboration underscored FFCNL’s core conviction: art in public space actively shapes how environments are lived, claimed, and shared. Bridging activist urgency with academic analysis, the program successfully cross-pollinated fresh perspectives with practical praxis.


MARKTPLAATS VOO
MENSEN, MAKERS
EN IDEEËN."







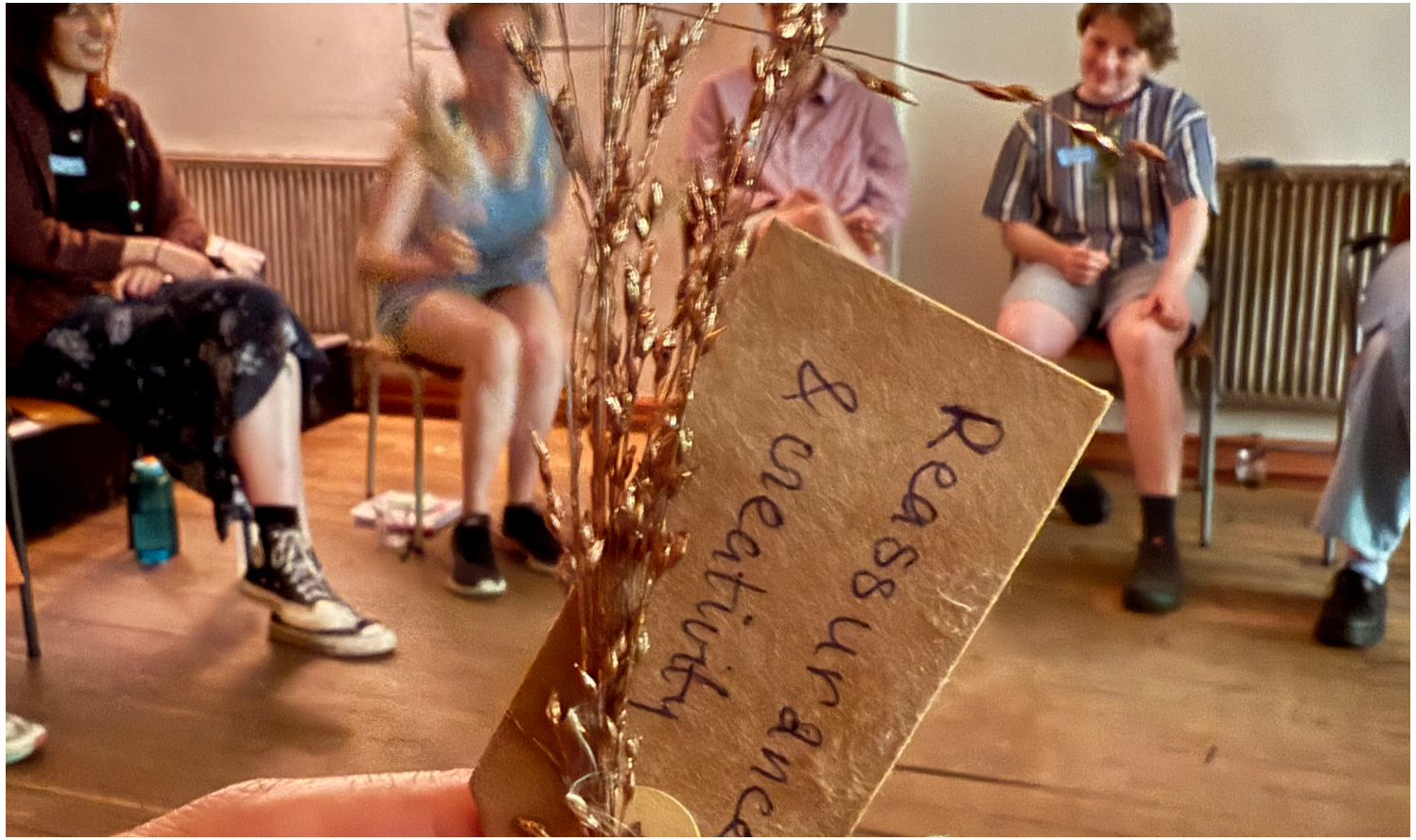
LEARNING, UNLEARNING, AND RECONNECTING

June 3-6, 2025
Tools for Grassroots Activists Conference - Bosnia
Organised by Patagonia

This gathering united European activists for four days of strategy exchange, continuing a radical tradition since 1994. Frida joined two key panels. “Campaign Strategies for the New World,” moderated by Besjana Guri, addressed disinformation and ecological grief, emphasizing care and unlikely alliances. “The Role of Art Activism in Difficult Times,” moderated by Kasja Jerlagic, explored how aesthetic disobedience nurtures resilience where institutions fail.

Arriving as contributors, the team left as students, inspired by grassroots defenders’ humility. This cross-pollination between activist pedagogy and artistic research deeply informs the Disobedient Art School’s future work. It reaffirmed that political imagination is a vital common resource, tended through long-term choreography rather than short sprints, ensuring strategy remains rooted in community care and shared survival.









UNDER THE WEATHER

CLIMATE EMOTIONS

June 29, 2025
Feedback to the workshop
Organised by Stroomversnellers and the Antwerp Univercity

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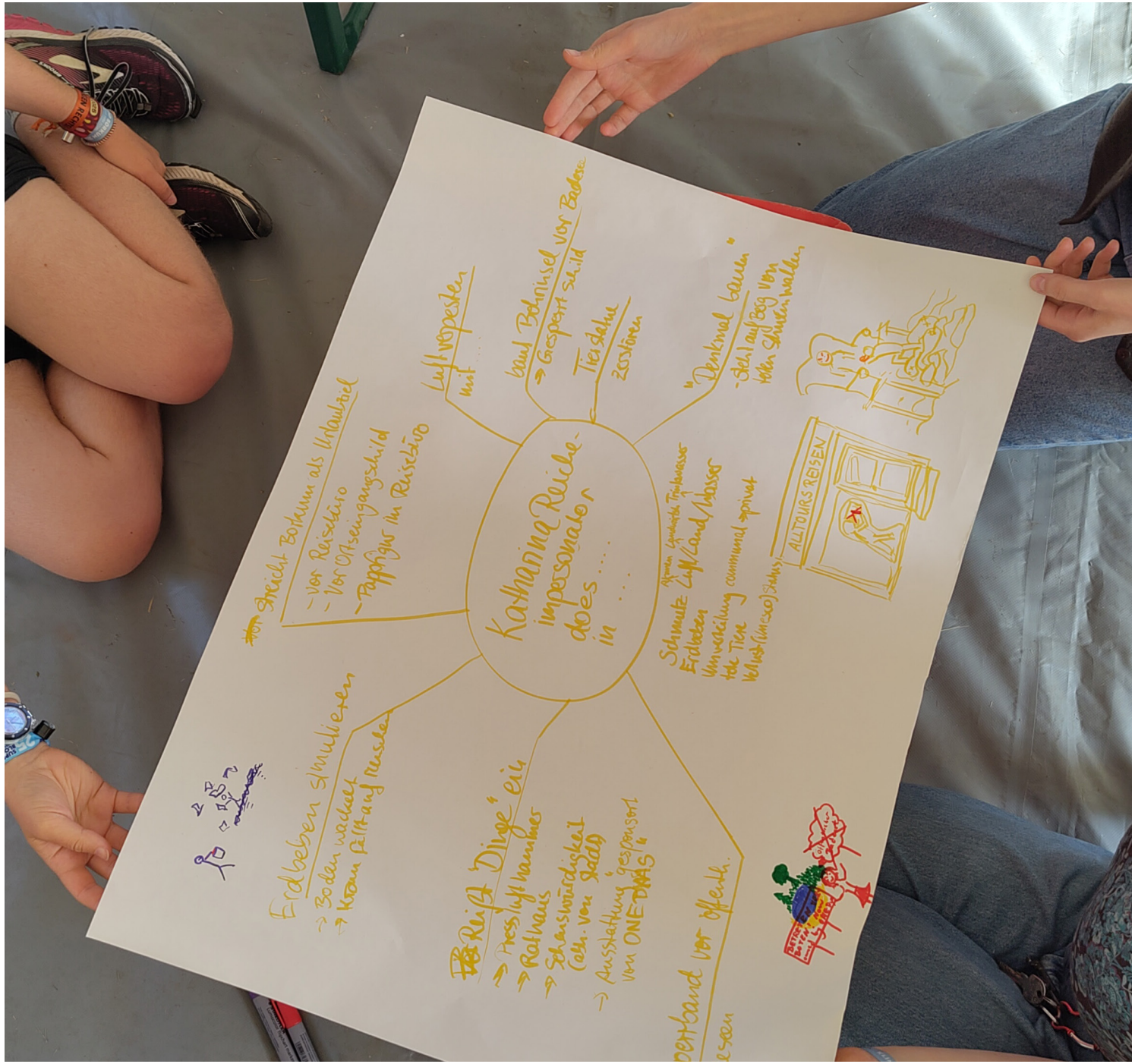
ART & REBELLION

August 17, 2025
System Change Camp
Organized by Artivismus Netzwerk

This collective of artist-activists, formed a year prior, dedicates itself to social, ecological, and political justice through collective creativity. FFCNL facilitated a workshop emphasizing how envisioning alternate realities drives social change.

Participants examined FFCNL's successes and struggles alongside global examples of artistic activism challenging power structures. In thematic groups focusing on issues like animal and queer rights, attendees brainstormed actions specific to their political contexts. Using found materials, they prototyped and performed these plans, translating theory into practice.


ZELT 10
ART & REBELLION
SLOT 1
11:00 - 12:30
Zine-Workshop
SLOT 2
14:30 - 16:00
SLOT 3
16:30 - 18:00
OPEN SPACE
18:30 - 19:30
ABENDPROGRAMM
20:30 - 22:00
Artivismus
Netzwerk
AM
05:10
WORKSHOPSPACE



BORKUM CLIMATE CAMP

September 07, 2025
Borkum Climate Camp
Organized by Fridays For Future and Deutsche Umwelthilfe

Borkum Climate Camp mobilized opposition to One-Dyas's planned 35-year gas drilling project off the North Sea island, a venture critics condemned as a violation of the Paris Agreement and a "gift" to fossil fuel interests amidst Europe's climate crisis.

Our session empowered young activists to utilize "envisioning alternate realities" as a catalyst for social change. We shared FFCNL's historical successes and struggles, analyzing how artistic creativity challenges entrenched power structures.

The workshop successfully bridged strategic reflection with immediate action, equipping attendees with creative tools to resist fossil fuel expansion and defend democratic spaces. By integrating artistic methods into their activism, these young leaders reinforced the camp's broader mission to halt destructive gas projects and demand a just, sustainable future.







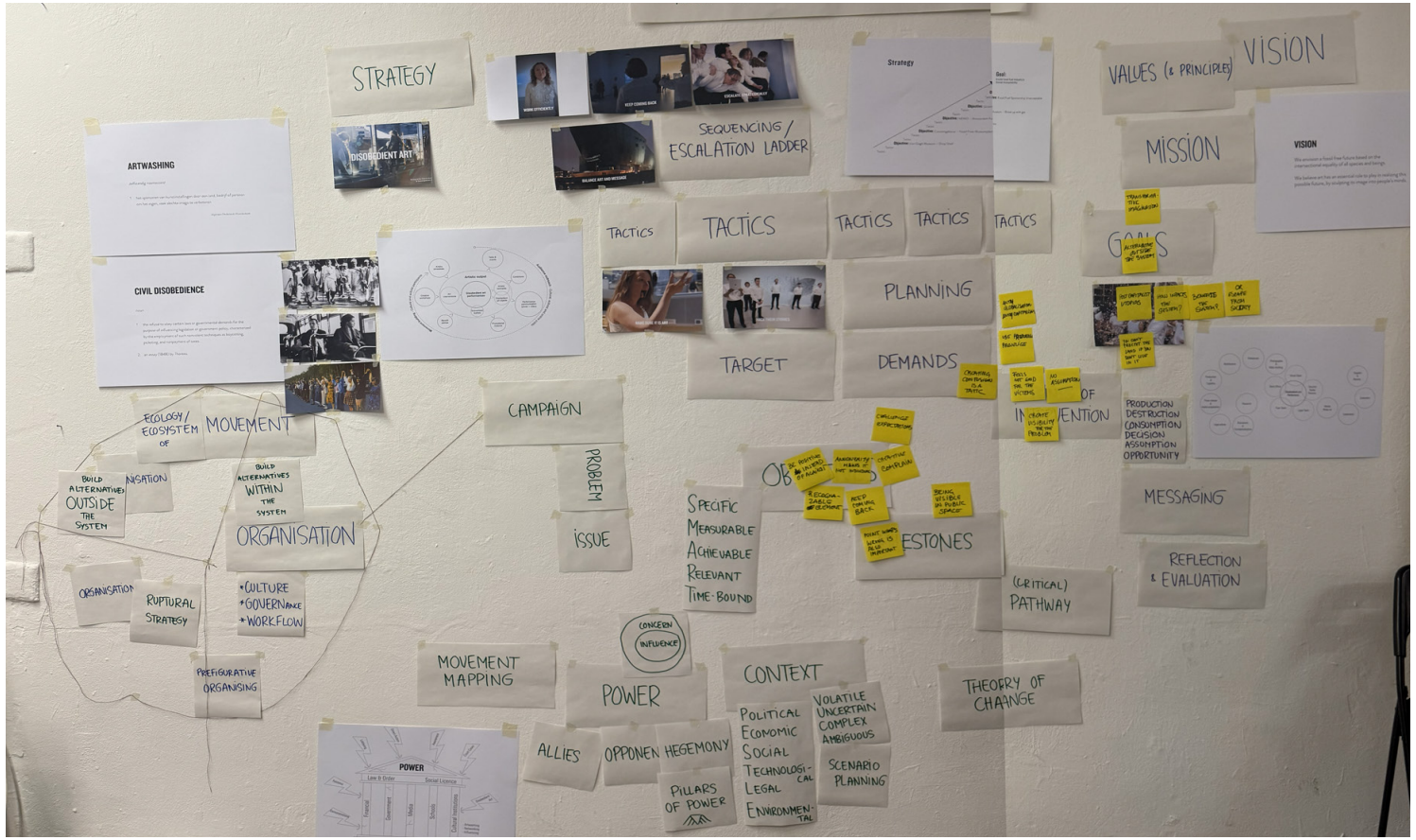
ARTISTIC DISRUPTION AS TACTIC FOR SOCIAL CHANGE

September 13 &14, 2025
Amsterdam
Organized by Bangs Festival

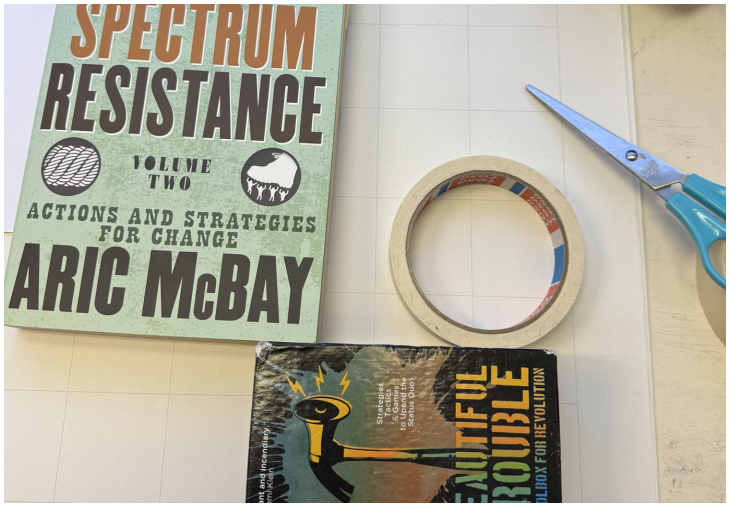
Rooted in our legacy of resisting fossil sponsorship and extractive industries, this two-day workshop explored performance and public intervention as vital tools for resistance and collective transformation.

A small but committed group gathered to challenge dominant narratives surrounding the climate crisis and social injustice. Moving beyond theory, the group formed a working team to design and rehearse embodied responses to institutional complicity.







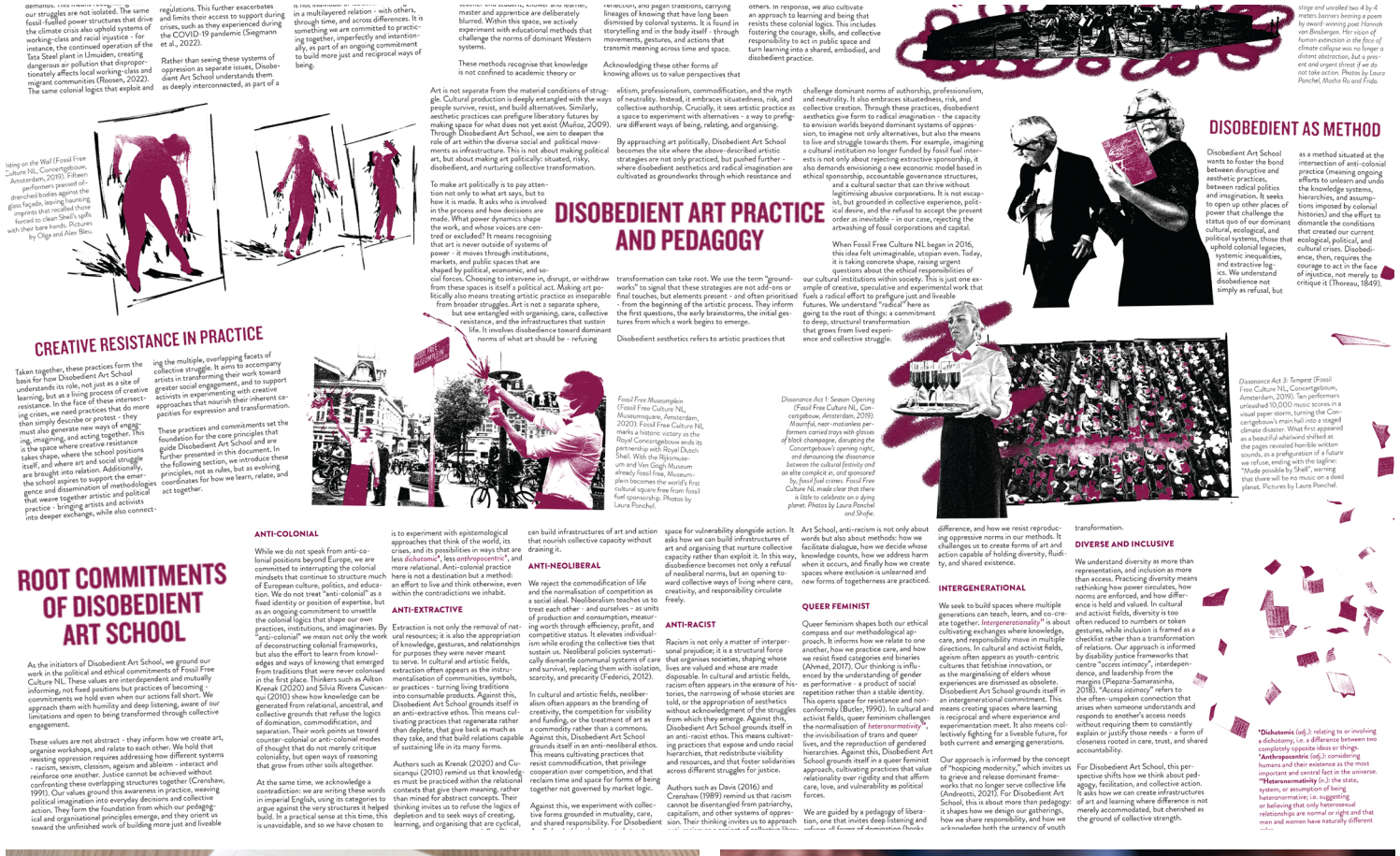


DISRUPTING THE STATUS QUO. ARTISTICALLY

November 25, 2025
At Sign, Groningen
Part of programme “The Right To Groningen, Circuits of Commons”, by Libia Castro & Ólafur Ólafsson, Fiona van den Bergh & Sign

The day began by mapping shared needs and urgencies, grounding dialogue in lived experience rather than abstract theory. Participants reflected on personal struggles and desired roles within these movements. Subsequently, we introduced our methods, situating them within a broader history of civil disobedience. We collectively examined groups like the Guerrilla Girls and The Yes Men, analyzing their tactics as adaptable tools for combining art and activism. Emphasizing exchange and applicability, conversations remained sharp and strategic, focusing on mobilizing artistic skills during political urgency. It was inspiring to witness the group’s readiness to embrace civil disobedience and collective responsibility. The workshop confirmed a strong desire to cross boundaries between art and activism, using creativity to actively reshape the world through direct, meaningful intervention in local communities.


SENTENCE STARTERS
COURAGEOUS CARING SPACE
TODAY



COMPOST FOR WILD WEEDS

Written by: Frida Paes Leao in collaboration with David Limaverde, T. S. Anna, Erica Callegaro, Monique Peperkamp.
Edited by: Bee Dee
Designed by: KEVLARD666
Silkscreen Printing: Biquets Studio in Den Haag, NL

The publication introduces the Disobedient Art School as emerging from Fossil Free Culture NL's practice of disobedient art. It frames art as a form of political infrastructure for social change. Responding to intersecting crises – including climate collapse, coloniality, neoliberalism, and social fragmentation – the publication positions the school as a space to learn, relate, and organise otherwise. It is guided by values such as anti-colonialism, anti-racism, queer feminism, and intergenerational justice.

Presented as an unfinished, collectively evolving fold-out document, it positions .d.a.s. as one node in a wider ecology of art and resistance, offering its concepts and methods as "compost": messy, fertile matter to be adapted, contested and remixed so that "wild weeds" of imagination and disobedience can keep breaking through the cracks of the present.






WE
END
THE
FOS
ROOT COMMITMENTS
OF INDEPENDENT
ART SCHOOL
SOLIDARITY AND INTERCONNECTION







A DISOBEDIENT ART SCHOOL LAUNCH

Saturday, 13 December 2025
Ventilator Cinema, OT301, Amsterdam

The presentation of Compost for Wild Weeds took place at Ventilator Cinema in Amsterdam as a collective, participatory gathering, unfolding with attention, friction, and care rather than neatness or comfort. The afternoon featured a panel conversation moderated by Harriët Bergman, with interventions from Andrea Reyes Elizondo, Debra Solomon, Mirjam van Tilburg, Sruti Bala, and ze. These contributors opened complex and necessary lines of inquiry, inviting the audience to engage deeply with questions around learning, power, care, conflict, infrastructure, and disobedience. Audience members also participated actively, extending discussion beyond the stage through shared reflection and lived experience. Rather than a fixed presentation, the launch functioned as a first rehearsal of what the Disobedient Art School could become: a space shaped collaboratively through dialogue, experimentation, and ongoing exchange.


BRAINSTORM

ORGANISATION

Core Group & Governance: 2025 began with a foundational core group of four individuals, all identifying as queer, immigrants and AFAB (Assigned Female at Birth). This leadership team comprised:

- A Studio Manager (1 FTE);
- A Disobedient Art Performances Coordinator (2 FTE);
- A Co-Founder and Coordinator of the Disobedient Art School (4 FTE);
- A Co-Founder and Grant Coordinator (Volunteer).

Meeting bi-weekly, either online or in person, this group ensured alignment on the organization's strategic direction and operational coordination.

Programmatic Teams

- Disobedient Art Performances: This program was driven by a committed team consisting of the Coordinator, one Co-Founder, and two volunteers, convening twice monthly. Notably, the broader volunteer pool supporting performances at the Groninger Museum expanded significantly throughout the year, including the integration of professional photographers.

- Disobedient Art School: This program faced substantial challenges due to funding constraints. At the start of the year, the team included a Co-Founder, an external collaborator from the Home of Participation, the Studio Manager, and the Groningen-based Coordinator. In September, an attempt to onboard a new volunteer Coordinator was unsuccessful due to misalignment with the project's ethos and a lack of requisite experience. Financial limitations further restricted member availability, leading to communication friction. Despite these obstacles, the team delivered highly productive work culminating in a successful presentation. By year-end, the team had consolidated to two founding members from the 2024 cohort: the Co-Founder and the external Coordinator.

Volunteer Engagement & Capacity: Throughout 2025, while several volunteers expressed interest in joining, few transitioned into structural, weekly roles, highlighting ongoing capacity shortages that current resources cannot fully address. However, a key success was the integration of a volunteer as a structural team member taking on the role of Social Media Manager, who now oversees our Instagram presence.

Board

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

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

Funders

Mama Cash
Patagonia
Vrienden Loterij Fonds

FINANCIAL REPORT 2025

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

	2025		2024	
ACTIVA				
Materiële vaste activa		1		249
Vlottende activa				
Vorderingen				
Belastingen en premies	36.427		35.055	
Overige vorderingen	4.049		0	
		40.476		35.055
Liquide Middelen		17.571		68.291
		58.048		**103.595**
PASSIVA				
Eigen vermogen				
Algemene reserve		29.283		29.178
Kortlopende schulden				
Crediteuren	0		0	
Overlopende passiva en overige schulden	28.765		74.417	
		28.765		74.417
		58.048		**103.595**

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

	Realisatie **2025**		Realisatie **2024**	
BATEN				
Subsidies	59.00		72.999	
Opbrengsten	39.695		13.549	
		98.659		86.548
ACTIVITEITENLASTEN				
Materieel	16.657		8.820	
Personeel	51.782		59.179	
Publiciteit	4.682		3.942	
		73.121		71.941
Saldo uit projecten		25.574		14.607
Organisatiekosten	18.810		14.397	
Non Programma lasten		18.810		14.397
Exploitatieresultaat		6.764		210
Financiële Baten		-6.659		0
Exploitatieresultaat		**105**		**210**

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

	2025	2024
ACTIVA		
MATERIËLE VASTE ACTIVA		
Waarde per 31 December	1	249
VORDERINGEN		
Belastingen en premies		
Omzetbelasting, suppletie 2025	8.030	0
Te vorderen over 2023*	2.751	2.751
Te vorderen over 2022*	12.116	12.116
Te vorderen over 2021*	0	4.682
Te vorderen overige perioden*	0	1.977
Terugbetalingen, saldo	13.530	13.529
	36.427	**35.055**
VORDERINGEN		
Overige vorderingen		
Paypal en credit card	3.481	0
Kruisposten	568	0
	4.049	**0**
LIQUIDE MIDDELEN		
Triodos Bank	17.571	68.291
Spaarrekening	0	0
	17.571	**68.291**

* niet claimbaar

	2025	2024
PASSIVA		
EIGEN VERMOGEN		
Algemene reserve		
Stand per 1 januari	29.178	28.968
Resultaat boekjaar	105	210
Stand per 31 december	**29.283**	**29.178**
KORTLOPENDE SCHULDEN		
Handelscrediteuren		
Waarde per 31 december	**0**	**0**
Overlopende passiva		
Nog te betalen projectkosten	480	0
Vooruit ontvangen subsidies	0	12.175
Vooruit ontvangen subsidies, Stichting DOEN	26.485	34.585
Vooruit ontvangen subsidies, Mama Cash	0	25.362
Eventbrite	0	495
Accountancy en administratie	1.800	1.800
	28.765	**74.417**

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

	Realisatie 2025	Realisatie 2024
SUBSIDIES		
Mama Cash Fund	50.000	18.638
Stichting Fossielvrij	5.000	0
Stichting DOEN	0	25.415
extra, Mama Cash	4.000	15.000
Urgent Action Fund	0	0
diverse fondsen	0	8.946
Code Rood	0	5.000
Overige	0	0
	59.000	**72.999**
OPBRENGSTEN		
Omzet, belast met BTW	416	0
Onkostenvergoedingen	0	13.275
Vrijgestelde omzet	500	0
Omzet buiten EU	17.145	0
Donaties	502	274
Partnerbijdragen	21.132	0
	39.695	**13.549**
Totaal Bijdragen en Opbrengsten	**98.695**	**86.548**
KOSTEN VOOR PROJECTEN		
Activiteitenlasten materieel		
Materiaal kosten	4.114	1.733
Huur locatie	301	0
Overnachtingen	295	2.399
Transportkosten	1.509	879
Catering bij projecten	1.047	1.286
Workshops	9.391	2.523
	16.657	**8.820**

	Realisatie 2025	Realisatie 2024
Actviteitenlasten personeel		
Uitbesteed werk	0	0
Productie fee, Erica	4.882	3.830
Artistieke leiding, Frida	31.680	24.077
Produktieleider, Anna	14.400	6.278
Fondsenwerving, Stroomversnellers	0	2.500
Productiekosten	600	0
Fee derden	0	4.097
Doorbetaalde subsidie aan derden	0	18.397
Vrijwilligers	220	0
	51.782	**59.179**
Publiciteit		
Ontwerp	1.933	0
Drukwerk	620	0
Website	763	642
Representatie en catering	0	0
Publiciteit	1.366	3.300
	4.682	**3.942**
Organisatiekosten		
Bureaukosten	3.809	5.513
Huur kantoorruimte	10.900	5.929
Kleine aanschaffingen	0	0
Telefoon	8	100
Research en representatie	1.530	608
Administratie	0	0
Accountancy	1.600	1.815
Verzekeringen	448	224
Afschrijvingen	248	0
Bankkosten	267	208
	18.810	**14.397**
TOTAAL PROJECTKOSTEN	**91.931**	**86.338**

D. TOELICHTING OP SUBSIDIE MAMA CASH (in euro's)

	Realisatie 2025	Begroting 2025
SUBSIDIES		
Subsidie Mama Cash Fund	50.000	50.000
	50.000	**50.000**
OPBRENGSTEN		
Omzet, belast met BTW	416	1.000
Partnerbijdragen	21.132	10.000
	21.548	**11.000**
Totaal Bijdragen en Opbrengsten	**71.548**	**61.000**
ACTIVITEITENLASTEN MATERIEEL		
Materiaal kosten	4.114	5.000
Catering bij projecten	1.048	1.500
Workshops, Oxford opleiding	9.391	0
Huur kantoorruimte	10.900	5.000
Research en representatie	1.530	1.325
Publiciteit	4.682	4.650
Organisatiekosten	1.563	2.500
	33.228	**19.975**
ACTVITEITENLASTEN PERSONEEL		
Productie fee, Erica	3.000	2.500
Artistieke leiding, Frida	25.000	25.000
Produktieleider, Anna	9.500	9.500
Productiekosten	600	3.525
Vrijwilligers	220	500
	38.320	**41.025**
Totaal kosten	**71.548**	**61.000**
RESULTAAT PROJECT	**0**	**0**

CONTACT

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