

Stichting Bersama Collective

Jaarverslag 2024



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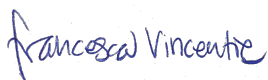
Dear reader,

You are hereby presented with Bersama Collective's yearly review for 2024.

Our second year as an active foundation had full focus on achieving our first abounding event 'Nyai Stories', and the process towards it. The event took place in September and the months before were filled with discussions with our partners - Indisch Herinneringscentrum, Riboet Verhalenkunst, Theater Dakota and The Indonesian Embassy. It was fulfilling, brainstorming together which artists to invite and connect from Indonesia and The Netherlands, and truly in line with Bersama's vision and mission as a foundation. 'Nyai Stories' became a beautiful day filled with reflection and creation in a collective setting with a diverse range of descendants from Nusantara / Indonesia / Dutch-East Indies. As well as the months working towards the event. 'The process is the goal' is also totally applicable to our activities in 2024 - a year filled with conversations, meetings with people involved in activities around decoloniality and creative sessions between artists from Indonesia and The Netherlands.

The board is pleased and proud with the activities achieved in 2024!

We wish you a pleasurable reading,



Chair woman: Ms. Francesca Vincentie



Secretary: Ms. Sacha Verheij



Treasurer: Mr. Joardi Meyer

Vision, mission and goals

Stichting Bersama Collective is a non-profit organization that provides a platform for artists to engage in conversations around colonialism, identity and sense of belonging **through art**. In doing so, it seeks to create connections between artists from Indonesia and Europe, among others.

Through interdisciplinary exchanges, underexposed stories about the connected history between Indonesia and The Netherlands, as well as similar stories from other countries, are brought to light.

Vision

Our vision is to stimulate dialogue, create collaborations and provide exchanges between artists. Thereby starting conversations, sharing perspectives and shaping a collective future in places around the world where colonialism still persists and where people are fighting for equality and independence.

Still up to this day, many generations don't know the history behind important events during the colonial period in Indonesia. In The Netherlands, the Indonesian perspective on the colonial past still receives too little attention, according to among others – historian Fitria Jelyta.¹ Our foundation aims to create awareness in society regarding colonial history. Moreover, it seeks to highlight the continuing impact of colonialism on the present and together form a community-driven future of continuous artistic exchanges.

Mission

Stichting Bersama Collective's mission is to

- **create awareness** in society regarding the colonial history between Indonesia and The Netherlands;
- **highlight the continuing impact of colonialism** on the present and together form a shared future of continuous exchange between artists around these topics;

¹ Ewout Klei, “Nog steeds kolonialisme in geschiedenislessen over Indonesië”, De Kanttekening, 16 februari 2023, te lezen via: <https://dekanttekening.nl/samenleving/nog-steeds-koloniaal-perspectief-in-geschiedenislessen-over-indonesie/>

- **educate people in The Netherlands** (and beyond), since the gap in the Dutch education system about the colonial era we find it important to focus on stories that go beyond the dominant perspectives.

Goals

1. Collective Growth Through Artistic Collaborations

We want to establish more connections and expand our network with possible artists, partners and grantors. Through carrying out more projects, we will grow our collective.

2. Reach Communities

We want to reach more communities, particularly connected to the Indonesian diaspora, this includes many communities: Dutch-Indo, Chinese-Indonesian, Moluccan, Papoean, Javaneese-Surinamese and Indonesian artists. Through our website, social media, events and workshops we aim to grow our audience.

3. Professionalisation of Bersama Collective

We want to professionalize our foundation, through creating a branding identity, kicking off a new website, growing our social media following, showcasing our first short videos and launching a spoken word album. We strive to work inclusively, from an intersectional perspective with a mindset that seeks equality and broad representation.

Deliverables

- **Productions:** music, theater, dance, film, photography, spoken word and other art expressions;
- **Big Scale Partner Event:** through the organization of multi-partnership, we realize collaborations, conversations and dialogues between artists and people interested in the topics that Bersama Collective presents. In 2024 specifically around the theme of ancestral foremothers, the Nyai.

Bersama Collective in 2024

Collaborations

Event Nyai Stories: Our Ancestral Women

September 2024

The idea of organizing an event around the Nyai, began back in 2023 initiated by Akbar Yumni – our partner in Jakarta. In 2024, we found partners in The Netherlands to make this large-scale event a reality. We collaborated with Theater Dakota, Riboet Verhalenkunst, the Indisch Herinneringscentrum and the Indonesian Embassy in The Hague.

Collaboration partners

Theater Dakota provided its spaces to facilitate the event, also collaborated on the program, workshops, technique supplies and catering.

Riboet Verhalenkunst thought along with the artistic and content program and did the moderation of the event.

The **Indisch Herinneringscentrum** gave a workshop together with artist Dagmar Rijgersberg and contributed to the program and speakers.

The **Indonesian Embassy** collaborated on the program and helped reach out to the Indonesian diaspora in the Netherlands, and organized the Indonesian snacks for the event.

Both the organizing parties and the participants at the event are “descendants” or involved in the colonial and slavery past of The Netherlands.

Bersama Collective was primarily responsible for organizing the event, from pre-production to production during the event to post-production and final reporting. Among other things, drawing out the program to approaching speakers, designing promotional materials.

Arranging workshops, budgeting costs, creating a social media plan. Communicating with intended speakers and artists and coming up with a content plan together with them and what they want to achieve with their workshop. Everything was done in conversation with and in consensus with the collaborative partners. We met with the partners several times to discuss and work out our goals, conceived audiences, speakers and artists and the program.

About the event

The Nyai Stories event celebrated the diverse stories of our Ancestral Women, particularly the 'Nyais'—Ancestral Mothers who serve as a vital connection between Indonesia and the Netherlands. Guided by a talented lineup of performers and workshop leaders, we provided the opportunity to engage in performances, discussions, and workshops that transform personal stories and emotions into art, all in the context of honoring your ancestors.

People explored various creative expressions such as spoken word, writing, music, dance, literature, visual art, and videography. Through these various media and creative expressions, we honoured, commemorated and continued the legacies of our ancestral women.

Programme of the event

Nyai Dasima | Film and music performance by Alfian Emir Aditya, Vincentie, Yumni en Grootendorst

For context and inspiration, we used a story about a famous woman named "Nyai Dasima. This film is a shared cultural heritage between Indonesia and the Netherlands that is only fragmentarily preserved. The story about 'Nyai Dasima' helps us depict and contextualize the colonial society in the Dutch East Indies shortly before the rise of the Republic of Indonesia, as well as the different positions of women at the time.



Music by Alfian Emir Aditya and Francesca Vincentie, projections by Martijn Grootendorst. Film and research by Akbar Yumni. The group met several times to rehearse and realize this new international collaboration at the event.

Roots to the Future | Nathalie Smoor and Eef van Breen

To inspire participants and give context to the theme of Nyai, we invited Nathalie Smoor and Eef van Breen to create a performance.

Performer/mime player Nathalie Smoor and trumpeter/singer/composer Eef van Breen presented a poetic musical performance, with fragments of spoken word, lyrics, partially improvised music, movement and images about something that is difficult to put into words. With this performance they want to evoke the hidden stories of their foremothers, partly hidden behind the phrases of history, mostly written about and by men.

The performance is an initial exploration of a larger ritual theatrical concert about their Dutch-Indian/Peranakan Chinese “shadows”, focusing on the influence of their foremothers on their personalities.



Image of the performance by Nathalie Smoor (right) and Eef van Breen (left).

Panel | The meaning of the Nyai and our ancestral mothers

Who were the Nyai's, what do they mean to us, historically, culturally and personally? These questions were addressed by panelists Lara Nuberg, Pamela Pattynama, Akbar Yumni and moderator Elsbeth Vernout.

The panelists brought photos of their foremothers and talked about their own search for their family histories.

Lara Nuberg - writer and speaker

Lara Nuberg writes, speaks and creates audio stories about (colonial) history, identity and the culture of memory. She is currently working on her debut novel GADO GADO, which will be published by Das Mag (@dasmag). In collaboration with Feba Sukmana, she is also working on a book about Kartini that will be published by De Geus.

Pamela Pattynama – professor and researcher ‘the Njai’

Pattynama is associate professor of colonial and postcolonial literature and cultural history at the University of Amsterdam. Her areas of interest are colonial, postcolonial studies, photography, gender and interraciality in literature and film.

Akbar Yumni – writer, cultural activist, playwright and researcher

Yumni has an extensive career in the art and film industry and, among other initiatives, has curated numerous exhibitions and festivals. Akbar has also been active for many years with what he calls “Reenactment of the lost film,” and for the event on the 14th, he has prepared a special piece to experience.



(From left to right: Lara Nuberg, Pamela Pattynama, Akbar Yumni en Elsbeth Vernout)

Quotes during the panel:

“Honor your Asian ancestors by challenging your prejudices. Don't be a racist!”

“The interest of learning more about our ancestral mothers is an interest that has existed in every generation”

“History is not static, history is in constant movement, like a river”

Spoken word performance | Sacha Celine Verheij

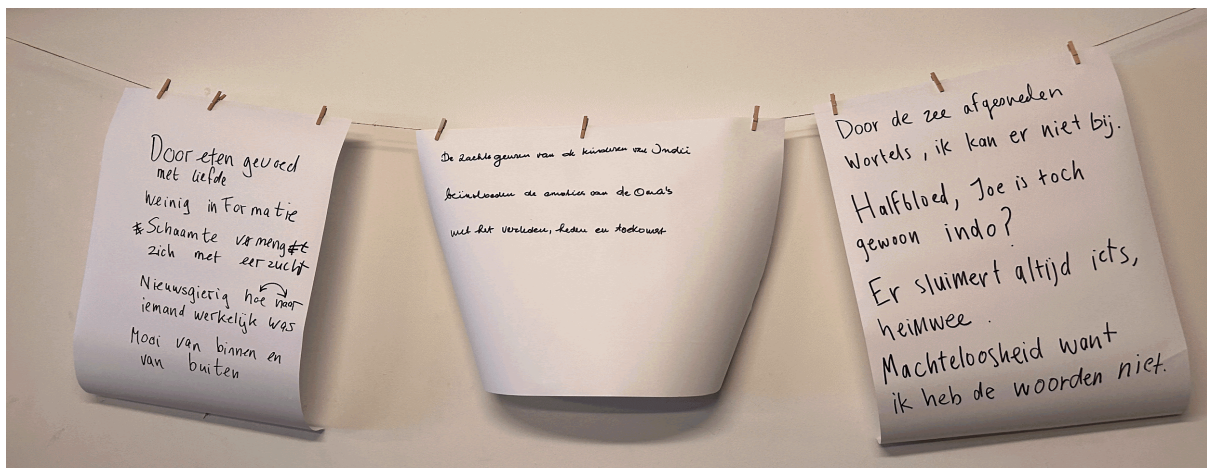
Spoken word-artist Sacha Celine Verheij performed a spoken word piece about her Surinamese-Moluccan mother, the shadow of their roots and forming your identity.



Workshops

1. Sacha Verheij → Spoken Word. Commemorating together. Transforming thoughts and emotions into spoken word.

How do you form your identity? Do you need to know where you came from to know where you want to go? Through approachable writing assignments, participants explored these questions, interacted with each other and found their own language to give words to identity.



Text 1	Text 2	Text 3
door eten gevoed met liefde weinig informatie schaamte vermengt zich met eerzucht nieuwsgierig naar hoe iemand werkelijk was mooi van binnen en van buiten	de zachte geuren van de kinderen van Indië beïnvloeden de emoties van de oma's met het verleden, heden en toekomst	door de zee afgesneden wortels, ik kan er niet bij halfbloed, Joe is toch gewoon Indo? er sluimert altijd iets, heimwee machteloosheid wint ik heb de woorden niet

2. Lara Nuberg → Writing Letters. Methodology of sharing stories, with an emphasis on foremothers.

In this workshop, based on a letter by Kartini and a pamphlet by Suwardi Surjaringrat, two progressive Indonesian thinkers, we explore the position of the Indonesian people at the beginning of the 20th century. How did these founding fathers of Indonesian emancipation view colonialism? And how did they see themselves within this system?

The workshop is both about sharing historical knowledge and a search for the experience and lifeworld of our colonized ancestors. The participants wrote a letter back. To Kartini, Suwardi or to someone from your own family tree.

3. Shelly Lapré → Batik Collage. Creating a collage of your family.

By making collages with your own photos, batik and drawings, you are invited to create your own family memory on cardboard. Everyone, regardless of background, can participate and have their own memorable family history. For future generations, it is a valuable and evocative story, for greater understanding and respect for your own family history and memories.

The workshop was taught and developed by Shelly Lapré. She was born in the Netherlands, but has roots in the former Dutch East Indies, where her parents and ancestors were born.

4. Aafke de Jong and Ferdinand van Duuren → Dance and memories in the body.

During this workshop we will explore how memories settle in our bodies. Do you also recognize that when you talk about a memory from the past, it seems like you are, for

a second or two, really back in that moment? We don't just talk and communicate with words. We use body language, gestures, facial expressions or sometimes we get goose bumps when we think about a specific event.

5. Dagmar Rijgersberg en IHC → The Nyai and Me.

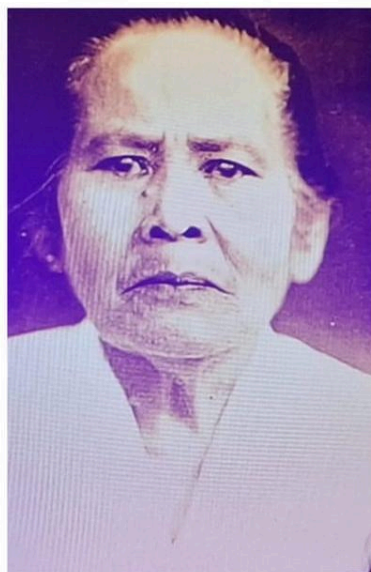
Dagmar shared her personal research with the participants and showed how important it is to create additional layers from all the information you have found about your foremothers, for example, in which they are not only recognized and acknowledged, but in which your foremothers remain alive in our memories. And that her influence will resonate to this day and also in the future.

In the workshop, participants received tips and examples from Dagmar. Participants brought a photo, journal, written stories or sound clips. Stories were shared and the first step to your personal search was taken.

Photos workshops



Afronding en presentatie workshops





Founders Bersama Collective (Left to right: Joardi Meyer, Sacha Verheij en Francesca Vincentie)

Networking and Indonesian snacks

After the presentations and workshops, there was room in the café for networking, Indonesian snacks and sharing experiences.



MAKAN MAKAN! Francesca Vincentie (left) and Joardi Meyer (right)

Videocorner “What do your ancestral mothers mean to you?”

Together with filmmaker Sven Peetoom, we closed the event with a video corner, where we asked participants the following question: What do your foremothers mean to you?

This material was used as documentation and fabric for the aftermovie.



Participants in conversation with filmmaker Sven Peetoom

Aftermovie

 [Bersama Collective - Nyai Stories](#)



An aftermovie was made by Juliette Dominicus and Sven Peetoom and can be seen on our youtube channel.

Audiences Reached

To determine which audiences we reached, we chatted with people during the day during the event and asked about their roots, as well as through an evaluation we sent to participants after the event.

This is what people answered to our question about their roots:

Surinamese-Javanese

Moluccan

Surinamese- Moluccan

Dutch

Dutch / French

Indo

Indian

Javanese

Taiwanese

British

Indonesian

Indonesian and European

For estimation purposes, we think that most were of mixed Indonesian-European origin (Indo/Indisch). In second place came mixed surinamese, javanese, moluccan and Indonesian diaspora. Most of the participants came from The Hague but quite a few had also traveled from places like Amsterdam, Utrecht, Gouda and Brabant. We had a nice spread of age of participants, the youngest was 3 years and the oldest about 75 years, where the largest group was between 30 and 60.

Overall, we are satisfied with what target groups we were able to reach. We had hoped for a larger group from the Indonesian diaspora in The Hague (people born in Indonesia and recently moved to the Netherlands) and we did our best to make it happen with targeted advertising on social media, personal invitations and

newsletters and contacts through the Indonesian embassy. Perhaps this was a topic that did not interest this target group, or we should have approached our outreach in a different way. We asked the Indonesian embassy for feedback.

Also, we would have liked to reach more people from the Moluccan community with our event. During conversations afterwards, we think that “the Nyai” is something that is quite specific to the Indo/Indisch/Indonesian–European community in The Netherlands because “The Njai” is often described as “The mother of the Indos” and she is seen as a symbol within the Indo/Indische community. Because we formulated our outreach in this way, we also largely reached the Indo/Indische community as a result, we think. To make it more inclusive, we could have just called the event, for example, “The Foremothers” or “Our Indonesian Foremothers”.

But, then the perspective of “The Njai” would not have had the same space, and we all felt that – including the collaborative partners, this was important to emphasize because of the slavery past. We did add ‘Stories about our foremothers’ to the title to pull it wider than the Indo community.

Looking at gender, of course it is not possible to know people’s gender definitively without asking, and we had not done this during the sign-ups or during the event. Assuming gender stereotypes and binary genders, we estimated from the sign-up list that about 80% of the participants were women and 20% were men.

Looking at the speakers and artists, the mix there were 9 women and 5 men.

Women were also in the majority in the production team: 8 women and 1 man.

We are satisfied with the mix of participants during the event. People from different backgrounds, genders, ages, discussing and expressing their memories together was a very special experience and provided a lot of understanding, healing and inspiration!

Words and feedback afterwards from a few of the participants:

“How special to be able to attend this well-organized day. Workshops we really wanted to participate in, beautiful performances, the panel discussion, a community, the open vibe and of course the blissful (Vegan) Indische snacks. What we also found

very special was that people shared their experiences so purely (on stage). My son (14) and I really enjoyed being there."

"It was a very interesting event with a well varied program."

"Please organize this again, because we did want to participate in all the workshops and of course that was not possible now because of time"

"Maybe more time to chat in between"

"I would spend even more time on the workshops"

Differences in content from predefined activities

Our original idea was that the event would be 8 hours long with 2 workshop moments. This was discouraged by our partners because they felt it would be too long a day and that it was better to focus on 1 workshop to go a bit deeper. We had also asked for quotes from the speakers and if they had 2 workshops we would not have had the budget because they had a higher rate than we had expected and budgeted for. Now the event was from 12:30 to 17:30 (instead of 10:00 to 18:00 in the original plan) with 1 workshop block (70 minutes).

We, and all partners, are satisfied with that.

Denise Aznam was also supposed to participate in the panel but she suddenly had to go to Indonesia due to other work so instead, fortunately, the wonderful professor Pamela Pattynama was able to participate. Yvette Kopijn from Tracing your Roots unfortunately also had to cancel last minute due to family reasons and we did not have time to find a replacement.

We had initially thought of people we wanted to have present at the event as workshop leaders and speakers. Not everyone was available and so we came up with other people/professionals that we felt were a good fit for the theme and objectives and we succeeded.

The first idea was that Elsbeth from Riboet would show a piece from her performance "La Lawaai". Her fellow musicians unfortunately couldn't make it on Sept. 14 so instead Riboet approached Nathalie Smoor and Eef van Breen. Their performance and

artistic research was a perfect fit for our goal because their performance is a first exploration of a larger ritual theatrical concert about their Dutch-Indische/Peranakan Chinese “shadows,”/roots, focusing on the influence of their foremothers on their personalities.

The original idea was that Riboet would share a short summary and impression of the day at the end of the event, through a short play. Instead, we opted for an impression performed by the participants themselves to give them more space to share their stories. So at the end of the day, the audience themselves presented spoken word, danced, told stories and showed collages on stage. It was a strong and special moment where we created a lot of power, recognition and space for each other's stories.

Democracy Fellowship Humanity in Action

April 2024 - April 2025

Sacha Celine Verheij was accepted as one of [the fellows](#) of the Democracy Fellowship by Humanity in Action. Her focus has been on creating a spoken word album, and improving the website of Bersama Collective. Through diving into her own Surinamese-Moluccan family's history, she wanted to shed light on new stories around the colonial history between The Netherlands and Indonesia.

“Inside me, I have the blood of the colonizer and the colonized. I never understood what that meant because I didn't see myself reflected in the stories I was told.”

For over 300 years, the Netherlands colonized Indonesia, leaving a complex and painful legacy. Dutch-Indonesian history is still taught from a Eurocentric perspective, erasing the voices of Indonesian descendants.

Sacha Celine Verheij grew up in the Netherlands with mixed Dutch, Surinamese, and Indonesian heritage. She struggled to understand how the so-called “Golden Age” could be celebrated when it caused such harm to her own family. Hidden sadness, silence, and forgotten perspectives still haunt the past.

Her project, ‘Bersama Collective - going beyond dominant perspectives’, emerged from her own need to learn more about her family's history and better understand her mixed identity. It aims to add diverse perspectives to the story of the Netherlands' colonization.

When people don't see themselves reflected in society or history books, as Sacha experienced with her own family, it can make them feel as if they don't exist or matter.

Bersama Collective sets out to rewrite this narrative. By connecting artists and exploring colonial history through interviews, photography, poetry, and spoken word, Sacha aims to restore what's missing. She's creating a spoken word album to share these multi-layered histories with a broader audience.

Spoken Word EP

'Wearing My Roots'



Illustrated by Floor Rehbach

Track 1: Hoe het allemaal begon

Track 2: You can learn to be soft

Track 3: Soep eet je met rijst

Track 4: Een paraplu tegen de zon

Track 5: Moluks en Surinaams

Track 6: Hugging my ever-changing identity

Track 7: Vallen en opstaan

Music by Francesca Vincentie & Alfian Emir Adytia

Produced and mixed by Francesca Vincentie

Master Engineer Johan Weber - Bassängen Studio

Partners in 2024

Indisch Herinneringscentrum in The Hague

Is one of the four national remembrance centers of the Second World War. It's the place where you can find the shared history of the Netherlands and Indonesia from around 1900, with an emphasis on the Second World War and decolonization. Greater awareness of the history leads to a better understanding of current events, developments and people related to this history. And by remembering and commemorating stories will also be safeguarded in the future. This is how we shape the 'Indisch memory' for the future. The Foundation draws attention to this history through national programming, online campaigns, educational projects and exhibitions.

The Indonesian Embassy in The Hague

The Embassy of the Republic of Indonesia in The Hague is the diplomatic mission of the Republic of Indonesia to the Netherlands. The embassy is located in Scheveningen in The Hague and is currently headed by Ambassador Mayerfas. One of the embassy's many tasks is to support and contribute to initiatives that strengthen the relationship between Indonesian and Dutch citizens, therefore the embassy's involvement in this event.

Theater Dakota in The Hague

"Dakota is one of the eight cultural anchors in The Hague. At Dakota we try to introduce various public groups - for whom it is not self-evident to come into contact with art and culture - with these cultural anchors in an accessible way.

Dakota is located in the middle of the largest district of The Hague: Escamp. There is plenty to do in and around our theater and film house. Because the world around us is changing, we are increasingly trying to shape our theater and cinema together with our environment.

By entering into conversations with certain social or cultural population groups from Escamp in various ways and listening carefully to what is needed, we try to make the public part of what they want to see and experience in Dakota."

Riboet Storytelling

“Riboet Verhalenkunst has been around since 2012 and was founded by the creative jacks-of-all-trades Martijn Grootendorst, Wendy Ripassa and Elsbeth Vernout. The collective is part of the cultural Castel Bianco Foundation. Riboet means commotion in Malay, and the name is a nod to the ‘Indische’ roots of the three founders. Riboet connects cultural institutions and the public. They do this by collecting and filming personal stories around a theme. Based on these stories, they put together stage programs that they present on location in a museum or theater. The live theatrical and interactive setting is important. In addition, the personal stories of the public end up in exhibitions and the archives of museums.

Riboet Verhalenkunst wants to reach the hearts of many with the personal story of the individual. Riboet thus contributes to the social connection between people, society and heritage institutions. Personal stories and performing arts in the form of theater, music, poetry and video are used to increase involvement and understanding of each other.

Everyone has a story. By sharing this, Riboet connects people with each other, fills gaps in knowledge, makes social themes visible and increases involvement with each other in the street, neighborhood, city and country.

Grantors

- [Cultuurparticipatie](#): subregel ‘Verkenning’ van Internationale Samenwerking 2023-2024
- [Den Haag koloniaal en slavernijverleden](#) 2023-2024

Finance

The financial state of Bersama Collective in 2023 can be described as steady. There has been an income of one big grant from The Hague, and furthermore there were costs to realize our project 'Nyai Stories' as well as monthly costs for keeping the bank account running, the website and meeting costs for the board. Furthermore we have paid off our short time debts from 2023 which included costs to start the foundation back in 2023, made by the boardmembers.

Overall the financial state can be described as healthy and with a small surplus from the 2 grants received in 2023 and 2024.

Organisation

Code

The board of Stichting Bersama Collective applies the Cultural Governance code. We work inclusively and from an intersectional perspective, where we act with integrity and role awareness. The board strives for fair, sustainable and transparent management within the Stichting, and taking each other's interests into account with respect, solidarity and trust, in service of a strong cultural sector that fully utilizes the potential and possibilities of creative professionals and artists and makes them profitable. makes. Two board members have studied Gender Studies and are continuously aware of new methods and knowledge in the work around diversity, fair practices and a healthy way of working within the cultural sector.

The board is therefore alert to the own positionalities of the board members, the roles that everyone fulfills and the reciprocal relationships with partners of the organization. From this awareness, Bersama Collective works towards its social objective, namely to create awareness in society regarding colonial history and to highlight the continuing influence of colonialism on the present and together form a shared future of continuous exchange. The Foundation tries to achieve its goal by, among other things, bringing music, theater, film, photography, spoken word through artistic collaborations and thereby opening conversations about colonialism, identity and the sense of belonging.

The board meets at least once every six months and is independent. The Foundation is UBO registered, whereby the Foundation is the only interested party. In view of the social objective written above – and also described in the articles of association – the board reports the functioning and results of the organization. The Foundation's resources (from funds to working methods to self-employed professionals and everything in between) are as transparent as possible.

Board

Name: Stichting Bersama Collective

Type: Non-profit organisatie

Date of founding: 20 april 2023

KVK number: 89984188

RSIN number: 865173904

BTW-ID: NL865173904B01

ANBI-status: In aanvraag

UBO registration: 20 april 2023

E-mail: info@bersamacollective.org

Post address: Elsenburgstraat 37
2548 SK DEN HAAG
Zuid-Holland, NEDERLAND

Website: www.bersamacollective.org

Chair woman: Ms. Francesca Vincentie

Secretary: Ms. Sacha Verheij

Treasurer: Mr. Joardi Meyer

Jaarrekening (NL)

Balans per 31 december 2024

Activa				31-12-2024 €
Liquide middelen				6.722,06
Totale activa				6.722,06
Passiva				31-12-2024 €
Eigen vermogen per 31-12-2023				7.560,40
Resultaat boekjaar 2024				- 838,34
Eigen vermogen per 31-12-2024				6.722,06
Totale passiva				6.722,06

Toelichting op de balans

Activa				31-12-2024 €
Liquide middelen				
- Per 31-12-2024 bedroeg het saldo van de ABN Amro rekening				6.722,06
Totale activa				6.722,06
Passiva				31-12-2024 €
Eigen vermogen per 31-12-2023				7.560,40
Resultaat boekjaar 2024 (tekort)				- 838,34
Eigen vermogen per 31-12-2024				6.722,06
Totale passiva				6.722,06

Staat van baten en lasten 2024

Baten		2024
Subsidies / bijdragen		
<i>Subsidies</i>		
- Gemeente Den Haag		€ 17.135,80
Totale baten		€ 17.135,80
Lasten		2024
Beheerlasten		
- Stichtingkosten (meetings)		€ 139,78
- Bankkosten		€ 154,07
- Kortlopende schulden	- Declaraties F.J. Vincentie	€ 991,22
	- Declaraties S.C. Verheij	€ 739,69
	- Declaraties J.A.E. Meyer	€ 547,93
Projectlasten		
- Project NYAI Dasimah		€ 15.301,45
- Contributie project Indonesische artiest		€ 100,00
Totale lasten		€ 17.974,14
Resultaat boekjaar 2024		- € 138,24

Future

The aim for the future is to engage in discussions about colonialism and decoloniality, the search for identity by former enslaved communities and to raise a sense of belonging for those who feel lost in the world. By creating interdisciplinary content for different worldwide accessible platforms, we hope to bring more knowledge to the table to make the past a healing factor for present and future generations. We expand our perceptions about the present while learning from the past.

While doing so, different factors might influence the way we want to create these projects, resulting in a change of elaborating and continuing our exchanges with one another. While these factors can have either a small or big impact on our strategy, the goal is to always maintain the same plan to achieve the goals the foundation has created. The foundation needs to be flexible in the plans when encountering sudden changes during the run-up of a project. Having multiple options and backup-plans is a good way of handling uncertain situations. Sometimes positive developments will occur, so it will become easier to get the results the foundation aims for.

We want to create strong bonds with other foundations and people with similar goals as ours.

In 2025 and beyond, we intend to inspire and support people / artists in researching their own identity and roots, finding ways to uncover the connections with the colonial period in a community-driven way and collecting underexposed narratives through art.