

**ICFR**  
**Annual Accounts**  
**2024**

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## **Stichting International Coalition for Filmmakers at Risk, Amsterdam**

### **Board and Management Report**

Before you are the annual accounts of the International Coalition for Filmmakers at Risk (the ICFR) for the period 1 January to 31 December 2024 concerning the activities of the ICFR.

#### **SUMMARY:**

The year 2024 has proven to be a significant year for the ICFR's growth and solidification as a humanitarian organisation within the context of the global film industry. After our annual presence at one of our founders' festivals, International Film Festival Rotterdam (IFFR) in January, we convened with the organisation's Executive Board during the Berlinale Film Festival (February). This essential meeting was given shape in part by a highly insightful consultation with legal advisor Habib Nassar, which resulted in a set of recommendations, including but not limited to: the expansion of the Executive Board beyond the organisation's founders; the creation of an Advisory Committee to help increase the organisation's reach, impact and effectiveness; the reinforcement of the core team's independence and executive prerogative in day-to-day operations and campaigns; the clarification of the policy and criteria regarding potential cases to campaign for; and the (slight) expansion of the operational budget to provide the core team with more hours, and perhaps more staff, to meet the increasing demands of the work.

Out of this in-person board meeting, followed by two more online gatherings, emerged a series of decisions that helped the organisation recalibrate towards its original (and most effective) mandate, as well as restructure workflows and individual authorities where needed. Despite earlier operational detours, such as emergency funding and evacuations, as spurred on by individual crises, the ICFR is now firmly rooted again in where its most tangible impact lies: advocacy for individual filmmakers at severe and acute risk of persecution, imprisonment, and worse, through the rallying up of voices and forces across the global film industry. To help with this, the organisation has rewritten its mandate and handbook, as well as set out to establish an Advisory Committee, which will begin its unpaid work starting early 2025. Additionally, to facilitate a smoother workflow and less complex diplomacy, the European Film Academy stepped down from the Executive Board and redefined their role from founding partner to main strategic partner. Lastly, the ICFR core team's operations were significantly aided by the hiring of a dedicated Researcher, working alongside the Coordinator and the Program Manager to increase the organisation's speed of reacting to urgent situations, to deepen the organisation's knowledge and to broaden its network.

## 1. ADVOCACY:

The ICFR campaigns for filmmakers at risk by mobilising the international film community or by seeking public support through means of diplomacy. In all its advocacy efforts, the ICFR only acts with informed consent of the filmmakers at risk or their representatives.

In 2024, the ICFR campaigned for several persecuted filmmakers including Shin Daewe (Myanmar), Çiğdem Mater (Turkey), Andrei Gnyot (Belarus), Jade Castro (Philippines), Ikram Nurmehmet and Chen Pinlin (China). The ICFR released statements and organised awareness-raising events around the arrests of these filmmakers as well as the broader activities of the organisation. Additionally, the ICFR lobbied behind the scenes — in a non-public fashion so as to not further endanger or complicate the situation of the people in question — for film workers in Kyrgyzstan, Afghanistan and Palestine.

The ICFR team participated in a few different sessions at the Movies That Matter film festival at the end of March 2024. Through one-to-one meetings with human rights festival organizers from all across the Global South, the team managed to expand the ICFR's network with direct sources and organizations in case we have to advocate for filmmakers in, for example, Nigeria, Mexico, Ethiopia and Tunisia and others within the Human Rights Film Network (HRFN). This was also part of the team's search for new board and advisory committee members, as well as promoting the ICFR among filmmakers from the 'global South' and film organisations that could partner with and support the organisation's work going forward.

### - COMMUNICATIONS & VISIBILITY (Instagram and LinkedIn)

Over the course of 2024, significant updates were made to the ICFR website, expanding the information we can provide beyond the mere cases/campaigns on our radar. The website now includes an ever-growing list of useful resources for film workers to increase their safety and protect their way of working in countries where their filmmaking and their freedom of expression are under threat. Additionally, the website also has room for our archive of quarterly newsletters: more detailed dispatches, sent out to subscribers, partner organisations and affiliates, that shine a light on the ICFR's campaigns and year-round operations.

Though usually refraining from increasing our ecological footprint, the ICFR team did find appropriate reason, as well as environment-conscious printing methods, to publish small brochures and attention-drawing posters that were widely distributed at the 2023, 2024 and 2025 editions of the two film festivals at the ICFR's foundation, the International Documentary Festival Amsterdam (IDFA) and International Film Festival Rotterdam (IFFR). The brochures were disseminated on other relevant occasions as well, such as the European Film Market in Berlin (2024), Movies That Matter in The Hague (2024), and the annual brunch in Amsterdam of the Human Rights Film Network (2024).

Lastly, the past year has seen a strong development in the ICFR's presence on social media; though limited to two platforms, the organisation's social media reach has grown rapidly over the course of just one year, from eleven to 339 followers (Instagram), and from zero to 246 (LinkedIn). Even more exceptionally: at the time of writing, the latest of ICFR's campaign posts on Instagram has received 754 likes and has been shared by users an incredible 348 times. The ICFR is hopeful this growing clout among film professionals and the general public alike will only increase the impact of the organisation's activities in the years to come.

## **2. EMERGENCY FUNDING:**

The last of the outstanding payments from the Emergency Fund were paid out to Ukrainian filmmakers/grantees who were in need of micro-grants but were unreachable. ICFR will not continue with emergency funding until the organisation is in a better position to do so financially and structurally.

## **NUMBERS & FINANCE 2024**

In 2024, all activities of the ICFR were realised with a total sum of €59.110. Of this, €7.000 was used for emergency funding, which was reserved by the end of 2023 to support Ukrainian filmmakers. The remainder of the activities and operational costs were financed by a mix of fundings sources with a total of €44.375.

## **FUNDING SOURCES**

Alongside contributions from one of our founding partners, The European Film Academy (EFA) with a sum of 10,000 Euros, Ford Foundation contributed a sum of \$100.000 (approximately €93.867) to be spread over 2025 and 2026, in addition to the previous amount of \$50.000 (approximately €47.067) which was spread over 2023 and 2024. Additionally, Strategic Partners, i.e. a network organisations from within the film community, contributed with annual membership fees amounting to a total of €8.750 in 2024. The organisations that made contributions are:

- Documentary Organisation of Canada
- FSE - Federation Screenwriters of Europe
- Movies That Matter
- MOOOV Film Festival
- One World Human Rights Film Festival
- FIFDH (Geneva International Film Festival and Forum on Human Rights)
- Sydney Film Festival
- Sundance Film Festival
- Die MOIN Filmförderung Hamburg Schleswig-Holstein
- Asia Pacific Screening Academy
- Federation of European Screen Directors

Besides these funding sources, the ICFR also reserves private donations from individuals that support the mission and vision of the ICFR. €625 was donated to the ICFR in 2024.

## **GENERAL**

Stichting International Coalition for Filmmakers at Risk (the ICFR) is a non-profit organisation, the Board members are contributing their services unpaid, and only direct the ICFR costs are reimbursed. The ICFR is registered in the Netherlands as an ANBI (Algemeen Nut Beogende Instelling, a Public Benefit Organisation). RSIN: 861317014  
Address: Vondelpark 3, 1071 AA, Amsterdam

## BOARD MEMBERS

Position	Name	m/f	Start
President	Orwa Nyrabia	m	09.06.2020
Secretary	Cornelis van 't Hullenaar	m	09.06.2020
Board Member	Vanja Kaludercic	f	09.06.2020

## ADVISORY COMMITTEE

Position	Name	m/f	Start
Advisor	Adam Shapiro	m	06.01.2025
Advisor	Julie Nederkoorn	f	06.01.2025
Advisor	Khalid Abdalla	m	06.01.2025
Advisor	Habib Nassar	m	20.01.2025

## STAFF

Position	Name	m/f	Start
Program Manager	Sara Ishaq	f	01.03.2022
Coordinator	Jordi Wijnalda	m	15.10.2023
Researcher	Delaram Jeddi-Shirazi	f	30.04.2024

## VISION

In a world where civil society has shrunk and institutions are under pressure, individual filmmakers are increasingly struggling to make their voices heard. Film has the power of building bridges between cultures, nations and communities, and has the power of shedding light on history, of correcting narratives rather than manipulating them. In today's world, injustice is reaching unprecedented levels and the creativity of filmmakers is one of the most influential tools through which contemporary societies find their way and defend their rights. Especially in countries where freedom is undermined, human rights are violated and censorship prevails, independent storytelling takes an even more crucial role and meaning. Stories about what freedom means, what heroism is, what is worth striving for and what really matters. And stories about what sacrifices must be made. What makes a society a society are the stories it tells about itself. That is why protecting creative freedom is of great importance. Critical, artistic and independent films promote democratic values and help build fairer societies. But as a result of various developments over the years, we are increasingly witnessing a growing number of filmmakers being threatened, arrested, imprisoned and even murdered to silence them. In these critical situations,

the international film community must make a difference by showing solidarity in supporting campaigns for the freedom of these filmmakers or by putting pressure on authorities for their immediate release.

## **MISSION**

In today's world, the creativity of filmmakers is one of the most influential tools for societies to find their way and defend their rights. Especially in countries where freedom of expression is undermined and censorship prevails, filmmaking and independent storytelling take on an even more crucial, but dangerous, role. With the rise and escalation of many different conflicts around the world, ICFR's original mission has remained unchanged: to support independent filmmakers at acute and severe risk around the world. The word 'risk' is key here, as we only have the power and means to actively help people that are being persecuted by the authorities and/or have been incarcerated, and whose lives are in serious danger.

To this end, we rally the international film community and issue pressing and collective responses, often in the form of statements and campaigns. We press our network — film institutions, festivals, fellow filmmakers and actors — to share our calls and speak out on cases. With each added voice, the ICFR's initial ripple grows until it can no longer be ignored, neither by regular media outlets, nor by the parties responsible for putting filmmakers at risk in the first place. This can lead to an insurmountable amount of pressure that, hopefully, leads to filmmakers at severe risk to return to safety.

## **RISK ANALYSIS**

The biggest risk for the ICFR over the last few years has been unexpected crises that put a larger number of filmmakers at risk than the organisation has the capacity to support. The sudden need to hire additional staff to manage incoming requests for support, and to support the running of emergency responses and funding, can pose a financial risk to the organisation. This has been the main challenge the organisation has had to tackle in the last year. As a result, the team of the ICFR has been revising the original mandate of the organisation to insist upon only supporting individuals who face dire risk (prosecution, detention or torture) as a direct result of their *filmmaking* work, and not to large groups of filmmakers who face risk as a result of a nation-scale war or governmental crackdown - such as the case of Ukraine in 2022-2023 or Afghanistan in 2021. This revision of the mandate ensures that the organisation only deals with the most serious of *individual* cases; that the organisation is never functioning over-capacity or over-budget, and that the organisation can quickly gauge when to refer larger cases to humanitarian NGOs that are better equipped to deal with them.

The potential loss of financial contributions from partners and donors is also a risk. The ICFR is also working towards expanding its board of directors, its core team, and creating a board of advisors, in order to continue streamlining and honing in on our efforts to help individual filmmakers who are at risk.

## **FUTURE**

The ICFR endeavours to continue to support independent filmmakers at risk around the world, first by means of advocacy and campaigns to call for the release of filmmakers in prison, and in other cases, by offering small emergency micro-grants to support filmmakers who need urgent support. A clear system for emergency micro-granting is being developed by the ICFR team and will fall under strict criteria. Outside the scope of threat of prosecution, imprisonment and death by authorities, the ICFR will - where possible and within its remit - offer support to filmmakers in urgent need of assistance by connecting them with partner organisations and funds that can help to ensure their safety.

Thanks to continued support from our current partner that supports the ICFR in continuing its principal activities of responding to urgent cases of filmmakers at risk; offering emergency micro-grants and organising campaigns to raise awareness about the plight of filmmakers around the world who are being persecuted for doing their work.

## BUDGET

The ICFR budget of 2025 will be similar to the budget of 2024 and based on the actuals of 2024.

<b>COST</b>		<b>ACTUALS 2024</b>	<b>BUDGET 2025</b>
	Overhead	€ 48.608	€ 55.000
	Activities	€ 7.000	€ 1.000
	Communication	€ 1.027	€ 1.000
	Other costs	€ 2.475	€ 4.800
	<b>Total</b>	<b>€ 59.110</b>	<b>€ 61.800</b>
<b>INCOME</b>			
	Founders	€ 10.000	€ -
	Partners	€ 8.750	€ 8.750
	Funding	€ 25.625	€ 53.050
	<b>Total</b>	<b>€ 44.375</b>	<b>€ 61.800</b>
<b>OPERATIONAL PROFIT</b>			
	<b>Total</b>	<b>€ (14.735)</b>	<b>€ -</b>

There are still a few challenges in the budget, which are a financial translation of the ambitions that were mentioned before.

This audit was carried out by Kamphuis & Berghuizen

The annual report is accompanied by an auditor's report.

On behalf of the Board and management of Stichting International Coalition for Filmmakers at Risk.

Amsterdam, 12 February 2025

**Cornelis van 't Hullenaar**

**Orwa Nyrabia**

**Vanja Kaludercic**

## Balance sheet as at 31 December 2024

after result appropriation proposal

		<u>31 December 2024</u>	<u>31 December 2023</u>
<b>ASSETS</b>			
<b>Receivables</b>	1		
Debtors		-	-
Other receivables		-	-
		<u>-</u>	<u>-</u>
<b>Cash</b>	2	146.304	103.452
		146.304	103.452
		<u>146.304</u>	<u>103.452</u>
<b>LIABILITIES</b>			
<b>Equity</b>	3		
General reserve		48.202	44.382
Reserve Ukraine support		-	18.555
		<u>48.202</u>	<u>62.937</u>
<b>Short-term liabilities</b>			
Creditors	4	694	9.015
Other liabilities	5	97.408	31.500
		<u>98.102</u>	<u>40.515</u>
		<u>146.304</u>	<u>103.452</u>



## Profit and loss account for the year 2024

		<u>2024</u> <u>budget</u>	<u>2024</u> <u>actual</u>	<u>2023</u> <u>actual</u>
<b>INCOME</b>				
Donations from founders	6	10.000	10.000	10.000
Donations from partners	7	73.000	33.750	28.318
Project specific donations	8	-	625	275
		<b><u>83.000</u></b>	<b><u>44.375</u></b>	<b><u>38.593</u></b>
<b>EXPENSES</b>				
<b>Overhead costs</b>				
All overhead costs	9	<u>6.200</u>	<u>1.494</u>	<u>7.655</u>
		<b>6.200</b>	<b>1.494</b>	<b>7.655</b>
<b>Operational costs</b>				
Staff	10	56.055	48.608	35.375
Material	11	<u>5.300</u>	<u>1.668</u>	<u>3.201</u>
		<b>61.355</b>	<b>50.276</b>	<b>38.577</b>
<b>Activities</b>				
All activities	12	<u>28.000</u>	<u>7.000</u>	<u>121.500</u>
		<b>28.000</b>	<b>7.000</b>	<b>121.500</b>
		<b><u>95.555</u></b>	<b><u>58.770</u></b>	<b><u>167.732</u></b>
<b>Gross result</b>		-12.555	-14.395	-129.139
Financial income & costs	13	1.000	341	400
Exceptional income & costs/contingency	14	5.000	-	-
<b>Operating profit</b>		<b><u>-18.555</u></b>	<b><u>-14.735</u></b>	<b><u>-129.539</u></b>
<b>PROFIT APPROPRIATION</b>				
Beginning of the year reserve			62.937	192.476
Appropriation reserve Ukraine support			-18.555	-125.597
Appropriation of general reserve			3.820	-3.942
<b>Equity at year end</b>			<b><u>48.202</u></b>	<b><u>62.937</u></b>

## General explanatory notes

On 9 June 2020, the International Coalition for Filmmakers at Risk Foundation was established.

### Nature of business activities

- a. **Advocacy:** campaigning for filmmakers at risk by mobilising the international film community or by seeking public support through means of diplomacy. In all its advocacy efforts, the ICFR only acts with informed consent of the filmmakers at risk or their representatives.
- b. **Emergency funding:** providing small grants of maximum €1,500 for immediate emergency response actions to filmmakers in critical situations. The guidelines for the ICFR Emergency Fund are still being developed and
- c. **Accessing the support system:** connecting filmmakers in peril to international support networks active in the fields of human rights, culture and legal assistance.
- d. **Monitoring and observatory:** On a mid-term perspective, the Coalition shall also develop competences for serving as an observatory for the situation of filmmakers at risk, taking into account the necessity of acting on a preventive level in the future.

### Related parties

Founded by the International Documentary Film Festival Amsterdam, the European Film Academy and the International Film Festival Rotterdam.

### Reporting periode

These annual accounts have been drawn up on the basis of a calendar year. All amounts are in euros.

### Laws and regulations

The annual accounts have been prepared on the basis of the RJ Guideline 640 nonforprofit Organizations, applicable in the Netherlands.

### **Accounting policies for the valuation of assets and liabilities**

Unless stated otherwise, the assets and liabilities are stated at nominal value.

### Receivables, prepayments and accrued income

The receivables are valued after deduction of the necessary provisions for the risk of bad debts, based on an individual assessment of the collectability of the receivables.

### Legal reserve

The profit and loss operating balances are added or subtracted from this reserve. The purpose of this reserve is to guarantee the continuity of the foundation.

### **Principles for determining the result**

Income and expenses are allocated to the period to which they relate. The income consists of the direct income, the indirect income, the subsidies and the contributions. Activity costs are recognized in the year for which the obligations have been entered into. Management costs include all personnel and material costs associated with the management of the organization (overhead costs).

Activity expenses include expenses directly related to the activity of the institution.

The operating balance is the difference between the income and expenditure. The board determines the destination of this in compliance with relevant laws and regulations.

## Notes to the balance sheet

	<u>2024</u>	<u>2023</u>
	<u>31 December</u>	<u>31 December</u>
<b>ASSETS</b>		
<b>1. Receivables</b>		
Rente spaarrekeningen		
Debtors	-	-
Debtors Funds	-	-
	<hr/>	<hr/>
	-	-
<b>2. Cash</b>		
Triodos	146.304	103.452
	<hr/>	<hr/>
	<b>146.304</b>	<b>103.452</b>
<i>Cash and cash equivalents are freely available</i>		
<b>LIABILITIES</b>		
<b>3. Equity</b>		
General reserve	48.202	44.382
Reserve Ukraine support	-	18.555
	<hr/>	<hr/>
	<b>48.202</b>	<b>62.937</b>
<b>4. Creditors</b>		
Other creditors	694	9.015
	<hr/>	<hr/>
	<b>694</b>	<b>9.015</b>
<b>5. Other liabilities</b>		
Deferred revenue	93.867	25.000
Other costs to be paid	-	6.500
Accruals	3.541	-
	<hr/>	<hr/>
	<b>97.408</b>	<b>31.500</b>

## Notes to the profit and loss account

INCOME	2024	2024	2023
	<u>budget</u>	<u>actual</u>	<u>actual</u>
<b>6. Donations from founders</b>			
IDFA	-	-	-
IFFR	-	-	-
EFA	10.000	10.000	10.000
	<b>10.000</b>	<b>10.000</b>	<b>10.000</b>
<b>7. Donations of partners</b>			
Sundance Institute	-	500	-
Sydney Film Festival	1.500	1.500	1.500
Stichting Movies that Matter	1.500	1.500	1.500
Filmförderung Hamburg Schleswig-Holstein	-	1.500	-
Moovv	-	500	1.000
Federation of Screenwriters in Europe	-	750	750
Asia Pacific Screening Academy	-	500	-
One World IHRFF	-	500	500
FIFDH Foundation	-	500	500
Federation of European Screen Directors	-	500	-
Documentary Organisation of Canada	-	500	500
Ford Foundation	70.000	25.000	22.068
	<b>73.000</b>	<b>33.750</b>	<b>28.318</b>
<b>8. Project specific donations</b>			
Crowdfunding - Kentaa	-	-	-
Other private donations	-	625	275
	<b>-</b>	<b>625</b>	<b>275</b>
<b>TOTAL INCOME</b>	<b>83.000</b>	<b>44.375</b>	<b>38.593</b>

**ICFR  
EXPENSES**

**9. Overhead costs**

Office	-	-	-
Legal fees & assurances	500	-	-
Finance & advice	5.700	1.494	7.655
	<b>6.200</b>	<b>1.494</b>	<b>7.655</b>

**10. Operational costs staff**

Manager	33.500	29.040	28.692
Project temporary staff	2.555	2.500	4.200
Supporting staff	20.000	17.068	2.483
	<b>56.055</b>	<b>48.608</b>	<b>35.375</b>

**11. Operational costs material**

Travel and stay	2.300	528	741
Website	-	418	262
Printing & publications	3.000	81	2.086
Other production costs	-	641	113
	<b>5.300</b>	<b>1.668</b>	<b>3.201</b>

**12. Activities**

International network meetings	1.000	-	-
Advocacy and campaigning	5.000	-	-
Emergency funding	5.000	-	-
Emergency funding - Ukrain	17.000	7.000	121.500
Observatory and monitoring	-	-	-
	<b>28.000</b>	<b>7.000</b>	<b>121.500</b>

**13. Financial income & costs**

Interest	-	-	-
Bank	1.000	299	393
Payment differences	-	40	7
Other	-	1	-
	<b>1.000</b>	<b>341</b>	<b>400</b>

**14. Exceptional income & costs**

Contingency	5.000	-	-
	<b>5.000</b>	<b>-</b>	<b>-</b>

**TOTAL EXPENSES**

	<b>101.555</b>	<b>59.110</b>	<b>168.131</b>
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**Result**

	<b>-18.555</b>	<b>-14.735</b>	<b>-129.539</b>
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**ICFR**

Amsterdam 12 February 2025,

On behalf of the board and management

**Orwa Nyrabia**

president of the board

**Vanja Kaludercic**

secretary of the board

**Cornelis van 't Hullenaar**

treasurer of the board

*post balance sheet events*

For the fund's main activities, supporting projects, no major consequences are to be expected as yet.

## Appendix - Specification of campaigns

<b>Campaign</b>		<b>committed</b>	<b>paid</b>
Afganistan emergency payments of € 500	2	1.000	1.000
Ukrain emergency payments of € 500	284	142.000	142.000
Ukrain emergency payments of € 1.000	254	254.000	254.000
Ukrain emergency payments of € 1.500	110	165.000	165.000
Ukrain reserve allocated to ICFR general reserve		9.045	
<b>Total committed &amp; payable campaign contribution</b>		<b>571.045</b>	<b>562.000</b>

## INDEPENDENT AUDITOR'S REPORT

To: the management of stichting International Coalition for Filmmakers at Risk

A. Report on the audit of the financial statements 2024 included in the annual report

### *Our opinion*

We have audited page 8 until 14 from the financial statements 2024 of stichting International Coalition for Filmmakers at Risk based in Amsterdam.

In our opinion the accompanying financial statements give a true and fair view of the financial position of stichting International Coalition for Filmmakers at Risk as at 31 December 2024, and of its result for 2024 in accordance with the Guideline for annual reporting 640 "Not-for-profit organisations" of the Dutch Accounting Standards Board.

The financial statements comprise:

1. the balance sheet as at 31 December 2024;
2. the profit and loss account for 2024; and
3. the notes comprising a summary of the accounting policies and other explanatory information. Basis for our opinion

### *Basis for our opinion*

We conducted our audit in accordance with Dutch law, including the Dutch Standards on Auditing. Our responsibilities under those standards are further described in the 'Our responsibilities for the audit of the financial statements' section of our report.

We are independent of stichting International Coalition for Filmmakers at Risk in accordance with the Wet toezicht accountantsorganisaties (Wta, Audit firms supervision act), the Verordening inzake de onafhankelijkheid van accountants bij assurance-opdrachten (ViO, Code of Ethics for Professional Accountants, a regulation with respect to independence) and other relevant independence regulations in the Netherlands. Furthermore we have complied with the Verordening gedrags- en beroepsregels accountants (VGBA, Dutch Code of Ethics).

We believe the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

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## B. Report on the other information included in the annual report

In addition to the financial statements and our auditor's report thereon, the annual report contains other information that consists of:

- the management report;
- other information as required by the Guideline for annual reporting 640 "Not-for-profit organisations" of the Dutch Accounting Standards Board.

Based on the following procedures performed, we conclude that the other information:

- is consistent with the financial statements and does not contain material misstatements;
- contains the information as required by Part 9 of Book 2 of the Dutch Civil Code.

We have read the other information. Based on our knowledge and understanding obtained through our audit of the financial statements or otherwise, we have considered whether the other information contains material misstatements.

By performing these procedures, we comply with the requirements the Guideline for annual reporting 640 "Not-for-profit organisations" of the Dutch Accounting Standards Board and the Dutch Standard 720. The scope of the procedures performed is substantially less than the scope of those performed in our audit of the financial statements.

Management is responsible for the preparation of the management report in accordance with the Guideline for annual reporting 640 "Not-for-profit organisations" of the Dutch Accounting Standards Board.

## C. Description of responsibilities regarding the financial statements

### *Responsibilities of management for the financial statements*

Management is responsible for the preparation and fair presentation of the financial statements in accordance the Guideline for annual reporting 640 "Not-for-profit organisations" of the Dutch Accounting Standards Board.

Furthermore, management is responsible for such internal control as management determines is necessary to enable the preparation of the financial statements that are free from material misstatement, whether due to fraud or error.

As part of the preparation of the financial statements, management is responsible for assessing the company's ability to continue as a going concern. Based on the financial reporting framework mentioned, management should prepare the financial statements using the going concern basis of accounting unless management either intends to liquidate the company or to cease operations, or has no realistic alternative but to do so.

Management should disclose events and circumstances that may cast significant doubt on the company's ability to continue as a going concern in the financial statements.

*Our responsibilities for the audit of the financial statements*

Our objective is to plan and perform the audit engagement in a manner that allows us to obtain sufficient and appropriate audit evidence for our opinion.

Our audit has been performed with a high, but not absolute, level of assurance, which means we may not detect all material errors and fraud during our audit.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements. The materiality affects the nature, timing and extent of our audit procedures and the evaluation of the effect of identified misstatements on our opinion.

We have exercised professional judgement and have maintained professional scepticism throughout the audit, in accordance with Dutch Standards on Auditing, ethical requirements and independence requirements. Our audit included among others:

- identifying and assessing the risks of material misstatement of the financial statements, whether due to fraud or error, designing and performing audit procedures responsive to those risks, and obtaining audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control;
- obtaining an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control;
- evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management;
- concluding on the appropriateness of management's use of the going concern basis of accounting, and based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause a company to cease to continue as a going concern;
- evaluating the overall presentation, structure and content of the financial statements, including the disclosures; and
- evaluating whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

Hilversum, 12 February 2025

KAMPHUIS & BERGHUIZEN  
Accountants/Belastingadviseurs

drs. B.G.W. van Heusden RA RV MBV CIA