

WORLDVISUALS FILM FOUNDATION – YEAR REPORT 2024

Juli 2025

1 | INTRODUCTION

Dear reader,

We are proud to present the 2024 annual report of Stichting Worldvisuals Film. We look back on an impactful and inspiring year, in which we took many new steps with great commitment and dedication.

In this report, we provide an overview of our activities, achievements, and collaborations. The year 2024 presented both challenges and opportunities, which we collectively embraced. Here, you will find information about our ongoing projects, the programs we have implemented, and the social themes we have highlighted.

For the financial overview, we refer to the annual financial statements, available via our website. This report, as well as our policy plan, is available in Dutch and English.

In 2024, we worked on a number of high-profile projects: **The Clarens Festival of Lights, Brusjes** by Anduo Lucia, **The Possibility of Man** by Vanesa Abajo Pérez, and **RISE** in collaboration with I Love That Productions. The documentary **Leven op zijn kop** was also screened at various international film festivals and used in educational impact screenings at schools in the Netherlands.

We would like to express our gratitude to the funders who helped make this possible: KNR-PIN, the Netherlands Film Fund, CoBO, VSB Fund, Hervormd Weeshuis, the Municipality of Zwolle, and FondsZOO.

In the coming years, we will continue to focus on supporting vulnerable groups in society and supporting talented filmmakers in realising impactful productions.

We hope this report provides you with a clear and inspiring picture of our work and impact. Should you have any questions or comments, please do not hesitate to contact us.

Kind regards,

François Pieneman

Managing Director, Worldvisuals Film

2 | MORE THAN FILM

Social Issues at the Core

Stichting Worldvisuals Film brings social issues to the attention of broader audiences. We focus on themes that encourage reflection, stimulate dialogue, and can instigate change. Film is the central medium through which we pursue this core mission.

Since our founding as Stichting Point of View in 2016—and our recognition as a cultural ANBI in 2019 – we have produced films, documentaries, (web) series, and educational outreach programs with a strong social focus. These often address sensitive or underrepresented topics, such as coping with loss, social isolation, or reintegration after institutionalisation.

The stories we tell revolve around the human condition in contemporary society. They call for attention and deeper engagement from audiences. Film is uniquely suited to this purpose: it demands concentration, appeals to emotions, and makes complex or difficult issues tangible and relatable.

However, a film alone is not enough to create intentional change. That is why we focus on **impact productions**: films that form part of a broader program including public campaigns, targeted screenings, and collaborations with social organizations. In this way, a film becomes part of a larger trajectory.

Advisory Board

Our Advisory Board consists of experts who contribute their knowledge and networks to Worldvisuals Film. The current members are:

- **Rachel Cannegieter** – Director of Rethink Rebels (sustainability in the fashion industry)
- **Mariet de Gooijer** – Director of Maupertuus (education and developmental challenges)
- **Saskia Makkink** – CEO of Climate Circle (impact entrepreneurship, South Africa)
- **David Zetland** – Associate Professor of Economics and Sustainability (Leiden University)

The Board is actively involved in reviewing plans and sharpening our strategy. Their expertise spans, among other areas, finance, law, education, sustainability, and impact. In 2025, the Advisory Board will be further expanded.

3 | IMPACT PRODUCTIONS - APPROACH

Worldvisuals Film develops projects both on its own initiative and in collaboration with external partners. For each project, we actively seek out committed creators, social organizations, and relevant stakeholders. A new production only begins after a careful feasibility analysis.

For every project, we assess:

- **The experience of the creator(s)**
- **The presence of significant and relevant partners**
- **The project's unique added value and impact potential**

Following a positive assessment, the Board decides on realization and fundraising. We almost always work with external partners; collaboration is the rule rather than the exception.

For us, impact production means that a film is embedded in a broader trajectory of communication, education, and social engagement. In addition to the film itself, we develop campaigns, organize events, and closely monitor impact—both qualitatively and quantitatively. This includes metrics such as the number of screenings, audience responses, social media reach, and effects on the target groups involved.

Because we work on a project basis, each production has a clearly defined timeline and budget. This ensures flexibility and keeps fixed costs low.

Aftercare is a standard component of every project. Where possible, we transfer the continued implementation and use of a project to partners who are firmly embedded in society. For example, the documentary *Contact* is now used structurally in medical education and distributed through the National Expertise Centre on Dying.

New thematic focus areas for 2024 include unsafe home environments and informal caregiving. We are also working toward more systematic impact measurement, including through evaluation programs like for **Leven op zijn kop**.

4 | FINANCIAL POLICY

Worldvisuals Film operates entirely on a project-by-project basis. Each production has its own dedicated budget and is financed through grants, funds, and partnerships. Where possible, we develop revenue models where proceeds are reinvested in project aftercare and new initiatives.

Fixed overhead costs—such as personnel, office space, and ICT—are kept to a minimum:

- **The Director works on a voluntary basis and receives only project-related hourly fees.**
- **Other staff members are engaged on a per-project basis.**

- **Housing and ICT costs are kept low through collaboration with Worldvisuals Communication.**
- **The Board is entitled to an annual expense allowance of €1,200, but voluntarily waives this compensation.**

The share of overhead costs within project budgets ranges from a minimum of 5% to 7.5% and is intended to cover essential fixed expenses.

5 | CULTURAL GOVERNANCE CODE

Worldvisuals Film adheres to the principles of the **Cultural Governance Code**. The Board consists of three members:

- **Ron Visser** – Chair
- **Ingeborg Putter** – Treasurer
- **Richard de Wit** – Board Member

The Director (François Pieneman) is responsible for the day-to-day management and implementation of policy within delegated mandates. The Board safeguards the organization's strategic direction, monitors progress, and approves or rejects projects. Each project has its own transparent budget. Information on progress and finances is continuously available to the Board through an internal system.

The Board meets at least twice a year, during which all ongoing projects are discussed.

6 | FAIR PRACTICE CODE

Worldvisuals Film endorses the **Fair Practice Code** and acts in accordance with the following core values:

- **Solidarity**
- **Diversity**
- **Sustainability**
- **Trust**
- **Transparency**

We make clear agreements with creators regarding rights, fees, and working conditions. We actively offer opportunities to emerging filmmakers from diverse backgrounds, providing personal guidance and fair remuneration. Transparency in budgeting and policy is the core.

7 | DIVERSITY AND INCLUSION CODE

The foundation applies the **Code Diversity & Inclusion** at all levels of its work, from team composition and project selection to modes of presentation and screening. Our team and network consist of people from a wide range of backgrounds.

We actively work toward making our films accessible, including through subtitles and SDH description, and we consciously choose stories that address themes such as cultural diversity, LGBTQIA+ communities, and people with disabilities.

8 | GREEN FILMMAKING

Worldvisuals applies the principles of **Sustainable Film Making** to all its productions. For us, sustainable production is more than cost-saving; it is a conscious choice for social and environmental responsibility.

In practical terms, this means:

- Smart logistical planning (shared transportation)
- Engaging local crew members wherever possible
- Sustainable catering and waste separation
- Efficient use of equipment and materials

For each production, we draw up a sustainability plan in advance.

9 | 2024 AT A GLANCE

Projects in production, development, or distribution:

- *Leven op zijn kop*
- *Brusjes*
- *The Possibility of Man*
- *RISE*
- *Clarens Festival of Lights*

Key themes:

Intergenerational trauma, domestic violence, loss and grief (focusing on miscarriage), informal caregiving, chronic illness

Partners:

I Love That Productions, HUMAN, Save the Children, De Kindertelefoon, EO, Tourmalet Films, Staccato Films, Steunpunt Nova, Bardo

10 | IN DEVELOPMENT

The Possibility of Man

Art-house feature documentary by Vanesa Abajo Pérez (90 min) about hope and identity on La Palma in the aftermath of the 2021 volcanic disaster. Peer review sessions and public gatherings have been an integral part of the development process.

Brusjes

Feature film by Ando Lucia (in collaboration with EO). The film follows Thomas, who cares for his disabled twin brother while his family struggles to stay united. The impact program will start in 2025.

Clarens Festival of Lights

A sustainable light festival in South Africa (September 2026), focused on art, education, and community empowerment in rural areas. The festival emphasizes recycling, solar energy, and youth participation.

11 | AMBITIONS FOR THE COMING YEAR

The foundation completes an average of **two to three projects per year**, with an approximate **duration of three years per project**.

Worldvisuals Film aims to expand its social and international impact. The emphasis lies on substantive depth, long-term partnerships, and boundary-pushing projects.

Concretely, this means:

- **Launch of the first feature-length theatrical documentary:** an important step in the foundation's visibility and artistic growth.
- **First project in South Africa:** *Clarens Festival of Lights* lays the foundation for sustainable regional engagement.
- **Establishment of Worldvisuals South Africa:** this local sister organization will be responsible for fundraising, talent development, and project implementation in the region.
- **International orientation:** more productions that address cross-border themes and reach international audiences.
- **Structural collaboration:** long-term relationships with creators, funds, and social organizations to support shared growth.