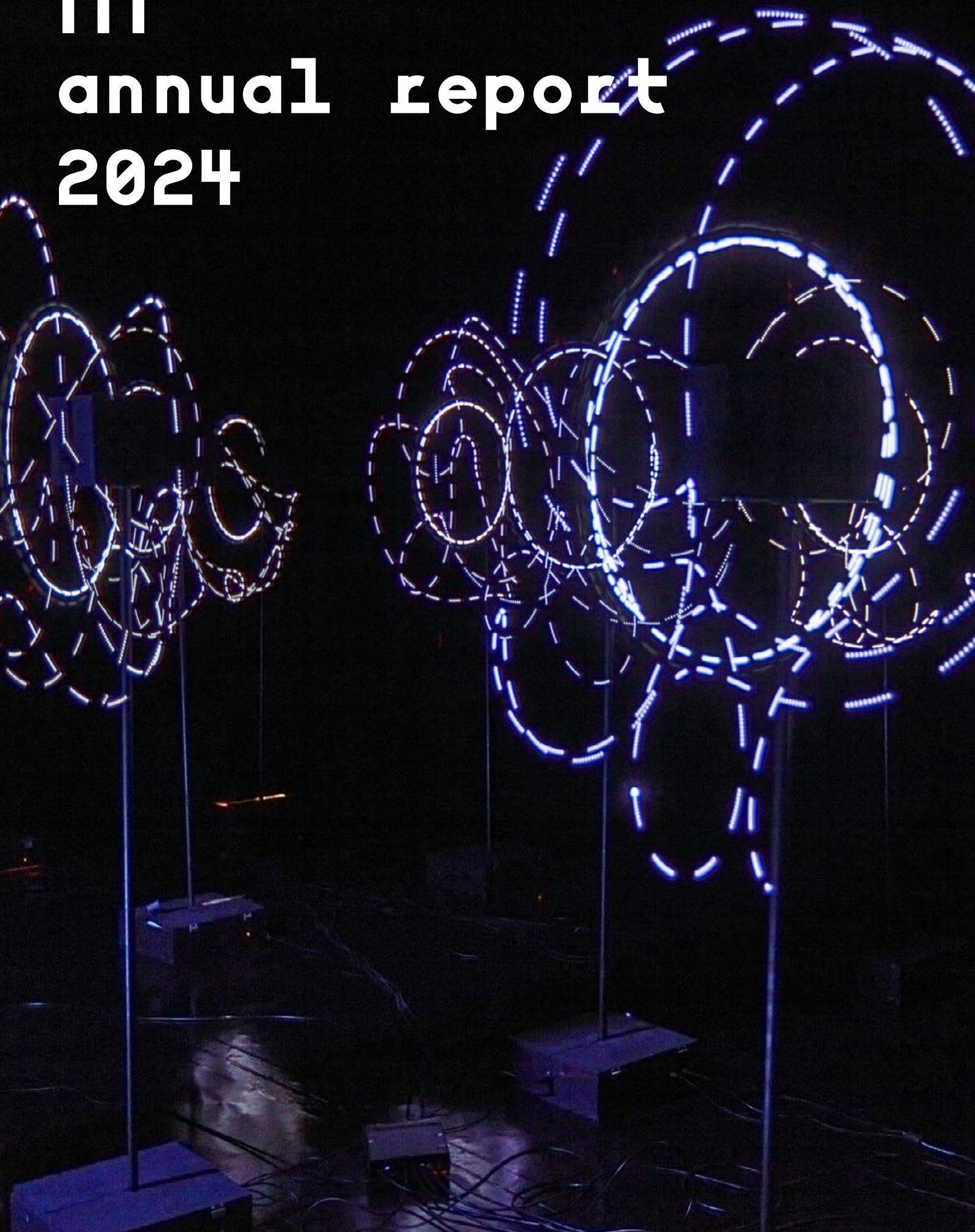


**iii**  
**annual report**  
**2024**



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# Introduction

iii is proud to share its annual report 2024. As the final year of our first four year funding period by both the Creative Industry Fund NL and the City of The Hague, we look back at a year with a number of special events: two international productions presented in Tainan with our partners there, the fourth edition of our collaboration with Rewire Festival in the exhibition *Proximity Music*, and a new collaboration with Amsterdam Light Festival, linking education activities with the production of a new work.

2024 was a transitional year for iii. We had to submit our multi-year funding applications for the period 2025-28, and while awaiting the results, to continue executing the public program for the ongoing period 2021-2024. After we received the good news of receiving the financial support for the upcoming period 2025-28, we had to do a cross-fade between the programs of both periods, ensuring the continuity and getting ready for the new challenges!

By reading this report you will be informed about iii activities, community, organisation, audience reach and finances during the past year. To understand the organisation in a larger arch, this information is to be put in perspective within the context described in the paragraph above.

You will find details about iii activities such as its residency program for artists, the hosted event program and hosted workshops, which are open to the public and take place at iii workspace in Moerwijk (Den Haag). You will also read about our education program for under 18, including workshops presented in schools, museums, education centres and festivals.

Additionally, you will find information regarding the new editions of iii's publication *Blueprint Series*, about the success of the exhibition *Proximity Music: States of Fragility*, and about the circulation program which presented artistic works to a broad audience in The Netherlands and abroad.

Furthermore, you can find information about iii's audience composition and reach, as well as details about its finances and the way they were managed.

Last but not least, in this report iii provides insight about organisational changes in the team that executes the public program and how these have been conducted in a healthy, balanced and careful manner in order to allow iii to take its next steps as an artist-run cultural organisation.

## Overview of the 2024 program

In 2024 iii hosted 10 residencies and supported one long term talent development trajectory. The hosted event program at iii workspace in Moerwijk (The Hague) counted 24 events organised by 12 different curators presenting the work of more than 60 artists and reaching a total audience of 887. At iii workspace we also hosted 22 workshops over a total of 36 days, hosting 220 participants.

The exhibition *Proximity Music: States of Fragility*, in collaboration with Rewire, presented 9 works by 9 artists reaching 9.500 visitors.

In 2024, the circulation program of iii reached 72 presentations for a total reach of 84.012 direct audience engagements, within festivals and programs reaching a combined audience of 1.603.316. iii circulated education workshops for kids in primary and secondary schools, museums and festivals, which reached 2.126 persons under 18. In 2024 iii had a social media reach of 242.568 and made over 500 posts. Documenting the program, we published 17 short documentary videos for a total duration of 51 minutes and 25 seconds which received over 94.670 views, 2 podcast episodes, 2 radio shows in collaboration with Radio WORM and over 1000 photos.

The total costs in 2024 were €989.583, the total income €997.445. Our total direct income was €321.121. Our total subsidy income was €598.570 from 8 different sources. We spent €875.011 on our program activities and €111.787 on overhead costs.

We had 11 persons working in our team based on an employee contract, 4 persons based on a freelance contract and 4 interns. We paid artists a total sum of €229.503 in fees.

In 2024 we renewed both our executive and supervisory board: Matteo Marangoni stepped down from the executive board and Cathy van Eck joined; in the supervisory board three members stepped down and four new supervisory board members joined.



# About iii

*“iii is the future of music in my opinion. I find it special that they distill contemporary issues and topics into succinct performances, at the intersection of visual art and music.”*

— Jan Willem Troost  
(music programmer Theater Korzo)

iii is an artist-run, community platform that supports research and creation linking performance, technology and the human senses. Arising from the ArtScience tradition of The Hague, iii strives to balance technological innovation, theoretical reflection and human experience. iii contributes to international developments in the field of Art, Science & Technology, functioning both as a cultural incubator focussing on talent development, and as a public-oriented organisation connecting creators to a broad audience via a (inter)national partner network.

## iii's mission is to

- **Inspire** people to develop their own ways of engaging with Art, Science & Technology
- **Share** beautiful and unique experiences connecting technology and the senses
- **Discover** new forms of physicality, sociality and community in a post-digital world
- **Encourage** community building, participation and social entrepreneurship across disciplinary, geographical and cultural boundaries

## Core values of iii's program

- **International Excellence:** iii promotes research and creation in the field of Art, Science & Technology at the highest international level
- **Talent Development:** iii offers a platform where the most dedicated talents can jump-start their professional art practice
- **Cultural Diversity:** iii promotes participation from people with all backgrounds in the processes of cultural renewal
- **Fair Pay:** iii provides work that is creatively and financially rewarding, while also advocating on behalf of financially vulnerable groups

## Artistic focus: connecting performance, technology and the senses

New technologies and global mobility have radically changed society as a whole as well as how culture is produced and experienced. iii supports the vision of creators who look beyond the boundaries of the past and who are curious about what potential lies in the future.

iii promotes artistic work that channels the human inclination for curiosity and invention and which engages directly with the senses and the human body. iii develops projects that present playful approaches to science and technology within the fields of music, visual art and theatre. While the field of Art, Science & Technology emerged in the 20th century to promote collaboration between specialists working in separate disciplines, today we see practices that are interdisciplinary at the root. No longer engineers working with artists, artists working with scientists, painters working with musicians, but creatives and researchers that navigate between and connect formerly distinct realms.

The interdisciplinary focus of iii stems directly from the teachings of Dick Raaijmakers and Frans Evers at the ArtScience Interfaculty in The Hague. The school is characterised both by framing art as a vehicle for human curiosity, as well as by pioneering a creative method balancing technical innovations with conceptual thinking and sensory experience. iii expands and connects to this tradition to foster new developments.



Bruixes\_Lab, *Hack Eroticism*, iii workspace, photo Helena Roig

## Organisational model: do it yourself, but not alone

*"I think increasingly of iii less as a platform for my own artistic ambitions and more as a platform for supporting the next generation of artists."*

— Jonathan Reus (artist & iii member)

Founded by a group of 12 ArtScience and Sonology graduates in 2013, the organisation now structurally includes over 50 creatives with a diverse range of backgrounds, ranging from internationally established professionals to fresh graduates which have distinguished themselves during their studies.

iii nurtures a strong creative community where cooperation is central. iii is an artist-run community platform within which creatives support each other to realise their visions. iii operates as a bottom-up organisation in which "doers decide". Individual artists, researchers and curators develop and lead the realisation of projects with assistance from other members and with the support of a central management structure.

With the introduction of the structural funding for the period 2021-2024, the organisational team has grown and professionalised substantially in order to support the growth of the program both in quality and quantity. The team provides support with tasks such as fundraising, PR, technical and logistical realisation, distribution and administration. This decentralised model makes it possible for iii to support a large volume of activities with a comparatively low overhead. It offers creatives a peer community and shared resources, enabling talent and projects to grow and flourish.

The organisation is continuously developing and evaluating the different ways in which creatives can get involved in the program, with the goal of enabling the needs of iii's extended community. In 2024 over 300 creatives were involved in the program of iii.

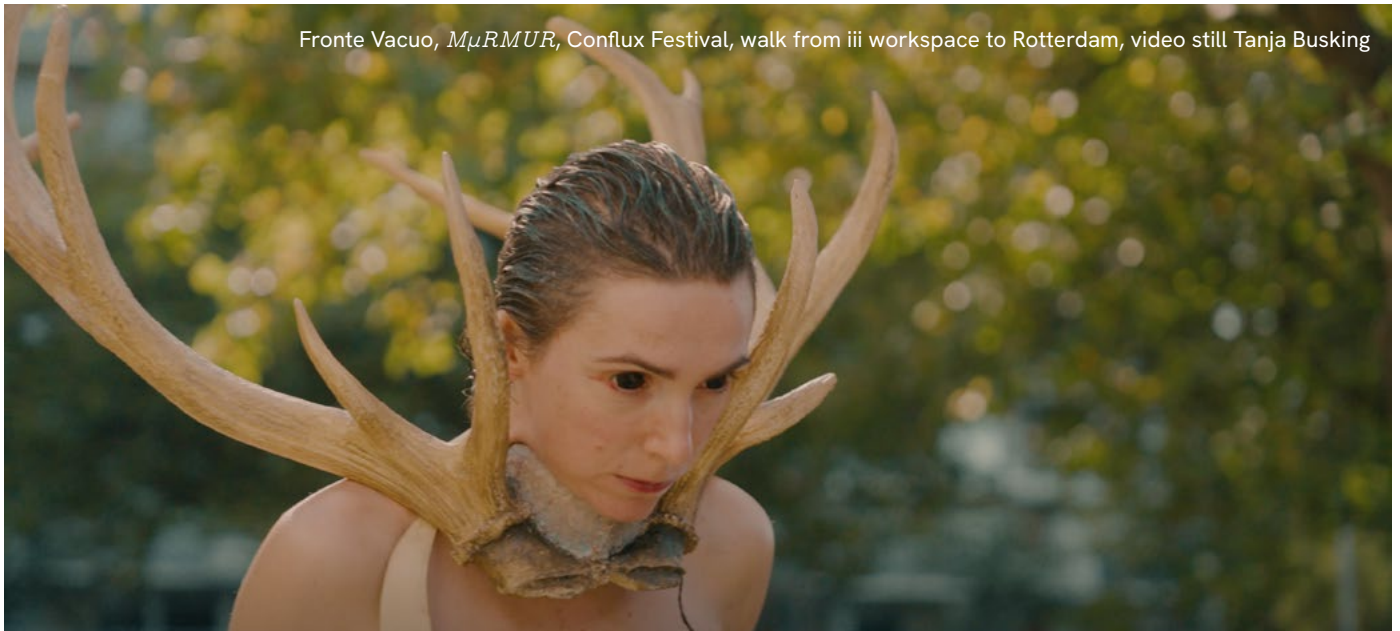
## Talent Development in Art, Science & Technology

As an organisation which was originally founded by starting artists to bridge the gap between studies and profession, iii continues to be committed as a platform to support new generations of artists. The members of iii know from their own direct experience that the years directly following graduation are the most challenging. Within the field of Digital Culture starting artists have many opportunities for exposure, but few of those opportunities are for fairly paid work and financially sustainable development. The activities of iii have emerged over the years to fill gaps in the existing infrastructure supporting young talent in the field of Digital Culture, offering breeding ground for new ideas to emerge and a place where talent can grow. Each year iii reaches out to fresh graduates, providing assistance and resources to help them with the process of establishing their professional practice, fostering the exchange of knowledge and expertise across generations. The track record of iii since 2013 has proven that iii's model works. Many of the artists supported by iii have achieved national and international recognition.



Tingyi Jiang, *Make It Fit*, Flipchart #17 - Am I Live?,  
iii workspace, photo Pieter Kers

# Summary of Activities



Fronte Vacuo, *MuRMUR*, Conflux Festival, walk from iii workspace to Rotterdam, video still Tanja Busking

## Residencies

*"I am grateful to iii for supporting this project with a one month funded research residency in their brilliant workshops and studios where I also had the pleasure of meeting and working alongside so many interesting artists and researchers."*

— Kathy Hinde (resident 2024)

iii's residency program supports research and creation in the field of Art, Science & Technology. Artists spend a paid working period focussing on the development of new projects at iii workspace in The Hague where they are also connected to iii's community and audience. The residency program is a key component to reach our goals of international excellence and of talent development.

iii's residency program offers different types of residencies. Research residencies give artists the opportunity to research materials, concepts, and processes in response to the research question of their proposal. While production residencies offer artists the chance to spend time developing and producing a completed work, this commissioned work is intended for distribution by iii's agency. One residency is awarded each year to a graduate of the KABK by a jury. Additionally, other residencies are part of exchange programs with our partners; iii also sends a resident to the partner, fostering an international artistic exchange.

In the year 2024, the residency program hosted a total of 10 residencies, consisting of 2 exchange residents, 5 research residents, one KABK award winning research residency and 2 production residents.

- The exchange residents were Patricia Doors from KVS Brussels and Larry Shuen from Contemporary Musiking Hong Kong.
- From iii Rafaele Andrade travelled to CMHK Hong Kong for a workshop and performance.
- Ludmila Rodrigues and Marije Baalman, as well as Yun Lee and Stephanie Pan traveled to Soulangh Cultural Park in Tainan.
- The research residents were Kathy Hinde, Martin Toloku and Myra-ida van der Veen.
- Tingyi Jiang won the 2024 KABK Encouragement Opportunity.
- The hosted production residents were Marco Donnarumma/Fronte Vacuo, and Jeanine Verloop.
- The research residencies of Mehrnaz Khorrami and Ase Brunborg Lie, originally planned for the fall 2023, were hosted 2024 due to personal reasons.





Mehrnaz Khorrami, *untitled*, Flipchart #13 - Dynamic Systems, iii workspace, photo Pieter Kers



Kathy Hinde, *improvising with the more-than-human world*, Flipchart #14 - Translating Inspiration, iii workspace, photo Pieter Kers



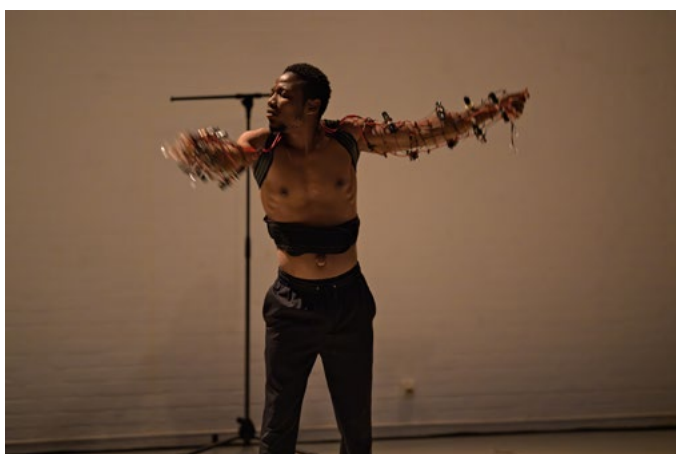
Jeanine Verloop, *Chime*, Proximity Music: States of Fragility, Billytown, photo Pieter Kers



Myra-ida van der Veen, *Second Breath*, Proximity Music: States of Fragility, Quartair, photo Pieter Kers



Larry Shuen, *untitled*, Flipchart #15 - Voices, iii workspace, photo Pieter Kers



Martin Toloku, *untitled*, Flipchart #16 - Investigating, iii workspace, photo Pieter Kers

## Talent development trajectory Rafaela Andrade



Rafaela Andrade, *Trópicos*, Tropicos - Rafaela Andrade and Knurl Quartet, iii workspace, photo Pieter Kers

In 2024 we finished the coaching trajectory for Rafaela Andrade with the funding from the Performing Arts Fund in the regulation New Makers. The coaching by iii members Marije Baalman and Wen Chin Fu continued, and Ezequiel Menalled further contributed to the coaching process with his background in music composition.

External coaches for Rafaela Andrade were Gökyay Atabek (electronics), Andi Otto (performance and instrument design), Wouter Snoei (sound design) and Natalia Kharetskaya (voice coaching).

Commissioned by iii, in 2024 Andrade produced an ongoing solo project called *Trópicos*, in order to showcase her instrument and her music development.

In March of the same year, she won the Alpine Music fellowship award with it. In order to conclude her composition for the documentary *Dead Zones*, she has received the opportunity to do a music residency in Estonia, as part of the Tartu Festival 2024.

*Trópicos*, the final presentation of the Nieuwe Makers Trajectory, featured instrument designer Rafaela Andrade and the Knurl Quartet blending storytelling, experimental music, and technology to address themes of cultural identity and environmental awareness.



## Hosted event program

In 2024, iii hosted a variety of events, including new editions of recurring series and independent events, events made in collaborations and community gatherings, each contributing uniquely to the exploration of art, science, and technology. The motivation for this regular program of events is

- to offer a platform where new projects can be tested before being circulated further
- to offer stimulating examples to our broad community
- to create an accessible space, and to facilitate new encounters

The program is held in two seasons: Spring and Autumn, and provides an educational space for two interns each season, who are enrolled in paid internships and contribute to the production of the events.

In 2024 the hosted event program at iii workspace in Moerwijk counted 24 events organised by 14 different curators presenting the work of more than 60 artists and groups of artists and reaching a total audience of 887. A complete overview is given in the table in the appendix.

Among the events organised in 2024, there is a continuation of several successful programs, next to new series and one-time events that were organised, and some in collaboration with multiple cultural organisations based in The Hague:

- **Obviously Unthinkable**, curated by Evelina Domnitch and Dmitry Gelfand, brought together art and cutting-edge science through immersive theatre and opera. The two editions focused on astrophysics and sensory perception, exploring cosmic phenomena such as redshift and neutrinos to reveal hidden connections between fundamental forces of the universe and human experience.
- **Matters of Being**, curated by Nele Brökelmann, combined documentary and experimental film with cinematic installations to explore themes of belonging and memory. The eleventh edition addressed human interaction with and transformation of environments, while the twelfth focused on memory, reflecting on how personal and collective experiences are remembered and reinterpreted.
- **Flipchart**, curated by Leon Lapa Pereira, served as a platform for artistic experiments blending art, science, and technology. Topics ranged from live performance and mediated experiences to artistic inquiry, dynamic systems, and the transformative power of voice and inspiration.
- **Evidence in Motion**, curated by Yannik Güldner, concluded in 2024 with *Tune In*, a collaboration with Nest exploring sensory experiences through sound and movement, reimagining balance and revolution.
- New collaborations in 2024 included **Entangled Codes: Quantum Connection**, curated by Leon Lapa Pereira in partnership with Stroom Den Haag, which examined the interplay between quantum mechanics and artistic practice, and **default x iii**, a partnership with default den haag exploring experimental sound and its impact on perception.
- **Not to be Senseless**, curated by Maria Oosterveen, continued to showcase neurodivergent art in collaboration with Journey Through the Senses (US). Editions in 2024 explored the creative possibilities of touch and smell, highlighting the rich sensory worlds of neurodivergent individuals.
- Community-building events included **Inter-Broedplaats Olympics #2**, a ping-pong tournament with participants from six artist-run spaces, and **Raw Dates**, a monthly series of multi-/interdisciplinary improvisation events in a hybrid format in between workshop and public event.
- **Circle Methods** was initiated as the first curatorial project by Dominika Badyla and Kristijonas Groblys, exploring cyclical processes in creativity and nature. **Trópicos**, the final presentation of the Nieuwe Makers Trajectory, featured instrument designer Rafaele Andrade and the Knurl Quartet blending storytelling, experimental music, and technology to address themes of cultural identity and environmental awareness. International Women's Day was marked with the event **On Point of Climax** curated by Elena Apostolovski which centered on female pleasure.



Kexin Hao, *Forceful Catering*, On Point of Climax, iii workspace, photo Helena Roig



dj sniff, *untitled improvisation*, Circle Methods, iii workspace, photo Pieter Kers



Singing Club Rotterdam, Flipchart #15 - Voices, iii workspace, photo Pieter Kers



Yolanda Uriz, *Chemical Ecosystem*, Not to be Senseless #3, iii workspace, photo Pieter Kers



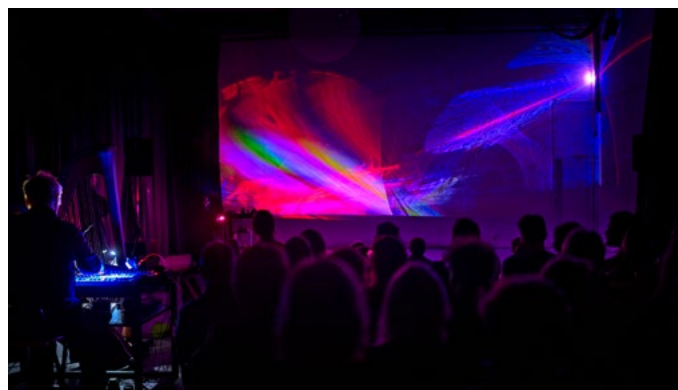
Gemma Luz Bosch & Annabel Schouten, *Baden*, Evidence in Motion #8, iii workspace, photo Pieter Kers



Mike Rijnerse, *Quantum Mirror*, Entangled Codes: Quantum Connection, iii workspace, photo Pieter Kers



Roc Montoriol & Katarina Kadijevic, *Plants, Speaker Cones, Solar Cells, Lasers, and Bluetooth Speakers*, default x iii, iii workspace, photo Pieter Kers



Christian Böck, Evelina Domnitch & Dmitry Gelfand, Jasna Veličković, Stephanie Pan, Alberto Novello, Milana Zarić, Richard Barret, Pinkcoursesyphone, *Neutrino Bath*, Obviously Unthinkable #8 - Neutrino Bath, iii workspace, photo Pieter Kers



## Proximity Music: States of Fragility



Pelle Schilling, *LongStringInstallation*

Proximity Music: States of Fragility, Kloostertuin, photo Pieter Kers

From the 4th to the 7th of April, the fourth edition of Proximity Music, the joint exhibition program initiated by iii and Rewire, took place as planned in and around the city centre of The Hague and presented nine site-specific adaptations of works, five of which were new commissions for the occasion of the festival. The exhibition included the works of Marco Fusinato, Nandita Kumar, Sophia Bulgakova, Henk Schut, Jeanine Verloop, Myra-ida van der Veen, Andrius Arutiunian, Louis Braddock Clarke, and Pelle Schilling. The selection of artists was not only influenced by their topic but also emphasised an organic mix of local and international artists together by programming emerging talents from The Hague, such as Myra-ida van der Veen and Pelle Schilling, alongside internationally renowned artists such as Marco Fusinato and Nandita Kumar. Commissioned for the occasion of the exhibition to develop a new work were Sophia Bulgakova, Jeanine Verloop, Andrius Arutiunian, Louis Braddock Clarke, and Myra-ida van der Veen. From these, Jeanine Verloop and Myra-ida van der Veen were also residents of iii and developed their work as part of our residency program.

After the past two years in which Proximity Music focused on a central location, with most works in and around Amare, this year's edition took place in eight unique locations throughout the centre of the city, ranging from churches to exhibition venues and theatres. This year's participating locations were Pulchri Studio, Paleiskerk, WEST Den Haag, Theater aan het Spui, Barthkapel, Kloostertuin, Quartair and Billytown. Following the opening, Proximity Music was able to welcome 8.500 visitors on the primary weekend of the exhibition and an additional 1.000 attentive visitors from the 8th to the 28th of April.

Proximity Music also offers more than just an exhibition. Our education department worked hard to create a unique environment for our youngest visitors. For the first time this year, we were able to offer a customised AR (augmented reality) environment to explore the works in a simple and accessible language and to explore the location differently. Alongside this, we developed a special edition of our workshop series 'Kijkje achter de schermen' ('Behind the Scenes') under the title *Build your own Frog Instrument*, in which children and parents could explore the mechanics used in Myra-ida van der Veen's work in a new and playful way. Next to that, Proximity Music offers the ideal canvas to connect with our professional network. Inviting both iii's funders and iii's international professional network with over 50 participants from all across the Netherlands and Europe, generated many opportunities for the exhibiting artists and the organisation.





Sophia Bulgakova, *Спомини [Spomyuny]*, Proximity Music: States of Fragility, West Den Haag - Basement, photo Pieter Kers



Marco Fusinato, *DESASTRES*, Proximity Music: States of Fragility, Pulchri Studio, photo Pieter Kers



Andrius Arutiunian, *Naphtha, They Said*, Proximity Music: States of Fragility, Barthkapel, photo Pieter Kers



Louis Braddock Clarke, *UNDER BOOM*, Proximity Music: States of Fragility, Theater aan het Spui - Zaal 2, photo Pieter Kers



Nandita Kumar, *From Paradigm to Paradigm, into the Biomic Time*, Proximity Music: States of Fragility, West Den Haag - Alphabetum, photo Pieter Kers



Henk Schut, *Lost Sound*, Proximity Music: States of Fragility, Paleiskerk, photo Pieter Kers

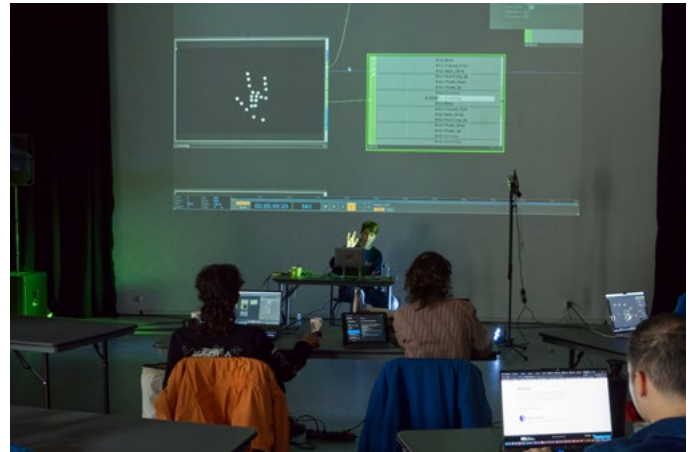
## Education and workshops

iii's education program introduces participants of different ages and backgrounds to interdisciplinary practices linking technology, performance, and the human senses. The program promotes technological literacy through creative approaches, empowering people to understand and develop their own tools for their own use and self-expression.

iii supports a curiosity-driven approach to art, technology and our environment, combining maker, experimental and theoretical perspectives. This means we take things apart, analyse, research, experiment, and build unexpected things. Through artistic lenses, we encourage critical engagement with technology-use, design, and research.



Jana Romanova, *How Games Work - Game Mechanics*, iii workspace, photo Helena Roig



Leo Scarin, *The art of (mis)using a body capture algorithm*, iii workspace, photo Erfan Abdi



Luca Tornato, *Introduction to Analogue Video*, iii workspace, photo Helena Roig



Eva van der Zand, *Sounds of Glass workshop*, iii workspace, photo Erfan Abdi



Harriet Morley, *Welding Workshop*, iii workspace, photo Yun Lee



Graphite Synthesizer workshop, Museum Schiedam, Schiedam



## Hosted workshops

The hosted workshop program is coordinated by Yun Lee and seeks to promote the following objectives: fostering interdisciplinary creativity, demystifying art and technology (from synthesizers and AI to smell and voice), sharing knowledge between disciplines, forming a mixed maker community, and developing talent. Workshops are offered by guest residents and members of iii's community to professional and amateur adult artists. Workshops cover the following subjects: DIY electronics, instrument building, 3D printing, sound art, AI art, e-wearables, performance, storytelling, improvising and composing sensory experiences (e.g. olfactory, tactile, sonic), cultural entrepreneurship, and Dutch language for non-native artists.

In 2024, iii hosted 22 workshops lasting 36 days, hosting 214 participants. 7 of these workshops were sold out. In addition to engaging participants from The Hague, participants travelled from Delft, Amsterdam, Rotterdam, Wageningen and Eindhoven.

To provide some examples of the workshops: *Practice what you pitch* gives feedback over pitching of proposals to contribute to the professionalisation of the participants. *What the VAT!?* by Marije Baalman provides clear information for artists about invoicing and other related tax issues.

We also had several workshops connected with the body and AI such as *Shapeshifting with AI* by Soyun Park, *Voice cloning* by Ahnjili Zhuparris, and *The art of (mis)using a body capture algorithm* by Leo Scarin.

Among our most popular workshops were: *Hack Eroticism* (e-wearables workshop around pleasure) by Bruixes\_Lab, *Analog Video* by Luca Tornato Serafini, *Sounds of Glass* by Eva van der Zand and *How Games Work* by Jana Romanova.

iii hosted a masterclass on instrument mapping by Marije Baalman, made light sensitive instruments at resident artist Stephanie Castonguay's workshop to test out at the arcade in The Hague, and made use of the iii metal workshop by introducing complete beginners to metal work with Harriet Rose Morley. iii also introduced three new formats: an artist talk by voice and wearable electronics maker and performer Franziska Baumann, a live action roleplay game following a character-building workshop, and a walk-in tech lab *Coffee and Tech* with consultants Myra-ida van der Veen, Andrzej Konieczny, and Christy Westhovens, which attracted a completely new audience.



Jeroen Alexander Meijer, *workshop Mind Bridges*, Amsterdam Light Festival, Amsterdam, photo Janus van den Eijnden

## Education primary and secondary schools

In 2024, Wen Chin Fu focused on strengthening existing collaborations while supporting young artists in developing new iii workshops. Along with maintaining partnerships with organizations like Rewire Education, UNFOLD/Stichting Technasium and Cultuurschakel, iii expanded its reach by collaborating with the Amsterdam Light Festival education program with artist Jeroen Alexander Meijer, organizing education workshops in Lantern festival in Taiwan working with artist Gijs van Bon, and running iii workshops at Museum IJsselstein, John Dewey College and Maris College. iii also engaged with the local community through a playground opening workshop, fostering meaningful connections between artists and our neighborhood residents.

The iii education program impacted 2.126 students under 18 in 2024 through workshops conducted at schools, museums, and festivals. Furthermore, iii continued its participation in the Digital Education training program hosted by Cultuurschakel, aiming to develop innovative tools to enhance the workshop experience. iii also partnered with other cultural organizations in The Hague, such as Huis van Gedichten and Art-S-Cool, to further enrich its educational initiatives and strengthen its role within the local arts community.

The workshops facilitators were Nursinem Aslan, Shavana Kasirin, Douwe van der Veen, Milu Chen, Jeroen Alexander Meijer, Andrzej Konieczny, Ecaterina Grigoriev, Lune van den Eerenbeemt, Freija Roos, David Lopez-Cotarelo, Melissa Cruz, Dewi de Vree, S'yo Fang, Marloes Teunissen, Yu-He Lin, Jacky Tang, Mila Philipsen and Wouter van den Elzen.



### iii agency, circulation and exchanges



Marije Baalman, Ludmila Rodrigues, Stephanie Pan, Yun Lee, Wei-Chieh Shih,  
*Holding the Wind in Your Hands and Glitch in the Weave*,  
Double Echo of Time, Soulangh Cultural Park, Tainan, Taiwan, photo Andrew 徹

iii's agency supports the (inter)national circulation of artists. It connects artists with presentation venues (e.g. festivals and cultural centres) across the Netherlands and abroad. It achieves this by developing and maintaining an (inter)national partner network, through online PR activities and by mediating between artists and presenting organisations.

To presentation venues, the agency offers connection to new talent, curatorial expertise and possibilities for coproductions. To artists, the agency offers the opportunity to grow their practice, increase income and reach a broader audience.

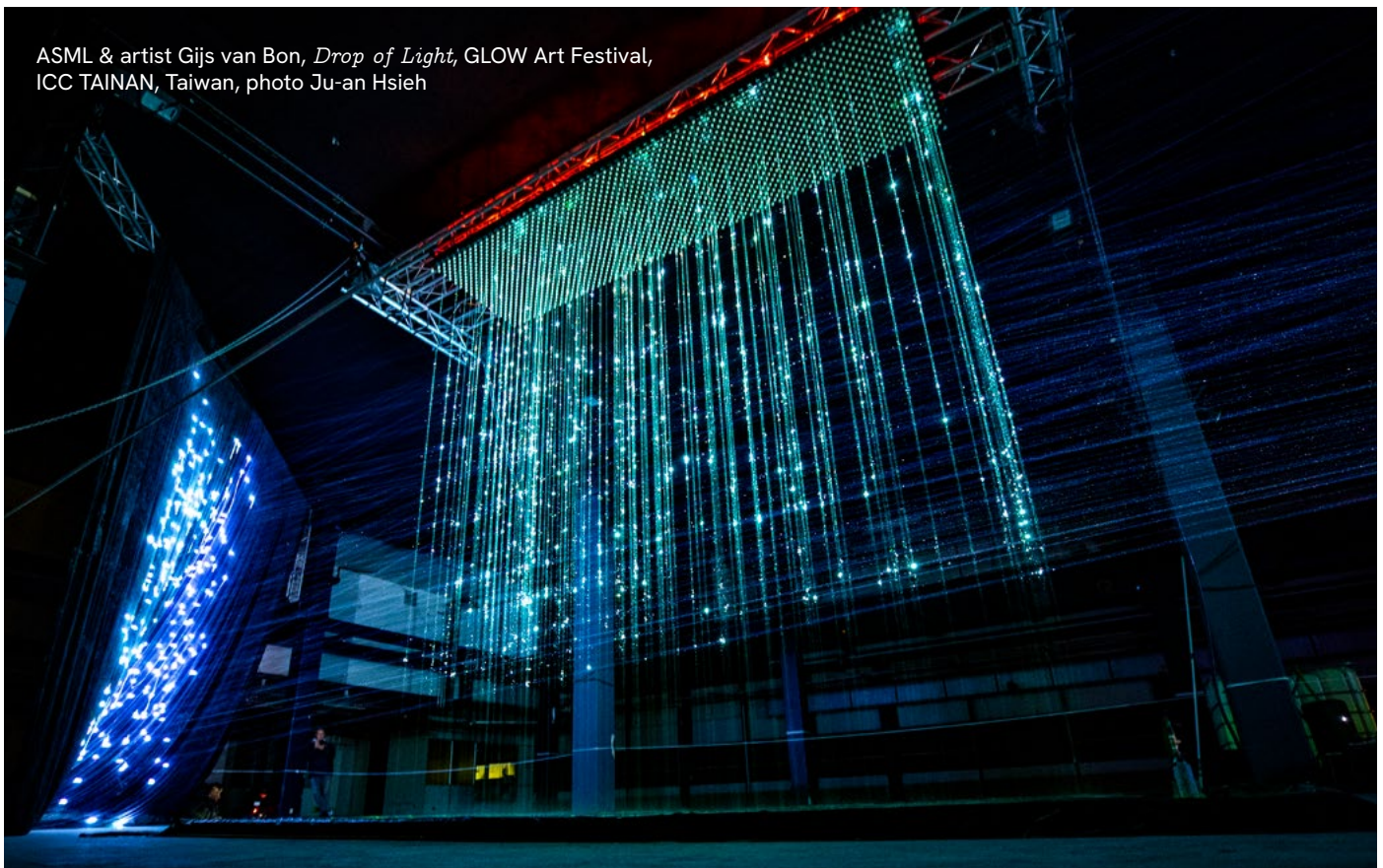
In 2024, the circulation program of iii agency reached 69 presentations for a total reach of 84.012 direct audience engagements, within festivals and programs reaching a combined audience of 1.603.316. Of this total, 38 presentations took place in the Netherlands, resulting in direct engagement with 30.752 visitors, and programs reached 44.746 visitors. Additionally, 34 presentations were held abroad, with direct engagement of 53.260 visitors, and programs reached 1.558.570 visitors.

In this period the iii agency also continued to promote the circulation of individual artists and works. This resulted in presentations such as: the premiere of iii's commission *CHIME* by Jeanine Verloop during Proximity Music at Rewire; the premiere of the commission *MμRMUR* by Fronte Vacuo during Conflux festival alongside the presentation of *LFS2* by Dieter Vandoren and Mariska de Groot; next to that, *Mitote*

and *Ollin* by Vica Pacheco were presented at CMHK in Hong Kong. iii member Lauren Jetty premiered her *Adleisiau (Vocal Echoes)* at bb15 in Linz. Amos Peled continued to present *Phantom Limb*, this year at FIBER Festival Amsterdam and Future Health Expo in Utrecht. *Komorebi* by iii members Matteo Marangoni and Dieter Vandoren, toured with great success in multiple contexts such as Museum de Lakenhal, Stedelijk Museum Schiedam, Kunstfort bij Vijfhuizen, and Sound Art Lab (Struer, Denmark).

2024 also marked the moment of the iii agency's largest international collaboration with the presentation in partnership with ASML Taiwan of the work *Drop of Light* by Dutch artist Gijs van Bon. The work was presented within the framework of the Lantern Festival in Taiwan in February 2024, reaching a total of 28.000 visitors. To accompany the presentation, we develop a contextual program through our educational initiatives, enabling the local community to engage with the presented artwork.

We also co-produced the exhibition *Double Echo of Time*, curated by Wen Chin Fu, with our residency exchange partner Soulangh Cultural Park, which featured two commissioned works reflecting on the 400 year history between the Netherlands and Tainan. Artists Yun Lee, Stephanie Pan and Shih Wei-Chieh collaborated on the work *Glitch in the Weave* and Marije Baalman and Ludmila Rodrigues collaborated on the work *Holding the Wind in Your Hands*. The exhibition, lasting from mid August 2024 to February 2025, reached an audience of 18.509 in 2024.



ASML & artist Gijs van Bon, *Drop of Light*, GLOW Art Festival, ICC TAINAN, Taiwan, photo Ju-an Hsieh



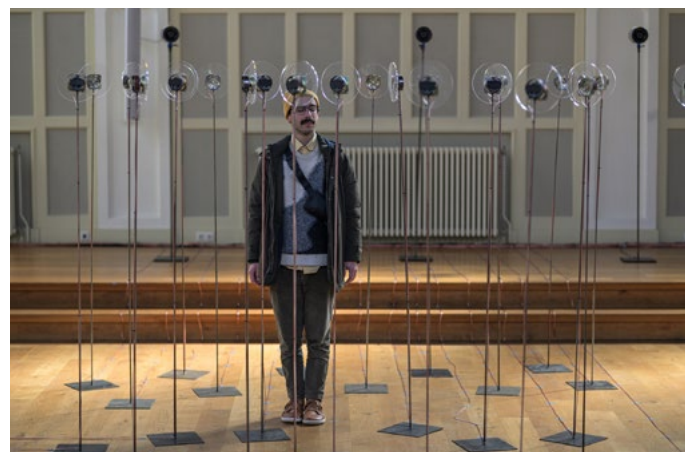
Mihalīs Shammās, *Intricate Interplays*, Korzo, photo Davide Sartori



Amos Peled, *Phantom Limb*, FIBER Festival, Amsterdam, photo Pieter Kers



Kexin Hao, *Future Dance of Nostalgia*, A MAZE./ Berlin, the silent green Kulturquartier, Berlin, photo Jens Keiner



Henk Schut, *Lost Sound*, Proximity Music: States of Fragility, Paleiskerk, photo Pieter Kers

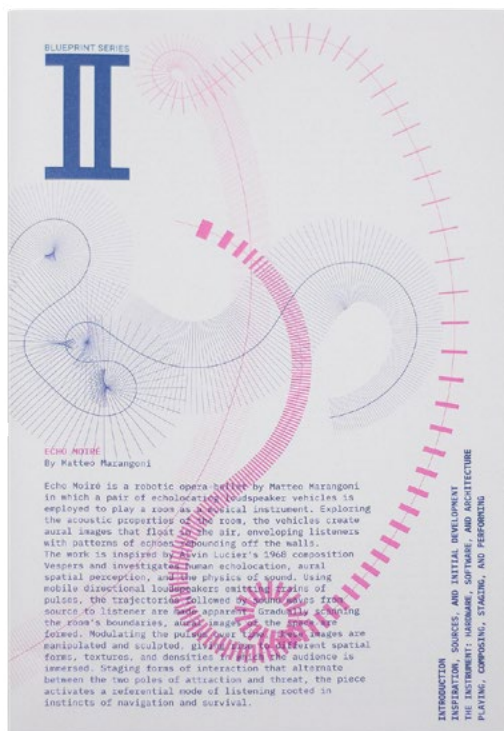


## Publications

### Blueprint Series

Blueprint is a series of booklets each focussing on documenting a single artwork, through which the artist describes the process of developing, composing and performing with a new multisensory, performative instrument, and written in such a way that their work can be reproduced by others in the future. In 2024 the second and third volumes of the publications were published with works by Matteo Marangoni and Maya Verlaak. Also during 2024 there were other 4 volumes that were initiated with works by Marije Baalman, Mariska de Groot and Dieter Vandoren, Kunrad (Koenraad de Groot) and Jonathan Reus and Sissel Marie Tonn.

The Blueprint team consists of Cathy van Eck (editing and general coordination), Jeanine Verloop (illustrations) and Maarten van Maanen (book design).



Blueprint #2, Matteo Marangoni, *Echo Moiré*, ed. Cathy van Eck, 2024



Blueprint #3, Maya Verlaak, *Deviation*, ed. Cathy van Eck, 2024



# Audience composition, communication and online reach



Social media post for *Radio WORM x iii - conversations*, designed by Akash Sheshadri

The program of iii reaches audiences of all ages and backgrounds who are curious to make new experiences and are interested in art, music, theatre and technology.

Via the circulation program iii partners with a broad network of presenting organisations connecting the work of iii's community to a broad and diverse audience. The program of events hosted by iii in The Hague functions as an incubator to test new ideas. It reaches an audience consisting mainly of professional creatives and students.

Hosted and circulated workshops also reach children, adolescents and amateur artists.

iii communicates its activities via its own digital channels (see table in the appendices), publishes high quality documentation of its activities and commissions interviews with guest residents.

iii's communication targets different groups: creative students and professionals in The Hague and Randstad area and further afield which have a stake in iii's activities as iii offers them resources for their professional and creative growth, professional curators and programmers seeking talent and content for their programs, general audience of The Hague, press and media, educational partners and institutional partners.

Throughout 2024 iii broadened its online reach through videos, photos and podcasts. Tanja Busking and Erfan Abdi have created 17 short documentary videos for a total duration of 51 minutes and 25 seconds. These videos, documenting the variety of work iii has had the privilege of supporting, received 94,670 views. iii also promoted the workshop program through 5 short and fun videos by Myra-ida van der Veen, which reached thousands of people across social media. iii also shared our program by publishing beautiful selections of photographs by Pieter Kers, Helena Roig, Gergely Ofner, Andrew 徹, Winston Yeung, Erfan Abdi and Davide Sartori, amounting to over 2000 throughout the year. In the first half of 2024 iii continued with 2 more episodes of the iii podcast hosted by Chetana Pai called *Cross Pollination*. This podcast brings artists together from iii's community through conversations about their work, processes, inspirations and more. In September 2024 iii started a collaborative radio show with Radio WORM, making 2 episodes. The show *Radio WORM x iii: conversations* is an hour-long moderated conversation between an iii artist and a scientist or researcher. Going back to the roots of ArtScience, the artist's topic of interest is explored from a new angle in conversation with an expert related to the artist's field, with the help of one of Radio WORM's regular hosts.

iii has a social media reach of 176.654 and made over 500 posts last year to reach and expand our online audience. This online presence makes our activities visible to a wide global audience, as well as attracts visitors to our physical space and circulation events, making it a place for real human connections as well as virtual ones. Myra-ida van der Veen created more videos focussing on workshops with one reaching over 10.000 people on Instagram alone.

The communication team added the position of Visual Communication Officer in 2024, responsible for creating content for offline and online audiences, promoting and documenting iii events (both at the workspace and elsewhere), engaging with iii artists in residence and coordinating with social media partners. iii continued to work with Another Day, creating monthly posters to reach an offline audience, targeting academies and creative hotspots in and around The Hague. These were accompanied by social media versions and taglines that were used in newsletters to create a cohesive on/offline visual identity.

The success of the new 2022 website continued into 2024, receiving over 53.000 page visits over 2024. The new website organises in a more systematic and accessible manner the many thousands of posts from our archive together with information on upcoming activities, it represents more clearly and transparently what iii does, how we work and what we offer to different stakeholders and audiences.

To strengthen the core workings of the communication team, in 2024 Tomas Busser broadened his role as Press Officer to also focus on copywriting and videography. A beginning has been made to implement iii's communication strategy for 2025-2028, focussing on clear communication to cater to a broader audience. Increased attention is given to working together with subscriber model organisations such as We Are Public as well as via online and offline event listings. The videos made in 2024 are an important aspect of this endeavor. Efforts were still made to reach journalists and platforms, but not resulting in the anticipated output, press contacts often signaling needing information earlier and wishing to cover events or works accessible for longer periods of time. Still some nice coverage was made, most notably for the *Proximity Music: States of Fragility* program and also for iii members and the organisation as a whole, as can be seen in the table overview in the appendix. By taking a more holistic approach to his role at iii, and by stressing the importance of communicating early and clearly, the aim is to expand media coverage in 2025 and to reach a wider public.

**iii workspace**  
**nov-dec 2024**

**EVENTS**

**FRIDAY 8<sup>th</sup>**  
**CIRCLE METHODS**  
DJ SNIFF, ALPER ÇEKINMEZ, GIN KIM PARK

**SATURDAY 16<sup>th</sup>**  
**OBVIOUSLY UNTHINKABLE #8 - NEUTRINO BATH**  
CHRISTIAN BOK, EVELINA DOMNITCH & DMITRY GELFAND, JASNA VELIČKOVIĆ, STEPHANIE PAN, ALBERTO NOVELLO, MILANA ZARIĆ, RICHARD BARRETT, PINKCOURTESYPHONE

**SATURDAY 23<sup>rd</sup>**  
**FLIPCHART #17 - AM I LIVE?**  
VALERIO CONTI, TINGYI JIANG, MARIA VOORTMAN & ROBERTO DE JONGE

**SUNDAY 8<sup>th</sup> DEC**  
**RAW DATES SESSIONS**

**WORKSHOPS**

**SAT 2<sup>nd</sup> - SUN 3<sup>rd</sup>**  
**SHAPESHIFTING WITH AI**  
WITH SOYUN PARK

**FRI 8<sup>th</sup>**  
**RAW MATERIAL - TRACING IN/AUDIBLE MEMORIES**  
WITH DJ SNIFF

**SAT 9<sup>th</sup> - SUN 10<sup>th</sup>**  
**DIY SYNTH WORKSHOP**  
WITH RICCARDO MAROGNA

**SAT 16<sup>th</sup> - SUN 17<sup>th</sup>**  
**DRAMATURGY WITHOUT BORDERS**  
WITH LUZ LASSIZUK

**SUN 24<sup>th</sup>**  
**BEATBOX WORKSHOP**  
WITH DAVID TEROSIER

**SUN 1<sup>st</sup> DEC**  
**COFFEE AND TECH**

**William Dreesprink 312, The Hague**  
**www.instrumentinventors.org**  
**situational shapeshifting**

Poster for workspace activities, November and December 2024, designed by Another Day



# Partners

In 2024, iii's program was realised in collaboration with these partners:

- **Coproductions:** Rewire Festival (Den Haag, NL), Willem Twee Studios (Den Bosch, NL), Conflux Festival (Rotterdam, NL), Soulangh Cultural Park (Tainan, TW), Journey Through The Senses (USA), Korzo (Den Haag, NL), Volkstheater (Vienna, AT).
- **Creative partners hosted program:** WD4X, Stroom Den Haag.
- **Presentation partners in the Netherlands:** FIBER Festival (Amsterdam), Amsterdam Light Festival, PANT (Platform Artists Netherlands Taiwan).
- **Presentation partners abroad:** KVS (Brussel, BE), CMHK (Hong Kong)
- **Residency partners:** Tetem (Enschede, NL), CMHK (Hong Kong), Soulangh Cultural Park (TW), KVS (Brussels, BE), Highlight Festival (Delft)
- **Workshops education:** Rewire Education (Den Haag, NL), Cultuurschakel (Den Haag, NL), Stichting Technasium (NL), CJP (NL), Amsterdam Light Festival (NL), Chamber-x-Chamber (Amsterdam, NL), Huis van Gedichten (Den Haag, NL), Theater Dakota (Den Haag, NL), Schiedam Museum (NL), Art-S-Cool (Den Haag, NL), Museum IJsselstein (NL).
- **Talent Development:** ArtScience Interfaculty, Royal Art Academy, Institute of Sonology (Den Haag, NL), Erasmus Mundus Media Arts Cultures
- **Media Partners:** Radio WORM, Subbacultcha, We Are Public
- **Cultural advocacy:** Platform ACCT, De Creatieve Coalitie, De Zaak Nu



Double Echo of Time, Soulangh Cultural Park, Tainan, Taiwan, photo Andrew 徵



Vica Pacheco, *Ollín*, Freespace Noise Fest: The Room, Hong Kong photo Winston Yeung

# iii workspace

*Inter-broedplaats Olympics, iii workspace, photo Erfan Abdi*



iii workspace is a high quality production facility serving a community of artists based in The Hague who work in the field of Art, Science & Technology.

By bringing these artists under one roof and providing a permanent and high quality facility at an affordable price, the goal of iii is to supply the community with shared resources that can help artists at different career stages to grow further in their practices in a stable, safe and inspiring environment.

iii workspace is located at Willem Dreespark 312, next to Den Haag Moerwijk train station, within the cultural incubator WD4X. WD4X was founded in 2017 in collaboration with Stroom Den Haag and the Municipality of The Hague. iii workspace hosts the majority of public events organised by iii in The Hague.

The workspace provides 598 m<sup>2</sup> of production facilities. It is especially designed for artists with a hybrid practice. It includes spaces for personal workstations, a tool workshop, a sound studio and a 200 m<sup>2</sup> project space suitable for large scale projects, rehearsals and public events. The workspace is shared between iii workspace members, who contribute to the development and costs of the space. The workspace is also made available to iii guest residents. The project space is occasionally available for short term rental for projects by like-minded organisations.

In 2024 the iii workspace members were Gabey Tjon a Tham, Kay Churcher, Koenraad de Groot, Mariska de Groot, Maria Oosterveen, Matteo Marangoni, Riccardo Marogna, Stelios Manousakis, Stephanie Pan, Wen Chin Fu, Darina Žurková, Rafaele Andrade, Mihalīs Shammās, Ilya Ziblat Shay, Dieter Vandoren and Jeroen Alexander Meijer. In September 2024 Rafaele Andrade and Teun Verkerk left the workspace and after some internal reorganisations we welcomed artists Jeanine Verloop and Kevin Toksöz Fairbairn.



# Organisation

iii is an artist association registered as a non-profit legal person. The organisation has 3 statutory bodies: the members assembly, an executive board (bestuur) and a supervisory board (raad van toezicht). The members assembly meets on a monthly basis, it selects new members, it elects the members of the two boards and it proposes, reviews and selects projects, and sets the general artistic direction, program sections and procedures for iii's program. The executive board is in charge of overseeing the daily operations and reports both to the members assembly and the supervisory board. The supervisory board advises the organisation and guarantees that it functions according to its statutory purposes. Supervisory board members do not receive compensation for their role.

The executive board was composed of Matteo Marangoni (chairperson, until August 31st), Marije Baalman (treasurer) and Wen Chin Fu (secretary). Cathy van Eck joined the board from September 1st as treasurer, while Marije Baalman became the chairperson from then on. Due to this transition, not all board members are involved in the daily operations of the organisation anymore. Therefore, we now have a schedule with monthly meetings between the executive board and the managing director to discuss any issues that the board needs to decide on and to keep the full board up-to-date on the operation of the team.

The supervisory board consisted of: Klaas Koetje (chairman, until December 31st), Nico Feragnoli (until December 31st), Paul Koek (until April 2nd), and Jorgen Karskens. Klaas Koetje also functioned as the confidential person (vertrouwenspersoon). Between September and December four new supervisory board members joined: Rebekah Wilson, Shailoh Phillips, Joost Rekveld and Benno Vogt.

In 2024 iii had 15 members: Cathy van Eck, Dieter Vandoren, Gabey Tjon a Tham, Jonathan Reus, Koenraad de Groot (Kunrad), Lauren Jetty, Lars Kynde, Marije Baalman, Mariska de Groot, Matteo Marangoni, Maya Verlaak, Mihalīs Shammās, Wen Chin Fu, Yolanda Uriz and Yun Lee.

Since 2021 iii has a team that handles the day-to-day business of the organisation, consisting in 2024 of Ezequiel Menalled (managing director), Marije Baalman (financial and legal coordination), Yun Lee (workshop program), Wen Chin Fu (education outreach), Myra-ida van der Veen (workshop assistance), Dieter Vandoren (technical coordination), Elena Apostolovski (hosted program coordination), Mariska de Groot (residency coordination), Yannik Güldner (coordination of the agency & artistic development), Lauren Jetty (communication), Tomas Busser (press) and Pharaz Azimi (communication assistance).

Matteo Marangoni left as program coordinator at the end of January; Pharaz Azimi left the organisation at the end of September. Akash Sheshadri joined mid September as Visual Communication Officer. Vasilis Stefanopoulos joined mid October as Financial Officer.

In 2024, Cathy van Eck was coordinating and editing the Blueprint Series.

iii has a paid internship program where interns can join the organisation for three months to gain experience in production and/or communication and agency. The interns were Kristijonas Goblys and Dominika Badyła in the Spring season and for the Fall season Anne Zarske and Yaara Yaniv, and Erasmus Exchange Program intern Fatima Khan (August - September).

The team was supported by several freelancers/ external parties: Satoshi Shiraishi (website development), Pieter Kers (photography), Helena Roig (photography), Tanja Busking (videography), Erfan Abdi (videography & photography), Another Day (design), Luca Book (bookkeeping).

In 2024 the organisation continued weekly team meetings on Tuesdays and additional team and member retreats during winter and summer holiday. Besides weekly team meetings, iii have monthly hosted program meetings and iii member meetings.

To evaluate our ambitions and achievements as a team, we do evaluations with the team each half year, where we address both the outcome as well as the process of our work together. With the goal of checking the levels of motivation and assessing other working conditions that could be improved by iii as an employer, we also organise individual evaluations with each employee, conducted by Ezequiel Menalled and Marije Baalman. The latter two are also subjected to an evaluation with the presence of members of the Executive Board.

## Organisational development

Matteo Marangoni supported the funding application process for the next four year period still in January 2024, and then stepped down from his organisational roles to focus on his artistic career.

The agency has been reshaped and is run by a team of agents both from the members and outside of the members. With the support of the subsidy Mondriaan Erfgoed Starters, iii was able to hire Yannik Güldner from October 2023 to January 2025 to coordinate the agency team and focus on artistic development as curator. The agents in 2024 were: Matteo Marangoni, Wen Chin Fu, Marije Baalman, Yun Lee, Yolanda Uriz, Koenraad de Groot, Leon Lapa Pereira and Elena Apostolovski. Inventing how the agency can best work with the diversity of artists that we represent has been an ongoing topic for organisational development in 2024.

At the end of June 2024 Kay Churcher left the organisation. Pharaz Azimi left the organisation at the end of September 2024, and was replaced by Akash Sheshadri. In October 2024 we hired Vasilis Stefanopoulos as Financial Officer to support the team in the financial administration and budget management.

## Fair Practice Code

*"You are the first organisation that I encountered that really cares about the artist on the contract. I wish everyone had all these conditions and care like iii. It's almost like a sigh of relief..."*

— Ioana Vreme Moser (artist)

The artist is central in our budgeting and planning. iii's aim is to ensure that artists have fair and sufficient budgets to realise their projects, and iii pays attention to the artist fees, the production budget and production assistance.

With obtaining structural funding, iii was able to hire most of our staff based on an employee contract. This gives our team a stable basis to work from. We have deliberately created a larger team working part time, so that each team member (next to their work within the iii team) can continue and further develop their artistic practice. This approach also means that expenses towards the remuneration of our team gives financial stability to practising artists by working within the cultural sector.

In 2021 we based our salary rates on the guidelines from De Zaak Nu and have been increasing the rates within the possibilities of the indexation we received from our structural subsidy sources. In the latter part of 2024 we started to realize that a review of our salary rates is due, as the size of our organisation has grown in terms of total turnover, and also the variety in level of experience and responsibility in the team has grown. This review and re-evaluation is continuing into 2025.

iii initiated the round table Fair Practice Digital Culture in collaboration with Platform ACCT in 2023. In 2024 7 meetings took place in which Marije Baalman participated, and additional several workgroup meetings. Other organisations that are at the table are V2\_, Baltan, Creative Coding Utrecht, Highlight Festival, Sonic Acts, FIBER Festival, LI-MA, and Waag Society. Also freelancers Marion Tränkle, Klasien van de Zandschulp, Martijn Winkler, Bertine van Hövell and Koenraad de Groot (iii member) are taking part. This round table has embraced and expanded the Fair Practice Guide for Digital Culture that was developed by iii members, and has done research into the current financial position of makers in the field and research into payment rates for people with comparable profiles in- and outside the cultural sector, to motivate a fair tariff for digital makers.

With the workshop Artist Survival Guide, iii raised awareness amongst artists and gave practical guidelines for thinking about the rates that they ask and negotiate for in their practice.



*Inter-broedplaats Olympics, iii workspace, photo Erfan Abdi*



2024	persons	fte	hours	amount
<b>Employees</b>				
Fixed contract	5	1,285	2.378	€ 75.653
Temporary contract	6	2,020	3.737	€ 112.407
<b>Freelancers</b>				
Team	4	0,841	1.556	€ 54.136
Curators / agents / project managers - hourly basis	7	0,124	229	€ 7.669
Artists / workshop facilitation / curators / moderators - fixed price	136			€ 207.182
Supporting tasks - hourly basis	80	0,407	754	€ 17.387
Supporting tasks - fixed price	73			€ 78.017
<b>Other personnel</b>				
Interns	4	0,284	526	€ 6.079
Volunteers	1			€ 210
<b>Total*</b>	<b>316</b>	<b>4,962</b>	<b>9.179</b>	<b>€ 558.740</b>
<i>Total hours freelancers</i>	<i>91</i>	<i>1,372</i>	<i>2.539</i>	<i>€ 79.191</i>
<i>Total agreed, fixed price freelancers</i>	<i>209</i>			<i>€ 285.409</i>
<i>Total fte (employee/intern)</i>	<i>15</i>	<i>3,589</i>	<i>6.641</i>	<i>€ 194.140</i>

*\* in the expenses overview the total personnel costs are listed as slightly higher, this is due to the fact that some costs in our bookkeeping listed under personnel costs in the end were outsourced to companies where we cannot identify how many persons are involved (e.g. distribution of PR materials).*

With the indexation compensation we received from the funds, iii increased salaries and freelance fees accordingly, including artist and curator fees and artist production budgets.

iii has established rates for artist fees for presenting work in our hosted program taking place in the iii workspace (base of €340 for a performance; in addition we provide reimbursement of travel costs) and doing a residency at our workspace (€2250/month; in addition residents receive a production budget, and accommodation and travel costs if necessary).

Artist fees for presentations are discussed with artists beforehand, and adjusted to higher rates if we find the work and preparation time exceeds the fee offered, and in rare cases to lower rates if the preparation time is short (e.g. a performance that requires no extended rehearsal and/or setup time).

For circulated events and larger events within The Hague, iii pays higher fees, depending on the nature of the event and the amount of work required to present the artistic work. When working with presentation partners, we make an effort to communicate the underlying labour of the artists involved, to advocate for fair compensation. Unfortunately we still encounter that presentation partners underestimate this labour, and we see that a lot of work still needs to be done in this area. Occasionally, we invest additionally in fees for events that we curate that are presented at other venues.

For workshops iii calculates the rate based on €42,50/hour for workshop facilitation and €27,50/hour for workshop preparation. In case of short notice workshop cancellations from our side (e.g. due to low number of signups), we pay the facilitator the preparation fee.

With other freelancers that work for us, we agree on either hourly rates beforehand, or we agree upon a fixed rate for a project/commission, after discussing the details of the project/commission with them and getting an estimation of the needed number of hours from them. In this way we negotiate a price that fits our budget and a fair pay for the freelancer; if necessary we scale down the project/commission to bring these in balance.

Challenges in applying the Fair Practice Code are to balance the available budget, ambitions for projects and events, and discarding old habits (as not all artists and curators are yet used to rethink what rates are fair, sometimes the experience of being offered low rates in the past and in different fields is replicated). Another challenge is to keep the fees of different artists and other cultural workers balanced with each other, also in the context of what fees are paid by other organisations in our field.

We are also starting to raise awareness within our team and practice and starting to exchange on how to deal with different levels of experience within our field and for different roles.

Finally, iii is a member of De Creatieve Coalitie to represent the voice of digital makers in the sector in the Netherlands and of De Zaak Nu.

## Governance Code Cultuur

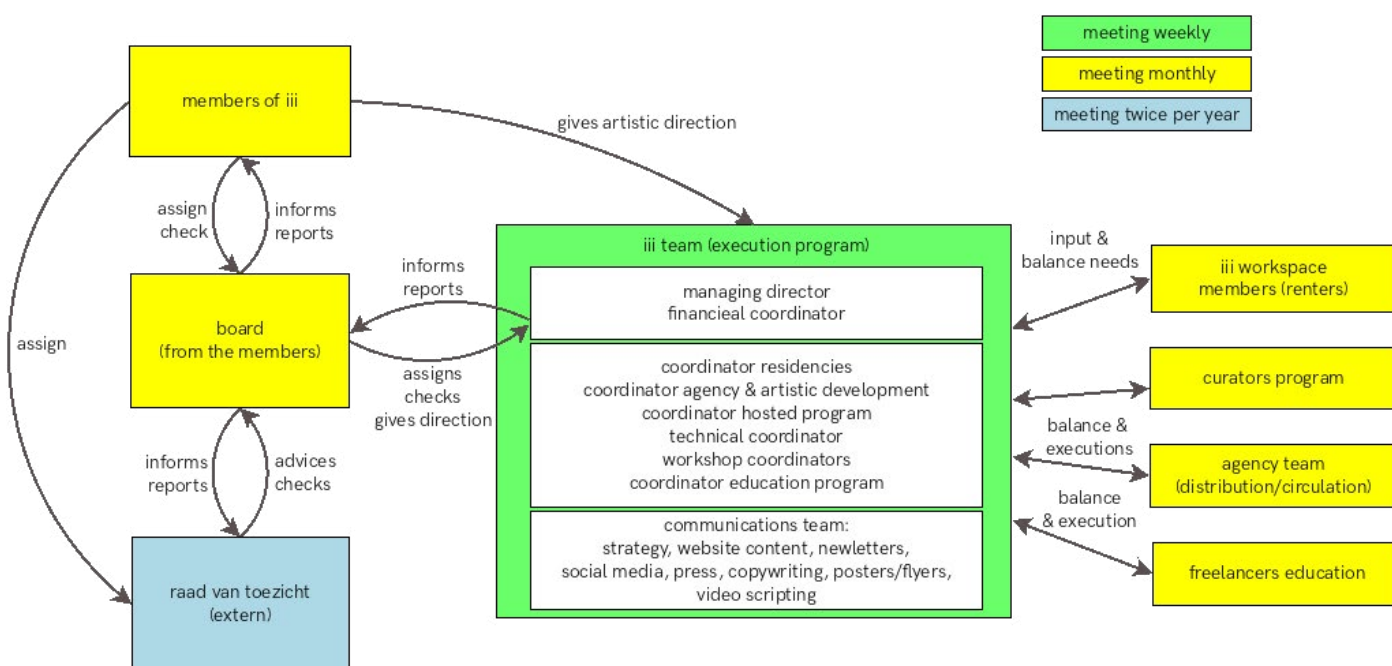
As an association (vereniging), iii has a democratic basis. The membership body has the power to take the decisions in the direction of the organisation and oversees the general direction of the organisation, both in the artistic direction as well as the organisational direction. The members of the organisation appoint the board members from the members. The board members are tasked with overseeing the daily operations and to represent the organisation legally. The managing director and financial coordinator of the team report monthly to the executive board, and discuss issues that need to be addressed by the board.

The managing director and financial coordinator work with the team to execute the program in its daily operations. While everyone has their own role in the team, the team is organised horizontally, which means that all team members can give input on the operations and directions of the organisation, and that there is a large degree of transparency within the organisation.

The executive board, together with the managing director and financial coordinator, meet twice per year with the supervisory board to get advice and input on the performance of the organisation. The supervisory board also advises on the annual report and structural funding applications, as well as on specific topics of their expertise. The supervisory board is appointed by the members, and consists of people who are not directly involved in the program of the organisation.

On our website in the transparency section, we provide our statutes and internal regulations

(<https://instrumentinventors.org/about/transparency/>).





As a growing organisation, we realised that we had to further formalize our principles of working together and since 2023 have worked on a Code of Conduct and Guidelines for Excellency, which we implemented in the organisation in 2024 and published on our website.

Our bylaws (statuten) do not yet define a limit to the duration of membership of the Raad van Toezicht, but in our internal regulations we strive for a period of maximum 4 years, with possible extension of four years. We started towards the end of 2023 the process to update our bylaws to comply further with the code, and to become eligible to get an ANBI status.

In 2024 we published vacancies for the supervisory board via public channels (Culturele Vacatures, Binoq and LinkedIn) and extended invitations through personal contacts. Through the public channels we found two new members of the supervisory board: Rebekah Wilson and Benno Vogt; through our personal contacts we engaged Joost Rekveld and Shailoh Phillips for the supervisory board. Together with Jorgen Karskens, whose term was extended, we find that we have gathered a supervisory board with a great diversity in expertise both within and outside of the cultural sector that can support our organisation for the coming years.

Overview of terms supervisory board		
	<i>On SB since</i>	<i>End of term</i>
Klaas Koetje	23-10-2017	31-12-2024
Nico Feragnoli	23-10-2017	31-12-2024
Paul Koek	02-04-2020	02-04-2024
Jorgen Karskens	31-10-2020	31-10-2028
Rebekah Wilson	26-09-2024	26-09-2028
Benno Vogt	26-09-2024	26-09-2028
Joost Rekveld	30-09-2024	30-09-2028
Shailoh Phillips	13-12-2024	13-12-2028

## Code Diversiteit en Inclusie

In its D&I (Diversity & Inclusion) vision, iii starts from the understanding that identity and individual experiences differ from person to person, shaped by their personal development, cultural practices, relationships with others, daily life, and by restrictions based on ethnic and economic background, nationality, gender, sexuality, sexual orientation, and so on.

Thanks to the diverse backgrounds of iii's members and team, we are able to easily connect with people from minority groups within Dutch society. We provide support to non-native talents coming from art academies, including those who are not connected to local support networks and who face additional obstacles due to immigration procedures.

iii's program is shaped by the wishes and perspectives of our diverse community. We are always open to proposals from artists and curators who wish to curate an event. In such cases, we consider to what extent the proposal increases the diversity of our program, whether it can reach new audiences, or whether it can offer a platform to artists from groups we haven't yet worked with. When selecting artists for our program, iii strives for a good balance in terms of gender, origin, cultural background, and age. Through our education program, we reach target groups that do not always have access to culture, such as children from our neighborhood (Schilderswijk, Moerwijk, and Laak). Works created by artists in our program also frequently explore themes that resonate with specific audiences based on cultural or even medical background.

iii's team is highly diverse in terms of gender, sexual orientation, and cultural and socio-economic background. Within our team, we offer opportunities for new talent to develop, take into account any employment limitations, and allow room for different working methods. Through regular internal workshops or those led by an external workshop leader, we deliberately pay attention to how employees in a diverse team like ours should interact with one another.

# Finance

## Summary

The total costs in 2024 were €989.583, the total income €997.445 (including making use of our reserves, see below). Compared to 2023 this is an increase of €321.973 in income (47,7%), and an increase of €341.195 in costs (52,6%).

The increase in direct income has been significant: from €86.524 in 2023 to €321.121 in 2024, an increase of 271%. For a large part this increase came from a large production with a partner in the private sector. But also new collaborations in the cultural and educational sector contributed to this increase.

In addition, we were able to increase our activities and engage in various co-productions with existing and new partners. The reserve from the additional funding during the COVID-19 pandemic in past years helped us to invest in these partnerships and strengthen them for the future, and reach new audiences in this way.

Our largest subsidy income was from Creative Industry Fund NL, then the Gemeente Den Haag (both multi-year funding). We obtained a subsidy from Mondriaan Fonds to hire a starting professional for curation and artistic development in 2023, that will last until the end of January 2025.

Other amounts were received from Performing Arts Fund NL (multi-year New Makers trajectory).

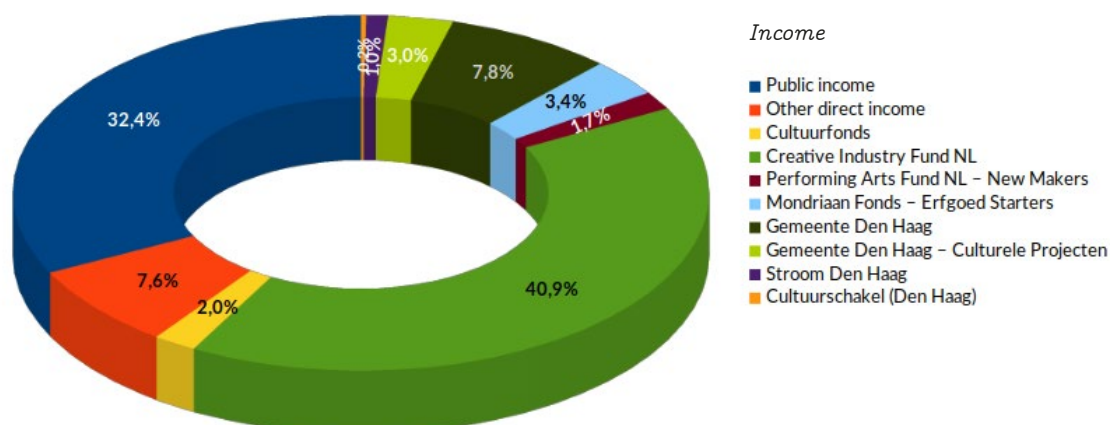
For Proximity Music we obtained additional funding from Gemeente Den Haag (Culturele Projecten), Cultuurfonds and Stroom Den Haag.

In rounding off the Oscillations project (with partners Overtoon, bb15 and Lydgalleriet) funded by Creative Europe, we received a higher contribution than expected; this additional amount, €15.755 in total, we will add to our general reserve.

The income received in 2024 was €942.897. From the CIF reserve we used €43.286, from the CIF Blueprint reserve €7.200 and from the reservation made last year from the subsidy of the Gemeente Den Haag €4.062. With that taken into account, the net result is €7.862, which we add to the general reserve.

We still keep €1.545 in our CIF reserve for an exchange residency that could still not take place in 2024; and €7.675 in a CIF reserve for the Blueprint Series for the Blueprint editions that were initiated but not completed in 2024.

Total income and costs	2024	2023
Total income	942.897	673.766
Total costs	989.583	648.664
Interest result	2.543	1.705
<b>Net result</b>	<b>-46.686</b>	<b>29.015</b>
Reservation on balance in CIF reserve (incl Blueprint)		17.700
<b>Result to add to CIF reserve</b>		<b>3.781</b>
<b>Result to add to GDH reserve</b>		<b>4.062</b>
Taken from CIF reserves	43.286	
Blueprint series	7.200	
Taken from GDH reserves	4.062	
<b>Result added to general reserve</b>	<b>7.862</b>	<b>1.541</b>
Special income - Creative Europe - added to general reserve	15.755	
<b>Net increase general reserve</b>	<b>23.617</b>	



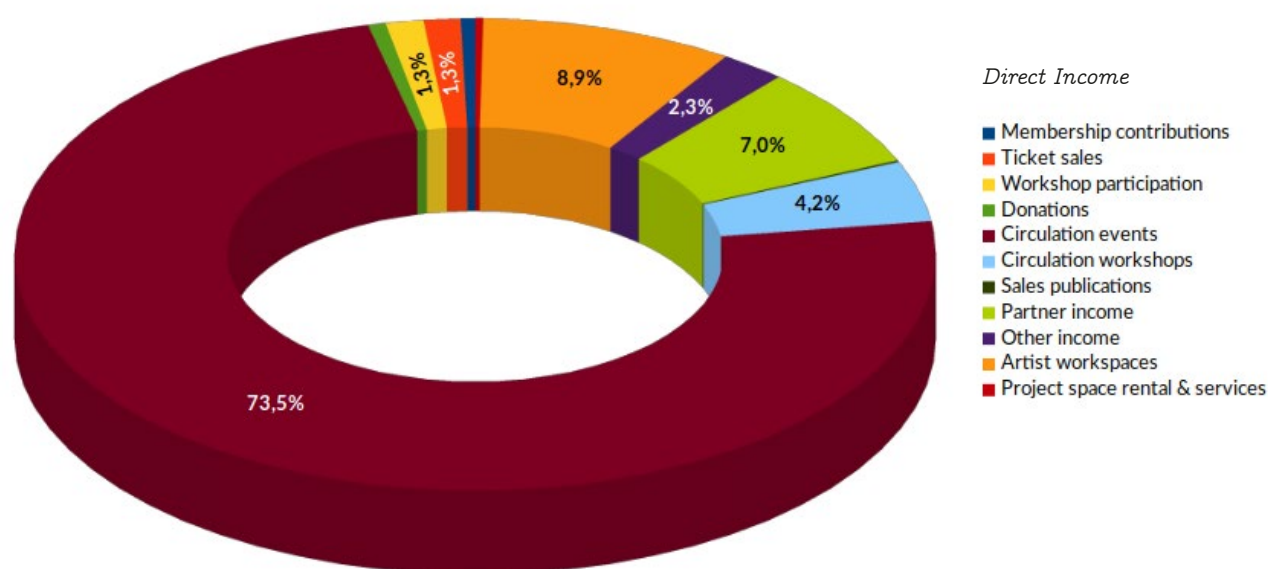


## Direct income

Our total direct income was €396.332, of which €321.121 was public income and €75.211 direct income from other sources.

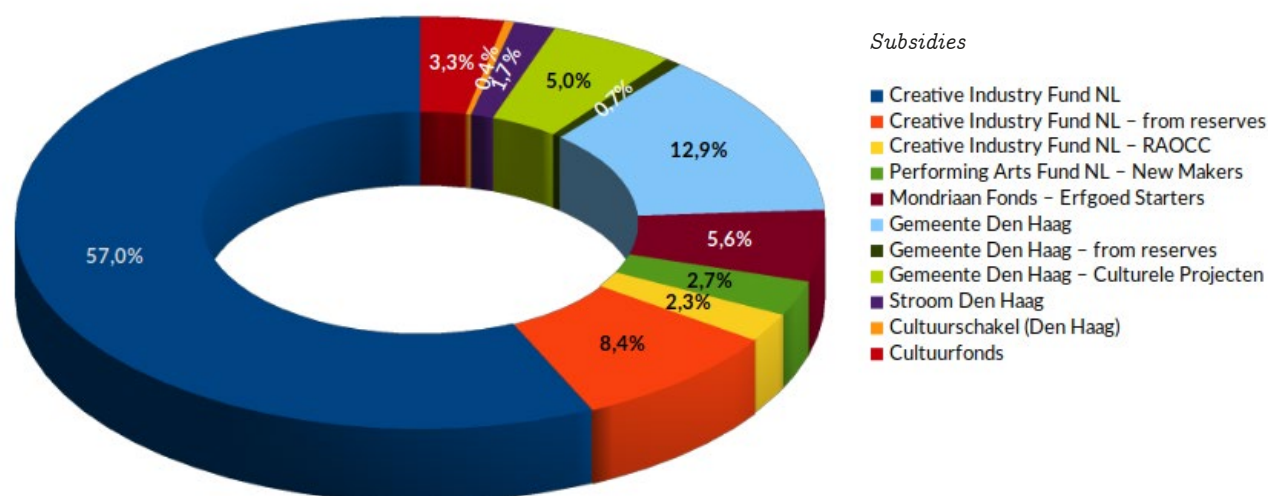
We co-produced one large production with Rewire Festival in The Hague, in which Rewire Festival also invested €38.121. Since this contribution was not completely going through the iii bank accounts, we have not listed it here as income, but mention it separately.

We saw a large increase in the income from circulated events. A co-production with a partner in the private sector in Taiwan is one of the main reasons for this increase.



Direct income	2024	2023
Membership contributions	2.000	2.170
Tickets	5.128	4.583
Workshop participation	5.251	4.017
Donations	2.453	2.695
Circulation events	291.299	66.395
Circulation workshops	16.567	7.825
Sales publications	422	1.009
Partner income	27.781	14.106
Other income	9.127	3.546
Artist workspaces	35.179	34.726
Project space rental & services	1.124	2.900
<b>TOTAL</b>	<b>396.332</b>	<b>143.971</b>
<i>Coproduction contributions for Proximity Music</i>		
- Rewire Festival	38.212	44.000
- of which included in partner income	25.000	
- Amare (in natura)		22.290
<b>TOTAL</b>	<b>38.212</b>	<b>66.290</b>

## Subsidies



The total amount of subsidies used in 2024 was €566.240 from public funding, €12.330 from semi-public funding and €20.000 from private funding.

### Creative Industry Fund NL

From the Creative Industry Fund NL (CIF) iii receives funding within the four-year institutional program. iii was granted a total of €1.212.299 for 2021 to 2024. In 2024 we used €340.911 from this funding, and used €50.486 from our CIF reserves.

### Creative Industry Fund NL – RAOCC

In 2021 and 2022 we received additional funding to cope with the consequences of COVID-19. In total we received €22.700 in 2021 and €9.700 in 2022. From the reserve that we had left over from previous years, we used the remainder: €13.477.

### Mondriaan Fonds

From the €40.000 we were granted in 2023 within the regulation Mondriaan Erfgoed Starters, from which we used €33.666 in 2024.

### Gemeente Den Haag

From the Gemeente Den Haag iii receives funding in the multi-annual art plan. iii was granted €65.500 annually, indexed by 2024 to €77.190. In addition we used €4.062 that we had placed in a reserve in the previous year.

We received €30.000 within the regulation *Culturele Projecten* for the Proximity Music exhibition.

### Performing Arts Fund NL – New Makers

From the Performing Arts Fund NL (PAF) we received €72.699 for a two-year long talent development trajectory with Rafaele Andrade. Of this we used €16.447 in 2024.

### Stroom Den Haag

We received €10.000 from Stroom Den Haag for the Proximity Music exhibition.

### Cultuurschakel (Den Haag)

We received €2.330 from Cultuurschakel to develop digital tools for our education program.

### Cultuurfonds

We received €20.000 from (Prins Bernhard) Cultuurfonds for the Proximity Music exhibition.

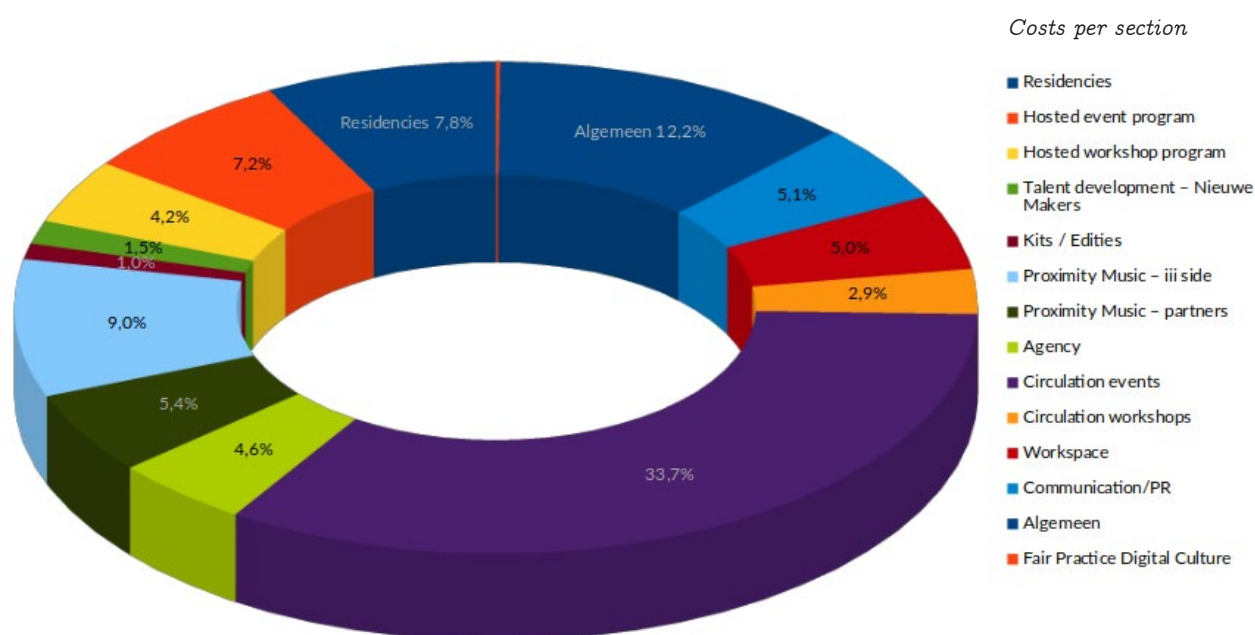


## Expenses

Our overall expenses increased 52,6% in 2024 compared to 2023. This increase is mostly due to an increase in activities, including circulation events, the realisation of a planned production for the 400 year relationship between Taiwan and the Netherlands, and increasing the (artists) fees based on the indexation of the subsidies we received.

	2024	2023
Personnel costs activities	518.321	442.979
<i>Of which artist fees*</i>	<i>229.503</i>	<i>179.073</i>
Material costs activities	356.691	123.730
<b>Total costs activities</b>	<b>875.011</b>	<b>566.709</b>
Personnel costs general	43.538	31.098
Material costs general	68.249	50.857
<b>Total costs general</b>	<b>111.787</b>	<b>81.955</b>
<i>Total personnel costs</i>	<i>561.858</i>	<i>474.077</i>
<i>Total material costs</i>	<i>424.939</i>	<i>174.587</i>
<b>Subtotal costs</b>	<b>986.798</b>	<b>648.664</b>
Payment differences and setoffs	2.785	-277
<b>Total costs</b>	<b>989.583</b>	<b>648.388</b>

\* Fees for artists to present artistic works, facilitate workshops, curate events, moderate events, select residents and illustrate publications.



COSTS per program section	2024	2023
Residencies	77.982	79.406
Hosted event program	72.451	77.455
Hosted workshop program	42.253	36.618
iii sensory kits / Blueprint series	10.344	3.272
Coproduction Proximity Music (spent in 2024/23)*	90.473	91.728
<i>Residencies related to Proximity Music (also included above)</i>	<i>12.782</i>	
<i>Costs on the side of the co-production partners**</i>	<i>53.858</i>	<i>66.290</i>
Coproduction preparation (2024)		1.166
Agency	46.333	26.694
Circulation events	336.688	64.204
Circulation workshops	29.383	16.537
Workspace	49.569	38.297
Nieuwe Makers talent development	15.331	42.387
European project meetings		7.682
Communication / PR	51.495	48.038
General program related costs	62.029	71.867
General costs	60.537	40.012
COVID-19 relief (RAOCC)		1.600
Fair Practice Digital Culture	1.432	1.797
Payment differences and setoffs	2.785	-277
<b>Total costs</b>	<b>1.043.471</b>	<b>714.773</b>
<b>Total costs paid by iii</b>	<b>989.583</b>	<b>648.483</b>

\* on iii's side of the coproduction a part of the expense is included in the residency budget, as artists from the residency program showed the project they developed at Proximity Music.

\*\* our coproduction partner, Rewire also invests in the coproduction. These amounts are not completely included in iii's bookkeeping, but mentioned here to give an overview of the whole coproduction. For the 2024 exhibition iii paid net €15.646 to cover costs listed in the table as costs on the side of co-production partners. A portion of the coproduction costs were invoiced between partners; this accounts for the difference with the total costs listed elsewhere in this report.

## Financial position

ASSETS	2024	2023
Intangible fixed assets	0	0
Tangible fixed assets	3.908	2.944
Financial fixed assets	0	0
<b>TOTAL FIXED ASSETS</b>	<b>3.908</b>	<b>2.944</b>
Stock	0	0
Receivables (short term)	85.810	362.007
Receivables CIF (short term)	0	263.904
Receivables (long term)	0	0
Receivables CIF (long term)	0	0
Securities	0	0
Liquid resources	59.281	194.884
<b>TOTAL CURRENT ASSETS</b>	<b>145.091</b>	<b>820.795</b>
<b>TOTAL ASSETS</b>	<b>149.000</b>	<b>823.739</b>

LIABILITIES (before result)	2024	2023
General reserve	21.172	19.631
Other reserves	1.981	1.981
Reserve CIF	44.831	32.000
Reserve CIF / Blueprint Series	14.875	6.225
Reserve GDH	4.062	
<b>OWN CAPITAL</b>	<b>86.921</b>	<b>59.837</b>
<b>Provisions</b>	<b>10.060</b>	<b>7.996</b>
Debts (long term)	3.400	3.600
CIF - budget for 2024	0	
FPK - budget for 2024	0	
<b>TOTAL LONG TERM DEBTS</b>	<b>3.400</b>	<b>3.600</b>
Debts (short term)	76.578	332.465
CIF - budget for (2024)	0	326.194
CIF - RAOCC budget	0	13.477
FPK - budget for (2024)	0	16.447
Mondriaan Fonds - budget for 2025 (2024)	2.971	36.637
<b>TOTAL SHORT TERM DEBTS</b>	<b>79.549</b>	<b>725.220</b>
<b>TOTAL LIABILITIES</b>	<b>179.930</b>	<b>796.653</b>
<b>Net result</b>	<b>-46.686</b>	<b>27.084</b>
<b>Special result - Creative Europe project extra amount</b>	<b>15.755</b>	
<b>Change in reserves due to net result</b>		
- CIF reserve	-43.286	12.831
- CIF reserve Blueprint	-7.200	8.650
- GDH reserve	-4.062	4.062
- General reserve	7.862	1.541
<b>Change in reserves due to special result</b>		
- General reserve	15.755	
<b>Reserves after assignment results</b>		
- General reserve	44.789	21.172
- CIF reserve	1.545	44.831
- CIF reserve Blueprint	7.675	14.875
- GDH reserve	0	4.062



## Risk analysis

At the end of January 2024 we applied for multiyear (2025-28) subsidies with the Creative Industry Fund as well as the Gemeente Den Haag. In the course of 2024 we received the good news that both of our applications were granted fully. From the Creative Industry Fund we will obtain €499.165 on average, and from the Gemeente Den Haag €165.500. This increase in structural funding gives us a good basis for the coming years to stabilize the growth of our organisation to a slower pace.

The fast growth of the organisation over the past four years (almost six-fold since 2020 in terms of annual turnover) has made us aware of the challenges that this brings.

Our community has grown, and we realise that we need to formalise and communicate our principles of working together better to all parts of our organisation and the different communities within the organisation and the ones we are situated in. We have addressed this by creating a Code of Conduct and Guidelines for Excellency, and are continuing to evaluate together how we can ensure that we hear all voices in the organisation, treat everyone fairly and that we resolve conflicts of interest in a satisfactory manner before they escalate. In our preparations for the 2025-28 program, we have been working on establishing clear guidelines for the committees selecting the artists we commission and invite as residents. We also continue to practice and train ourselves in communicating clearly and listening openly.

Within the team we are starting to realise that some roles require a time investment that cannot be combined with an artistic career (as for example the role of managing director) at the scale that we are operating at the moment. In the coming time we will consider how we can align the performance of these roles in the team with our principle of being an artist-run organisation.

As iii is using a portion of the iii workspace also for program activities, a certain amount of the rent is now covered completely from our subsidies. This constitutes a risk of €3.731 of rental of our spaces at WD4X that is not covered by iii workspace memberships, should we in the future not obtain (structural) subsidy for our organisation.

Currently the contract with WD4X runs until the end of February 2027. The contract of WD4X with the Gemeente Den Haag has a similar ending date. At the moment there is a risk that after that our housing in the current building is not secured, considering plans of the city for redevelopment of the area in Moerwijk (Viersprong Moerwijk). We are seeking contact with project developers and city officials involved in this redevelopment to ensure that our artist community can keep a place in this area of the city.

For the risk of needing to end contracts with employees, we are building up a transition reserve, which at the end of 2024 is €10.060. This is equal to the amount based on the salaries paid to employees and the legal regulations for transition payments.

We have covered our risk for long term illness of employees through an insurance for sick leave (ziekteverzuim), which will cover our legal obligations to pay employees during sickness, from one month after they get sick.

The organisation is able to pay its short term debts from its liquid means in the bank account and the receivable amounts.

The reserves labeled CIF are tied to obligations to spend it for programmed activities. We are requesting permission from the CIF to keep them. The subsidy amounts listed as short term debts are the amounts that were granted for the first month of 2025. These debts are matched by receivables from the funds or the liquid assets.

At the end of 2024 we still had to make up the final balance for the Proximity Music co-production with Rewire. Due to this both the short term debts and short term receivables are relatively high.

The general reserve after the addition of €7.862 from the result and €15.755 from the additional amount received from Creative Europe will be €44.789. This is relatively low compared to the total annual budget and the total balance, but we managed to more than double it compared to the previous year. We deem it sufficient to cover unexpected expenses that fall outside of our subsidised activities, considering the provision we have made for ending contracts. We are looking to further increase our general reserve in the coming years, and are planning to a risk analysis and formulate a clear guideline and goal for what we deem healthy as a general reserve for our organisation (e.g. to be able to keep the organisation running for a certain amount of months after a large income drop, or a (forced) move to another location).

The organisation has no investments in stocks, bonds or similar.

For an overview of our financial position, we add a table of commonly used ratios for solvability.

Solvability	2024	2023
total assets / debts (long and short term; excl unspent subsidy budgets)	1,88	2,45
totale bezittingen / vreemd vermogen (excl nog niet gebruikte subsidie)		
total assets / debts (long and short term; incl unspent subsidy budgets)	1,81	1,13
totale bezittingen / vreemd vermogen (incl nog niet gebruikte subsidie)		
own capital* / debts (long and short term; excl unspent subsidy budgets)	0,826	0,282
eigen vermogen* / vreemd vermogen (excl nog niet gebruikte subsidie)		
own capital* / debts (long and short term; incl unspent subsidy budgets)	0,796	0,130
eigen vermogen* / vreemd vermogen (incl nog niet gebruikte subsidie)		
own capital* / total liabilities	0,440	0,115
eigen vermogen* / totaal vermogen		
<i>*eigen vermogen: reserves + voorzieningen</i>		
<i>*own capital: reserves and provisions</i>		

# Residents

## Marco Donnarumma /Fronte Vacuo

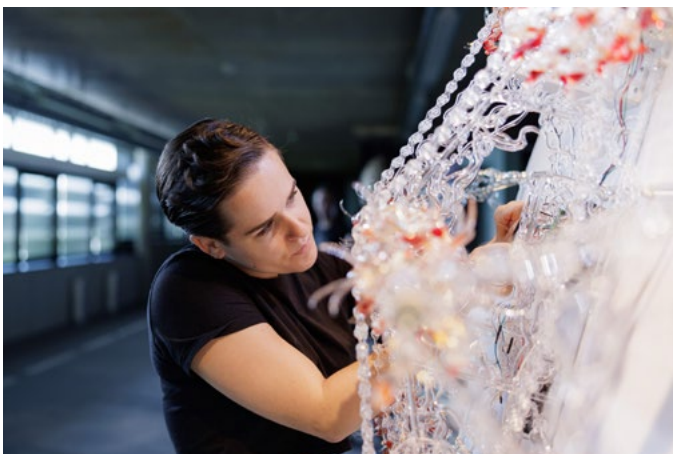


Fronte Vacuo, photo Dario Lagana

Fronte Vacuo is a transdisciplinary performance group founded by artists Marco Donnarumma, Margherita Pevere and Andrea Familiarì. It combines body art, dancetheater, audiovisual performance and emerging technology to create pieces that are rarely seen in conventional theaters. The group's practice is defined by unexpected methods of audience interaction, radical bodily performances and rigorous work on symbolism. Their materials are human and nonhuman bodies, organic symbionts, artificial intelligence machines, spatial sounds and images interwoven into tumultuous biomes.

During their residency at iii, Fronte Vacuo developed *MμRMUR*, a durational endurance performance taking place over multiple days and between cities, in which the otherworldly characters of the Deer, the Officiant and the Shadow engage urban and rural communities with the notion of displacement and its power dynamics. *MμRMUR* is a production by Fronte Vacuo GbR, is commissioned by iii and is the seventh part of their Human Methods performance series, co-produced by Volkstheater Wien. It was shown at Volkstheater Vienna and at Conflux Festival in Rotterdam. Co-funded by the Digital Transformation Fund of the Austrian Bundesministerium für Kunst, Kultur, öffentlicher Dienst und Sport.

## Jeanine Verloop



Jeanine Verloop, *Evanescent*, Ars Electronica 2022, Linz  
photo Florian Voggeneder

Jeanine Verloop is interested in the ways in which technology shapes, expands and limits our imagination. In a world where technology is increasingly driven by invisible algorithms and the devices around us all have the same tablet shape, she looks for counterparts. She makes machines that are radically different, that bring back a bit of magic and make people wonder about the purpose of the machine. We often view machines as powerful and indestructible, but Verloop wants to subvert this notion by embracing vulnerability, malfunction and destruction.

Verloop worked on *CHIME*, which explores the fragile and flexible nature of glass and sound. Through its movement, the kinetic sculpture constantly finds itself on the brink of self-destruction. At the resonance frequency, the glass strings of *CHIME* collide, producing a chorus of subtle sounds. By embracing fragility, malfunction, and destruction, the kinetic sculpture creates a mesmerising scenario that challenges existing conventions of glass as a material. Devoid of distinct boundaries, *CHIME* seems to coexist with its surroundings.

*CHIME* was commissioned by iii and was shown at Proximity Music, Tetem and Art Rotterdam. Verloop was interviewed for the *Cross Pollination* podcast.





Kathy Hinde, photo James Cook

## Kathy Hinde

Kathy Hinde is an audiovisual artist inspired by behaviours and phenomena found in nature and the everyday. Composed of hand-made objects, electronics and a blend of digital and analogue systems, her work represents a cross between kinetic sound sculptures and newly invented instruments.

During her residency, Hinde delved deeper into scientific research around magnetic sensing, space weather and quantum physics. She started with the Wimshurst machine, progressed to making a crystal radio and connecting it to an existing weather station as an antenna, soldering an FM radio transmitter circuit and mini theremin from a kit, making a seawater battery, playing with educational science kits to explore magnetism, using a VLF radio to record sounds from the magnetosphere, using copper coils as pickups and drivers to oscillate magnetic fields to resonate a metal double bass string using feedback, searching for magnetic rocks and 'crystals' for radios...

Halfway through the residency, Hinde decided to make a prototype of an instrument that provides the basis for her new audiovisual performance, *Magento Receptor*, using magnets and electromagnets to attract and repel a pendulum.

Hinde presented the outcome of her residency at Flipchart.



Myra-ida van der Veen, *Second-breath*, photo Andrzej Konieczny

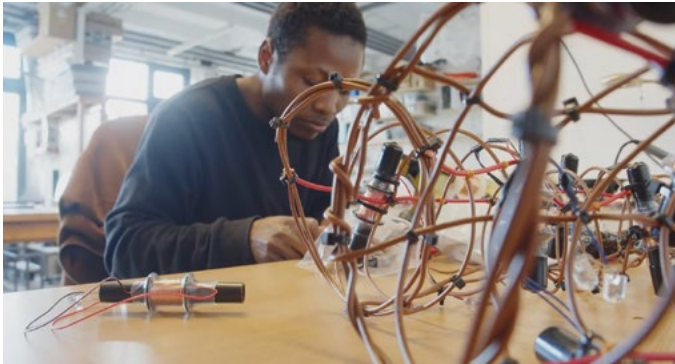
## Myra-ida van der Veen

Myra-ida van der Veen works with multimedia performance, electroacoustic instrument building and vocal practices. Her work explores the interactions between the body and its extensions in space, technologies, and other individuals.

During her residency, Van der Veen continued working on her graduation piece *Second Breath*, a performance piece that delves into the physicality of sound as it emerges from the human body through breathing. The performers wear an instrument that shapes around their chest as an extension of their lungs. A wearable lung to capture breath and hold it as a resonating space for sound.

Van der Veen presented *Second Breath* as a solo and group performance at Proximity Music and was interviewed for the *Cross Pollination* podcast.

## Martin Toloku



Martin Toloku, residency video, iii workspace,  
video still Erfan Abdi, Flora Reznik

Martin Toloku is a multidisciplinary artist whose practice has evolved from carving to installation, performance, video work, studio practice and collaboration with animals, specifically termites and aquatic species. He is fascinated about the deterioration of materials and the memories they inhabit. He explores spontaneity as revolutionary aesthetics, while investigating decay in relation to time, space, life and death. He is a board member of perfocraZe International Artist Residency (plAR) in Kumasi, Ghana and alumnus of Rijksakademie van Beeldende Kunsten.

During his residency at iii, Toloku researched how to employ thermal energy generated from the human body into artistic and interactive work. He developed his performance *Decay*, which is a project built around coils with magnets that light a LED when being shaken. Toloku wears a suit that lights up when shaking his body. The audience is made part of this 'dance ritual'.

Toloku presented *Decay* during Flipchart and was interviewed in the Radio WORM x iii show.

## Tingyi Jiang



Tingyi Jiang, residency video, iii workspace,  
video still Tanja Busking, Ralph van Boeschoten

Tingyi Jiang graduated from the ArtScience Interfaculty at the Royal Academy of Art and the Conservatory of The Hague and was selected for the iii Encouragement Opportunity.

Jiang is a multidisciplinary artist and performer interested in 'performance as a means of engaging with the world', a concept she explores through her practice, what she calls "situation-specific performance."

During her residency at iii, Jiang continued to develop her graduation project: *Make It Fit* is a performance that functions as speech, manifesto, poetry, concert, and ritual. It constructs a theatrical situation through the precise composition of spoken words, live instruments, scenography, and meticulous mechanical enactments. During her residency, she deepened her research into the performativity of language: written scripts, forms of reiteration, the qualities of voice, and the connotations of accent in different contexts.

Jiang performed during Flipchart and was interviewed in the Radio WORM x iii show.

## Patricia Doors

Patricia Doors was invited as a resident in exchange with KVS Brussels, offering her time and space to develop *Mine* prior to Proximamente Festival in Brussels.

*Mine* is a sonic performance exploring Indigenous resistance and life-giving practices in Colombia, within the context of land theft from ancestral territories. Using electronic instruments and samples, Doors' performance employs an ambient techno aesthetic to present a layered narrative about indigeneity and resistance to land expropriation and dispossession.



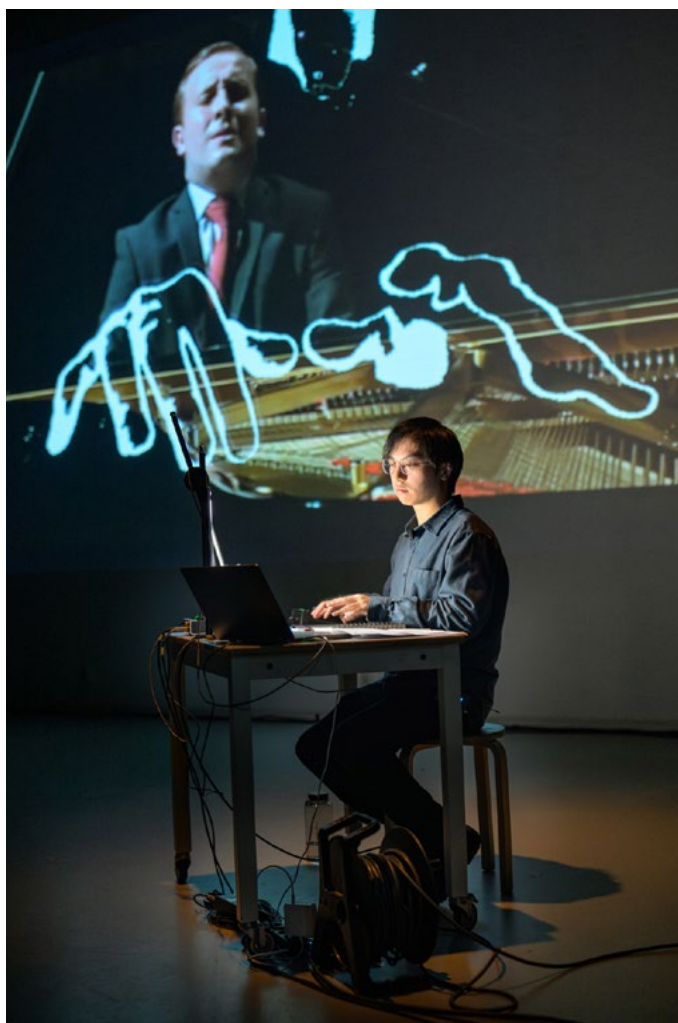
Patricia Doors, *Mine*, KVS Theatre at Proximamente Festival, Brussels, photo Matías Gutierrez @emejotage

## Larry Shuen

Larry Shuen is a Hong Kong composer, sound artist, and media artist. Heavily inspired by classical music and composition training, Shuen's works are often derived from music, sounds, and listening. By seeing music and sound as a point of departure, Shuen expands his artistic practice to encompass interactive programming, video essays, sound art, installations, performances, and media art, through which Shuen expresses his reflective thoughts on life and surroundings.

During his residency at iii, he further delved into his *Gesture Studies* research and explored ways to extend these ideas into a live performance context, playfully examining the intricate relationship between music, gestures, choreography, performance, visuals, and sounds.

Larry Shuen stayed for 2 weeks and his residency was part of the residency exchange program between iii and CMHK (Contemporary Musiking Hong Kong).



Larry Shuen, *untitled, Flipchart #15 - Voices*, iii workspace, photo Pieter Kers



## Mehrnaz Khorrami

Mehrnaz Khorrami is an composer of electro-acoustic music, based in The Hague, the Netherlands. She studied Sonology at the Royal Conservatoire of The Hague and has a background in classical music.

Khorrami's artistic practice centers on designing sound installations, audiovisual performances, and live electro-acoustic improvisation. Her compositions integrate diverse sounds, including custom-made acoustic instruments, urban spaces, and synthesized sound generated and manipulated through creative coding.

During her residency, Khorrami worked on a spatial audiovisual performative installation holding suspended LED bars and surround sound. Her main goal was to create a dynamic system that generated patterns inspired by simulated ecosystems, expressed through sound and light in space. She focused on blending sonic experimentation and light to craft immersive experiences for the audience.

Khorrami was selected as a resident for 2023, which was postponed to 2024. The outcome of her residency was shown during Flipchart.



Mehrnaz Khorrami, *untitled*, Flipchart #13 - Dynamic Systems, iii workspace, photo Pieter Kers

## Ase Brunborg Lie

Through their work, Ase Brunborg Lie explores how to live and create in our ongoing ecological crisis/era with its related philosophical and ethical questions, and work for more equitable possible futures. They point out blind spots in social structures and propose alternatives to the human-exceptional. Central to their practice are site-specificity and cross-pollination, inspired by queer-feminist, post-colonial, scientific and fabulatory thinking and doing.

Lie is currently researching global e-waste webs, which include toxicological connections through waterways, as well as bio-remediation tools for extracting toxins from contaminated waters.

During their residency, Lie developed a workshop on a boat following the canals, where the participants collectively did listening exercises and investigated the water and site through scientific instruments and other means.

Lie's residency was part of the European funded Oscillations project in 2023.



Ase Brunborg Lie, *Imagine Water*, photo Jiska Huizing

# Activities and audience reach in tables

1. Commissions and Residencies
2. Hosted events
3. Hosted workshops
4. Circulation program cultural (NL)
5. Circulation program cultural (abroad)
6. Circulation education (NL)
7. PR / Online
8. Press / media / videos / podcasts
9. SCI format activity overview
10. GDH format activity overview



