

Prince Claus Fund The 2009 Annual Report



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Prince Claus Fund for
Culture and Development

Prince Claus Fund for Culture and Development



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Prince Claus Fund *for*
Culture and Development

The 2009 Annual Report



Work by 2009 Prince Claus Laureate Jivya Soma Mashe (India), Untitled. Acrylic and cow dung on canvas 100x125cm

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Culture is a Basic Need

Culture is a Basic Need

The Prince Claus Fund actively supports international cultural co-operation with eminent partners and at those places where it is really needed. The Fund fights for the preservation of culture, and supports sustainable cultural processes. Moreover, it launches initiatives that increase awareness not only of the importance of culture in daily life but also of development itself. The Fund works according to Prince Claus's belief that you cannot develop people, but that they will develop themselves. The Prince Claus Fund is supported by the Dutch Ministry of Development Co-operation and the Dutch National Postcode Lottery. The Prince Claus Fund is a platform for intercultural exchange. Working with individuals and organisations primarily in Africa, Asia, Latin America and the Caribbean, the Fund supports and initiates activities and publications on culture and development.

The Prince Claus Fund's objective is to expand insight into cultures and to promote interaction between culture and development. The Fund believes that culture is a basic human need along with food, a roof over your head and security. Culture defines who and where you are; it imbues both individuals and society with respect and identity. Culture bestows beauty; it makes it possible to discuss subjects that would otherwise remain hidden and can provide a sanctuary in situations that are restricted by war and political or religious practices. The Fund views culture as being an end in itself and not as a means. The Prince Claus Fund selects projects and programs on the basis of quality, originality, engagement and development relevance.

'You cannot develop people, they develop themselves.'

HRH Prince Claus

1. The Board's Report

Vision of the Future

For the Prince Claus Fund, 2009 was the year of looking ahead. On 28 February, the Honorary Chairmen, Board members, the Director, program co-ordinators, international advisors and experts met at Paleis Noordeinde in The Hague in order to discuss the most striking global events, and the ways in which they could and should influence the Fund's policy and activities. Participants talked about the digital revolution, the shifting balance of power in the world, changes in the causes and nature of conflict, greater migration, the major gaps between rich and poor and between fundamentalists and moderates, development's loss of credibility and the increasingly complex concept of culture. Those present emphasised that culture and development require more attention than ever. Both subjects are under attack. Both are at the root of not only many problems, but also potential solutions. Some of those present even argued that there were occasions on which people were better served by accentuating culture than by providing money or peacekeeping troops.

Support for activities that emphasise beauty and culture in the Zones of Silence was considered essential. It is vital that culture and development are stimulated at precisely the places that are experiencing oppression, war, a lack of infrastructure, lawlessness and poverty. New focus points and themes were formulated, programs were ended and new ideas were born. (Further information is included in the chapter *The Future: 2010 and Beyond*). The new Strategic Plan 2011–2015 is based on the findings of this conference, and also includes the financial possibilities and a brief study of the professional environment.

Fund-raising at a difficult time

It was not an easy year for fund-raising. The credit crisis didn't help, and the fund-raising mission to the Emirates has as yet failed to produce the desired results. However, a co-operation agreement was signed with the Amsterdam Fund for the Arts for 200,000 Euros and much energy was invested in combining forces with the World Monuments Fund and the Commonwealth Foundation. A co-operation agreement is expected to be signed with both organisations in the course of 2010. A list of fund-raising activities has been drawn up, which was discussed at the Board meeting of 12 June 2009. In addition, the Fund received 500,000 Euros from the Dutch National Postcode Lottery, and the Cultural Emergency Response Program was given an extra €500,000 by the Dutch Ministry of Foreign Affairs. The fund-raising generated €146,494 less than was budgeted; nonetheless, this was more than was achieved during 2008.

The Board

Apart from the conference on 28 February, the Board met on four occasions in 2009. One of these meetings, on 12 June, was devoted to formulating the Fund's course over the next few years. In the other meetings, the Annual Report and the Annual Plan were finalised, the Fund-Raising Plan and the Vision of the Future were discussed, and the 2009 Awards were also confirmed. In addition, the Board conducted a self-evaluation during its meeting on 13 November 2009.

Both the Chairman of the Board and the Chairman of the Prince Claus Awards Committee agreed to remain Board members for an additional year. The objective here was that they would continue to be able to direct the Vision of the Future and to monitor the organisation's progress. Most Board members attended the Awards Ceremony. Board members were also present at the Fund's other events.

CBF hallmark

A procedure was launched in 2009 involving the re-inspection of the CBF hallmark. This assessment will take place in 2010.

Evaluation

The Dutch Minister of Development Co-operation has indicated that the Ministry wishes to conduct an external evaluation. This will commence in 2010. The committee that will guide this evaluation has been drawn up, and the first steps towards a public contracting have already been taken. The organisation is preparing itself for this evaluation.

'Thinking of culture as a luxury is a danger, there should always be support for alternatives to the mainstream.'

Lilian Gonçalves-Ho Kang You, Chairperson of the Prince Claus Fund, during the presentation of the Prince Claus Awards at Amsterdam's Muziekgebouw aan 't IJ on 16 December 2009

Photo: Capital Photos



Lilian Gonçalves-Ho Kang You

2. The Director's Report

Fewer resources, more good applications

Less money but an increasing number of good and relevant applications: this is the reality that the Fund is dealing with on a daily basis. It implies two things: that the demand for support for cultural projects is increasingly needed, and that the Fund has to invest a great deal of time and energy in administrative transactions, a task that is sometimes beyond that of a small team. Solutions are being sought so as to curtail the stream of applications and to optimise their processing. After the third call for proposals in 2009, the Fund had received more than 2,000 applications despite the fact that only approximately 150 of them can be honoured in an average year. For that reason, the organisation was forced to cancel the fourth call for proposals.

Principal Laureate Simón Vélez creates an impression

Simón Vélez, the 2009 Principal Laureate, is a Colombian architect who uses bamboo as a building material. He greatly impressed not only the architectural world but also the cultural and building worlds. Based on the theme of Culture and Nature, the Prince Claus Award was presented to an architect with a sustainable construction technique. This was also a perfect follow-up to the climate conference that had just been held in Copenhagen. There was a great deal of press interest in these new building techniques along with the aesthetics of bamboo structures and Vélez' personal experiences. The award even resulted in an amendment to the Colombian legislation, which was intending to ban the use of bamboo in buildings. After receiving the award, Vélez was asked to adapt this legislation and to integrate building with bamboo into the country's regulations and construction procedures.

Cultural Emergency Response

CER (Cultural Emergency Response), the Fund's cultural emergency relief program, received an additional 500,000 Euros from the Dutch Minister of Development Co-operation; in addition, it still had a budget from 2008. This enabled CER to devote greater attention to heritage that had been damaged by not only the heavy earthquakes affecting Sumatra and Bhutan but also the hurricane in Central America. In addition, CER could provide support for stricken cultural heritage in war zones such as Gaza, the West Bank, Kashmir and South Ossetia.

Network Partnership

Interesting forms of collaboration have developed between the partners of the Network Partnership Program; these do not necessarily involve additional financial support from the Fund. In 2009, the Network Partners also provided the Prince Claus Fund with advice about its Frontiers of Reality theme and other subjects. The Minister of Development Co-operation requested information about how this program works and why it is so successful. The program is based on mutual respect and collaboration, and the reasons for this success include the fact that it enables its partners to expand their own networks, to share their problems and solutions, and to come up with new ideas and tips about fund-raising. Hence, the organisations have been able to continue their development and become stronger. It also meant that in this respect they were not dependent on the Fund. The Fund hopes that the Ministry and other development organisations will be able to learn from the positive results of this collaborative method.

Knowledge Centre

With the inauguration of its Knowledge Centre, the Fund has decided to focus on greater depth. This may seem a contrary development at a time where superficiality is the trend, and knowledge and experience are no match for quick kicks and results. However, the Fund considers it essential to expand its knowledge and network and to imbue them with greater depth. An initial research project has been launched by the Fund, and concerns the relation between culture and conflict. It will be conducted by the Clingendael Institute, and the results are expected in 2010.

The presentations that the Prince Claus Fund organised at its offices were extremely successful. The exhibition of Syrian lingerie was very popular, and involved much press interest, a great deal of attention and many visitors. This show and the book, which was supported by the Prince Claus Fund, exposed prejudices concerning Muslim fashion and underwear. The exhibition of work by photojournalist Kaveh Golestan (Iran) even made the *New York Times*: the Prince Claus Fund Gallery was twice mentioned as a tip in its art supplement. The Kunsthal took over both shows.

Organisational changes

A number of staff members have left – specifically the Assistant to the Director and the Head of the Project Office – while a new Office Assistant and an Operations Manager have been appointed. The arrival of the Operations Manager, a new position, has changed the organisation's structure.

'Chopping down bamboo is forbidden in Colombia. A law was about to be passed that would have also banned building with bamboo. But the president blocked it at the last moment. This happened just as it was announced that I'd won the award,' says Vélez, who has now been asked to contribute to drawing up a new bill. 'And it's all thanks to the Prince Claus Award.'

Trouw, 16 December 2009



Photo: Capital Photos

Els van der Plas



CER supported the restoration of four Voodoo Sanctuaries in Noailles, Haiti



3. Mission, Vision and Strategy

3.1 Objectives and Points of Departure

The Prince Claus Fund Foundation was inaugurated on 6 September 1996. It marked the 70th birthday of HRH Prince Claus, and was set up in appreciation of his dedication to the field of international co-operation. He believed that culture and development are mutually connected, as reflected in his legendary statement: 'You cannot develop people, they develop themselves'.

The Fund's objective is to expand insight into cultures and to promote interaction between culture and development by supporting projects involving areas such as theatre, art, film, sport, literature and music. The Fund supports partners who find themselves in difficult circumstances.

Working with individuals and organisations primarily in Africa, Asia, Latin America and the Caribbean, the Fund organises activities and publications that contribute to the positive interaction between culture and development.

In accordance with its statutes, the Fund endeavours to achieve its objectives by:

- honouring and appreciating interesting individuals and activities in the field of culture and development through the presentation of the Prince Claus Awards;
- promoting the intercultural exchange of people, ideas and forms so as to stimulate the debate on culture and development;
- documenting interesting activities, creative expression and ideas in the field of culture and development so that the accompanying debate can be preserved and propagated;
- supporting the creative process so as to develop cultural productions;
- supporting network organisations, whereby partnerships are entered into with organisations that function as spiders in the web of culture and development.

3.2 Vision, Strategy and Vision of the Future

As a result of the 2009 conferences on the future of the Prince Claus Fund for Culture and Development, its vision has been sharpened. Although the Fund's mission remains unaltered, its focus points and areas of special interest will be changed where necessary, and its tools will be modernised.

Culture is a basic need

The Prince Claus Fund's overall vision is expressed through the statement that culture is a basic need. This vision directs both the Fund's policy and its strategy. To emphasise this, the Prince Claus Fund has incorporated the statement into all its communications since 2009. Culture defines who and where you are; it imbues both individuals and society with respect and identity. Culture bestows beauty; it makes it possible to discuss subjects that would otherwise remain hidden and can provide a sanctuary in situations that are restricted by war and political or religious practices. The Fund views culture as being an end in itself and not as a means.

'No society can survive without art and culture. Art and culture hold up a mirror and destroy taboos. Art can abolish boundaries and create bridges. I share the Prince Claus Fund's belief that 'culture is a basic human need along with food, a roof over your head and security'. Sometimes the objection is raised that you cannot enjoy culture if you have nothing to eat. That may be true, but culture nourishes the spirit. Who are we to decide for other people that they have no right to culture or an opportunity to express themselves?'

Minister Koenders during the presentation of the Prince Claus Awards on 16 December 2009

Culture and development

The field of culture and development is defined in broad terms. The Fund deploys a wide and dynamic concept of culture. Culture is constantly changing. Culture refers both to the way in which people go about their daily lives and to the values and processes that invest life with meaning. The Fund's chief interest is in the development of ideas and ideals, and the manner in which people give form to them. The Fund is aware that the concept of development has acquired a specific meaning in the Western approach. For the Fund, this concept refers to economic progress, technological innovation and social change. These processes form the background, against which culture's integral role and the active input of cultural purveyors can be viewed. Moreover, the Fund believes that intercultural exchange is essential for understanding each other more effectively. Cultural exchange has been self-evident and necessary since time immemorial. Finally – as described in the Dutch Government report *Grenzeloze Kunst 2008* – international cultural exchange inspires all those involved in countless different ways.

Vision of the future

The Fund's objective in 2009 was to formulate a vision of the future, and therefore also to define its future strategy. Hence, the Fund's achievements up to that point were examined along with possible failings and its specific strengths. After taking stock of this, it became possible to envisage how a sharper policy could ensure new triumphs during the coming years, how positive aspects of the past could be repeated and old mistakes prevented, and how the organisation would be able to anticipate global developments.

The Fund then organised a number of events including the international conference on 28 February 2009 and the internal meeting on 12 June 2009. These occasions and the results of previous evaluations in 2001 and 2005, contributed to the structure of the *Vision of the Future*, where input was organised in terms of the SWOT analysis (Strengths, Weaknesses, Opportunities and Threats), the PEST assessment (Political, Economic, Social and Technological) and the Boston Consultancy Matrix method.

Part of this process was to determine which programs would work the best in terms of the Fund's objectives, identity and fund-raising. In this way, choices could be made and priorities defined. One of the most important decisions was to discontinue the Prince Claus Fund Library Program because, after it was analysed according to the above-mentioned criteria, it turned out to be relatively less successful. Another important conclusion was to set up the Prince Claus Fund Knowledge Centre.

The Strategic Plan 2011–2015 also formulated the Fund's two most important themes: Zones of Silence and Beauty in Context. The Fund also added Culture and Conflict to its agenda as a special research focus.

Knowledge Centre and greater depth

The Fund views itself as a national and international expertise centre within the field of culture and development, and intercultural exchange. The Fund would like to share this knowledge with others. In this way, it will inspire and enrich culture both globally and in the Netherlands.

The Prince Claus Fund decided to go against the current zeitgeist, and opt for greater depth. Subjects such as Culture and Conflict, for example the role of culture in refugee camps, are important for the Fund but have not yet been seriously researched.

In addition, the Fund has been a source of information for many years now. Art organisations, new initiatives, museums, development organisations and governments approach the Fund for, advice about artists from Mozambique, interesting speakers from the world of development co-operation and prominent intellectuals involved with international culture and/or fashion in Africa, design in Indonesia or photography in Vietnam, among many other topics. Hence, it was decided that the time invested in operating this advice and consultancy role should be included in the policy and organisational structure, and that the Fund would launch its own Knowledge Centre.

The Fund jointly formulated an initial research assignment with the Clingendael Institute. How do culture and conflict relate to each other? And how do cultural activities add to the improvement and normalising of difficult and traumatised situations? The premise here is that an emphasis on culture, cultural heritage and cultural production will contribute to a society that functions effectively, and particularly in the wake of traumatic events. This research is to be conducted in Rwanda, Gaza and Afghanistan. The results are expected in 2010. Culture and Conflict is an area of special interest for the Fund. Along with the research, the Fund tried to obtain financial support from the Dutch National Postcode Lottery for a Chair in Culture and Conflict at the University of Addis Ababa in Ethiopia. Unfortunately, the Dutch National Postcode Lottery has decided not to honour this plan.

Genuine co-operation

The Prince Claus Fund strives for genuine co-operation; it creates balanced relations that concern not only financial agreements but also content and mutual respect and interest.

An active Fund with influence

Since its inauguration, the Prince Claus Fund has developed into an influential platform for intercultural exchange. The Fund is ambitious. It positions itself as a Fund that creates innovative, good and appealing initiatives, in short: as a Fund that matters and provides added value for its partners. The Fund does not simply want to support and initiate activities, it also wishes to be an important player with opinions in the international debate on culture and development. The Fund also encourages and influences the discussion on culture and development. Therefore, an active policy is pursued so as to be able to direct developments. In addition, the Fund functions as a scout in the quest for exceptional and stimulating cultural achievements and phenomena. Furthermore, the Fund offers its partners from the Zones of Silence the opportunity to present themselves on an international platform.

3.3 In Practice: the Prince Claus Fund's Programs

Criteria for support

The Prince Claus Fund selects projects and programs on the basis of quality, originality, engagement and development relevance. The Fund has drawn up various priorities not only for its own policy but also for honouring requests for co-operation. Hence, the Fund emphasises culture and development in countries that it has never previously supported. Because culture offers hope in difficult times, the Fund provides support in regions burdened with political instability and in areas suffering from extreme poverty. It also provides recognition and respect for hidden subjects, and reinforces a sense of identity. In addition, the Fund focuses on neglected disciplines, subjects that are taboo and forgotten histories.

The Prince Claus Fund

- supports innovative cultural initiatives that contribute to development in a positive way. Both organisations and individuals receive support for many forms of exchange, activities and publications. This is administered by the Applications Program.
- presents awards that emphasise and recognise exceptional achievements in the field of culture and development.
- rescues cultural heritage affected by man-made or natural disasters through its Cultural Emergency Response (CER) Program.
- deploys its Network Partnership Program to embark on long-term relations that are based on respect and trust. Here, experiences are exchanged and mutual networks expanded.
- produces books through its Library Program in co-operation with publishers in countries where it is difficult to acquire funding elsewhere. These books analyse and interpret art, culture and social engagement. The Library will be discontinued in 2010. (Chapter 4.5 examines the reasons behind this decision.)
- organises activities both in the Netherlands and elsewhere that enhance the familiarity of the people and organisations that the Fund supports, and who contribute to the debate on culture and development.

3.4 Evaluation

Evaluations are held so as to check whether or not the Fund has reached its objectives while deploying the right strategies and policies. Although the Fund conducts its own evaluations and analyses, evaluations are also held in co-operation with the Dutch Ministry of Foreign Affairs. The results of these evaluations, which took place in 2001 and 2006, can be downloaded from the Prince Claus Fund website: www.princeclausfund.org/wiewijzijn/feitenencijfers/evaluatie-rapporten.

In 2010, the Prince Claus Fund will be evaluated by an independent, external organisation, as requested by the Dutch Ministry of Foreign Affairs. This assignment will cover the period from 2005 to 2009, and tenders will be invited under EU rules. As a part of this procedure, the Dutch Ministry of Foreign Affairs has drawn up a Program of Requirements with its Development Co-operation and Policy Evaluation Inspectorate, on the basis of which the evaluation of the Prince Claus Fund will be conducted. The results of this evaluation will influence the agreement for a new subsidy period starting in 2012.

The Dutch Ministry of Foreign Affairs has also created a Prince Claus Fund Evaluation reference group, which will supervise the evaluation process. Its members are:

- Kitty Zijlmans, Professor of Contemporary Art History, Leiden University;
- Maaïke de Langen, independent consultant (Chairman);
- Franck van der Hooft, Operations Manager, the Prince Claus Fund;
- Henri Jorritsma, Interim Director, Development Co-operation and Policy Evaluation Inspectorate, the Dutch Ministry of Foreign Affairs;
- André Vaughan, Interim Head, the International Cultural Policy of the Dutch Ministry of Foreign Affairs.

CER report for the Dutch Ministry of Foreign Affairs

On 11 June 2009, the Fund presented Minister Koenders with a report on CER's 2008–2009 activities. The objective here was to demonstrate the program's effective use of its increased financial resources for cultural emergency relief actions. This report revealed not only the sheer need for CER's support, but also the fact that the increased funding, improved work procedures, goal-oriented communication strategies and expanding network have allowed CER to detect cultural need and potential partners both quickly and effectively, thus enabling it to support cultural heritage in disaster zones. This report convinced the Dutch Ministry of Foreign Affairs to continue its support for the CER Program with an allocation of one million Euros for the period 2010–2011.

3.5 Risks and Challenges

Dutch politics increasingly views development co-operation and culture as being relatively insignificant. Instead, the priorities are the financial crisis, healthcare, education, and the migration and integration policy. Political developments influence the Fund in the sense that it receives most of its funding from the Dutch Ministry of Foreign Affairs. This makes the Fund vulnerable. Political lobbying for the importance of development co-operation and the strengthening of support for culture's importance remain essential for not only the Fund's policy but also its practice.

Due to the economic crisis and other factors, the public has become critical of development co-operation. One of the consequences of this is that transparency is now increasingly important. In addition, it is becoming harder to attract and maintain financial support. Yet it remains essential that the Fund implements its objectives in practice because – due to loss of capital – other national and international charitable institutions are devoting less money to culture and development despite the fact that the demand for support is constantly growing. So as to be able to honour as many applications as possible, the Fund has reduced its average support per activity.

In 2009, the Fund also invested more energy in fund-raising than in the previous year. However, the economic crisis has made it difficult to attract extra backing. Nonetheless, in 2010, the Fund hopes to reap the benefits of its efforts to gain additional funding for its objectives.

Partly due to the reasons mentioned above, the Fund continued to hone its communication policy in 2008 and 2009, which proved to be successful. The Fund strives to cultivate understanding for its objectives both in the Netherlands and elsewhere. Although the Fund is a Dutch foundation, it mainly operates abroad. Along with an active press policy, the Fund organised a number of presentations of supported projects and subjects. In the long term, this can have a positive influence on support within the Netherlands. Providing a larger public with access to the beauty and strength of the Fund's international partners can result in a growing awareness of culture's importance, and particularly in those countries where an active involvement in the cultural field is far from straightforward. As a part of this, in 2009 the Fund began to set up an international art program in Amsterdam in co-operation with the Amsterdam Fund for the Arts.



Photo: Najib Nafid

'Kaveh Golestan, Recording the Truth in Iran' exhibition at the Prince Claus Fund Gallery

3.6 Procedures

With their emphasis on research and external advice, the procedures deployed for the Applications, Cultural Emergency Response, Network Partnership and Awards Programs ensure quality, and serve to prevent the incorrect allocation of money or the misplaced granting of support. All these procedures were tightened and rewritten in 2009 and 2010. The procedures that are relevant to the public will be made available through their digital publication on the Prince Claus Fund website in 2010. Further information about specific alterations to the procedures is included in the chapters about the programs in question. The programs work with contracts involving interim content-based reports and financial reports. In order to gain advice, the Fund works with a major network of valued international advisors. Their tasks include providing second opinions, which play an important role in assessing applications. The Network Partnership Program works exclusively with partners, with whom the Fund has built up a basis of trust through other programs. This has proved to be an excellent foundation for constructive co-operation. The procedure for selecting the Network Partners was adjusted in 2008, and has functioned satisfactorily in 2009. Along with the procedures for the Network Partnership, Awards, Applications and CER Programs, the Fund has also developed procedures for its financial administration, organisation and codes of conduct that are included in the internal regulations.

The administrative organisation's procedures involve the extensive investigation of the responsibility and authority of the Board, the Director and office staff members, the advisory structure, the complaints' procedure and the administration. Further details are available in the Statement of Account and the Organisation chapter.

'Kaveh Golestan is the most fearless, the most talented photojournalist that I have ever known. With boundless energy, he sought out the dark side of Iran, and taught me – and all the Iranian journalists and photographers of my generation – that resistance can be art and art resistance.'

Azadeh Moaveni, a Time journalist



The Prince Claus Fund supported the production of the play 'Yousef is my brother's name' that travelled to 15 cities in the Palestinian Areas and Israel



4. Programs

4.1 The Prince Claus Awards

The Prince Claus Awards are presented annually to artists, thinkers and cultural organisations for their exceptional achievements in the areas of culture and development, and for their positive impact both on their immediate environment and society as a whole. Quality is an essential condition for a Prince Claus Award. The awards are selected by the Prince Claus Awards Committee and ratified by the Fund's Board. Each year, the Principal Prince Claus Award, which comprises 100,000 Euros is presented by the Honorary Chairmen in the presence of members of the Royal Family and a large audience of Dutch and international guests. Ten awards of 25,000 Euros are presented by the Dutch ambassadors in the countries where the laureates reside.

2009 Prince Claus Awards

The Fund profiles the Awards through an annual theme. The 2009 theme was Culture and Nature. Here, the Prince Claus Fund focused attention on the work of artists, cultural groups and organisations that depict the important interaction between nature and culture, introduce new ideas about ecological issues, deploy natural sources so as to stimulate sustainable forms of development and reveal the impact of culture on the climate in an innovative way. Each year, the Fund investigates the countries that have never previously received a Prince Claus Award. In 2009, this resulted in three laureates from new countries: Cameroon, Nepal and Nicaragua. On 16 December, HRH Prince Constantijn presented the Principal Prince Claus Award to the Colombian architect Simón Vélez in Amsterdam's Muziekgebouw aan 't IJ. The ceremonies for El Anatsui in Nigeria and Gastón Acurio in Peru were also held in December. The remaining eight laureates received their awards at the beginning of 2010. During the week of the Prince Claus Award Ceremony, the Fund organised an extensive program around the work of two of its laureates: the Principal Laureate Simón Vélez and the Chinese Laureate Liang Shaoji. (See: page 78)

Presentation of the 2009 Prince Claus Awards, Muziekgebouw aan 't IJ, 16 December

The program opened with Uzbekistan's Omnibus Ensemble under the leadership of Artyom Kim. The Prince Claus Fund had supported their New Music from Central Asia CD in 2008. Board Chairman Lillian Gonçalves-Ho Kang You then gave a word of welcome. Minister Koenders spoke about culture and development, and Ramzi Aburedwan described the impact of the Prince Claus Award, which was given to his Al Kamandjâti music school in 2006. His speech was followed by a song performed by Oday Khatib, one of the Al Kamandjâti talented performers, accompanied by Aburedwan on the bouzouk, an Arab string instrument. A film was then shown about the ten Prince Claus Laureates. In his speech, HRH Prince Constantijn described his vision of culture and nature, after which there was a film about Simón Vélez. HRH Prince Constantijn then presented the Principal Prince Claus Award to the Colombian architect. The program was concluded with the Omnibus Ensemble.



Artyom Kim, the Omnibus Ensemble composer from Uzbekistan, gives instructions to the audience at the Muziekgebouw aan 't IJ



Ramzi Aburedwan and Oday Khatib from the Al Kamandjâti music school perform a song at the Muziekgebouw aan 't IJ



HRH the Prince of Orange, HM the Queen, HRH Princess Máxima and HRH Princess Laurentien examine the water gourd, which was part of the performance of the Omnibus Ensemble

After the presentation, a reception was held featuring Peruvian snacks. These were made according to the recipes of the 2009 Prince Claus Laureate Gastón Acurio. Sponsored by Prom Peru, Gerard Vijverberg, a Verhaaf Party Catering chef, travelled to Peru especially for the Prince Claus Fund so as to study with Gastón Acurio. Together with Victoriano Lopez, a Peruvian chef and Gastón Acurio's right-hand man, he subsequently prepared the snacks that were presented at the Muziekgebouw.

A total of 630 people attended the 2009 Awards Ceremony. Approximately 180 international guests came to the Netherlands for this event. The number of guests was remarkable, and there was also a considerably higher level of international guests than in previous years. On 15 December, the international guests were invited to a welcoming reception at the official residence of Job Cohen, the Mayor of Amsterdam. Here, they were received by Freek Ossel, an alderman whose portfolio includes Harbours, Work and Income, and Diversity. After the reception, a dinner was held at NH Grand Hotel Krasnapolsky for the Prince Claus Fund's international guests and the guests of the Niet Normaal exhibition, which had opened that afternoon. HRH Prince Friso was in attendance.

Co-operation and support

The Prince Claus Awards Program co-operates intensively with the Dutch embassies abroad. The embassies advise on nominations and also organise the local presentations. There are always many international guests who travel to the Netherlands for the Awards Ceremony in Amsterdam. The joint Five Star Hotels of Amsterdam again sponsored our guests' stay. The Luxury Hotels of Amsterdam along with the Lloyd Hotel & Cultural Embassy are valuable partners in the Fund's network. For the second time, in 2009 the Rijksmuseum provided all the Prince Claus Fund's international guests with free entrance to the museum. The international guests were also able to visit the Niet Normaal exhibition at the Beurs van Berlage.

'When the Colombian press announced the Prince Claus Award, I was struggling on my own to prevent the approval of a new construction code that expressly prohibited building with bamboo. The announcement of the Award brought unexpected attention to my efforts, and led the President himself to lift the prohibition. Together with my engineers, I was then put in charge of writing the new code for bamboo construction.'

Simón Vélez during his speech at the presentation of the Prince Claus Awards on 16 December 2009

The Prince Claus Laureates 2009

The Principal 2009 Prince Claus Award of 100,000 Euros went to

Simón Vélez (b. 1949, Manizales, Colombia)

Simón Vélez is an outstanding architect whose aesthetic and technical innovations have enhanced the construction potential of bamboo and challenged mainstream architectural trends. Completing his studies at Universidad de Los Andes, Bogota, Vélez moved away from the predominant international modernist stream to focus on indigenous architectural practices. Commissioned to build a stable using bamboo – a material with strong roots in vernacular Colombian architecture – he researched the structural possibilities of the local species, Guadua. With his partner Marcelo Villegas, Vélez invented a revolutionising joinery method, a new system of structural support, and more appropriate methods for foundations and roofing. These innovations transform one of the world's oldest building materials – considered substandard and suitable only for the marginalised – into a modern resource that meets the strictest international construction regulations and often outperforms steel. Bamboo's elasticity also proves highly suitable for earthquake-prone regions. Furthermore, Vélez has evolved an elegant aesthetic that responds to bamboo's natural qualities and collaborates with nature to create beauty in form, space and surroundings. Vélez has successfully synthesised indigenous design, avant-garde technology and ecological processes. Simón Vélez is honoured for his aesthetic use of natural materials for contemporary design, for transforming local traditional indigenous knowledge through innovation that renews and extends its relevance as a source of solutions for global problems, and most importantly he is honoured for highlighting the essential rapport between sustainable design practices and social development, and between culture and nature.

The 2009 Prince Claus Awards of 25,000 Euros went to:

Gastón Acurio (b.1967, Lima, Peru)

Gastón Acurio is a master chef whose passion and innovation have elevated Peruvian cuisine, making it an exciting expression of the rich local culture. Gastón Acurio is honoured for his significant contribution to culinary arts, for raising the profile of Peruvian cuisine and introducing its unique delights to the world, for fostering local development through creating pride in Peruvian culture and identity, and for highlighting the essential relationship between nature's biodiversity and cultural diversity.

El Anatsui (b. 1944, Anyako, Ghana, living in Nigeria)

Highly original sculptor, El Anatsui is a beacon in contemporary African art. Researching and experimenting with local symbolic vocabularies, forms, artisanal processes and materials, he has developed an open eclectic approach. El Anatsui is honoured for the outstanding aesthetic and intellectual qualities of his creations, for his innovative use of materials to highlight the dialogue between culture and nature, and for his dedicated and inspirational role in the development of the visual arts in Africa.



HRH Prince Constantijn presented the Principal Prince Claus Award to the Colombian Architect Simón Vélez



Gastón Acurio received the Prince Claus Award on 17 December 2009 in Lima from HE Ambassador B. van der Heijden





Uzbekistan's Omnibus Ensemble under the leadership of Artyom Kim at the Muziekgebouw aan 't IJ during the presentation of the 2009 Prince Claus Awards on 16 December

Sammy Baloji (b. 1978, Lubumbashi, DR Congo)

Sammy Baloji is a prodigiously talented young photographer whose work shines a powerful spotlight on contemporary Congolese reality. Sammy Baloji is awarded for his highly original inscription of the painful history of human and environmental exploitation into the present-day landscape, for bringing Congo's current realities to an international platform, for his important contribution to the memory of the Congo providing a new reading of the present, and for his challenging demonstration that development can only be realised after duly taking into account the traumas of the past.

Kanak Mani Dixit (b. 1956, Lalitpur, Nepal)

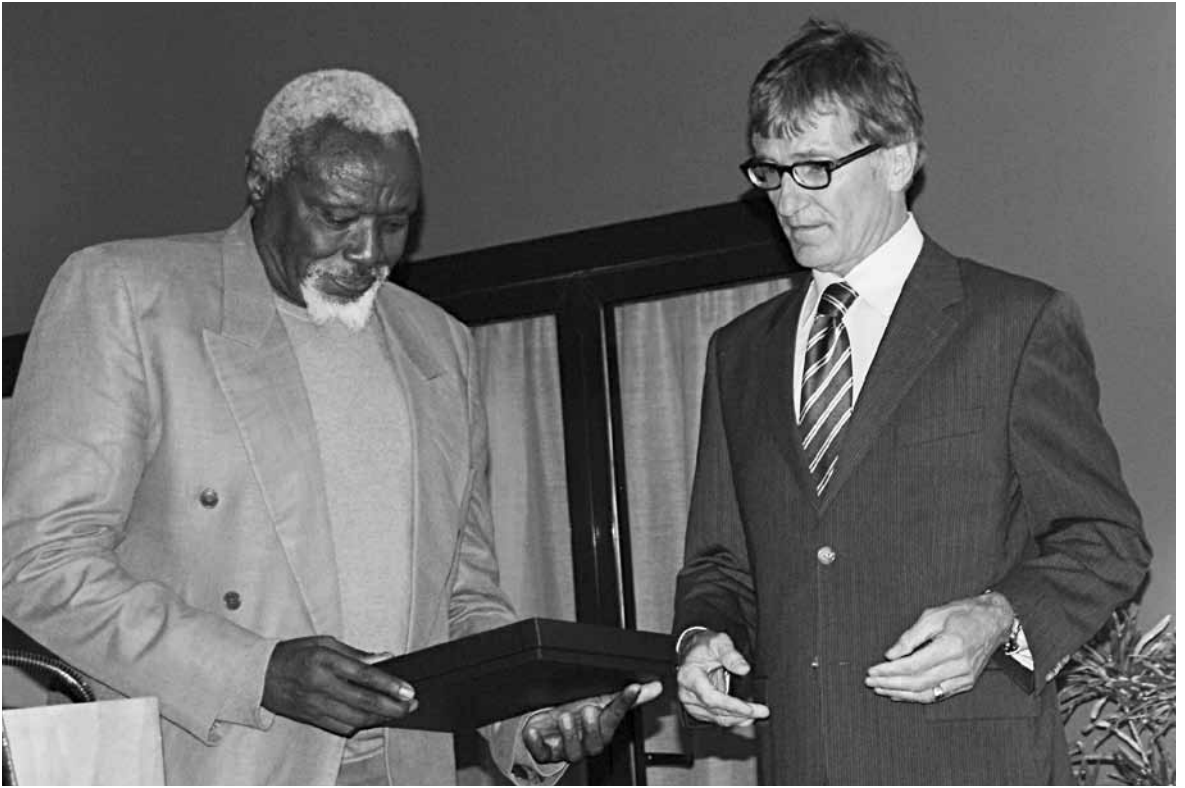
Writer and activist, Kanak Mani Dixit is a catalyst for cultural development that transcends national boundaries in South Asia. He is the founding editor (1987 to the present) of *Himal Southasian*, a high quality, independent, monthly journal that offers informed critical commentary on social and cultural issues. He also founded the Film South Asia (FSA), a documentary festival. This first Prince Claus Award to Nepal honours Kanak Mani Dixit for his outstanding contributions to public debate, for creating platforms that enable South Asians to connect, interact and network transcending national and cultural boundaries, and for his socially engaged, multi-disciplinary approach to creativity and development.

Doual'art (founded 1991, Douala, Cameroon)

Doual'art is an independent, non-profit organisation that has revolutionised the art scene in Cameroon. Under the leadership of Marilyn Douala Bell and Didier Schaub, Espace Doual'art presents high quality exhibitions, artists' talks, debates and conferences. Its workshops and residency programmes attract artists from across the region and abroad, providing opportunity to research, experiment and develop, as well as introductions to international curators. This first Prince Claus Award to Cameroon honours Doual'art for its clearly articulated vision encompassing aesthetic quality and social engagement, for its innovative efforts to raise awareness of citizens' role in imagining and constructing their city, and for its inspirational impact on the visual arts and on social and cultural development in Central Africa.

Instituto de Historia de Nicaragua y Centroamérica
(founded 1987, Managua, Nicaragua)

The Institute for the History of Nicaragua and Central America (IHNCA) is renowned for its rigorous research and activities dedicated to providing communities with access to their own patrimony. Its resources include more than 50,000 books, extensive holdings of newspapers, maps, films, paintings, photographs, oral recordings, news-agency videos and collections of artefacts such as masks. This first Prince Claus Award to Nicaragua honours IHNCA for its committed recuperation of local memory and history, for its engaged research that draws on the past to find solutions to present issues, and for strengthening links between Nicaraguans' cultural identity and development.



On 22 January 2009, the 2008 Prince Claus Award was presented to Ousmane Sow in Dakar by HE Ambassador J.W.G. Jansing



HE Ambassador R. Bekink presented the 2008 Prince Claus Award to Venerable Purevbat on 20 March 2009 in Ulaanbaatar



Duo-photo by 2009 Laureate and photographer Sammy Baloji (DR Congo), 'Crâne, vue de profil, et, vue de crânes d'antilopes'



Liang Shaoji (b. 1945, Shanghai, China)

Conceptual artist Liang Shaoji creates unique meditations on nature and human existence. Drawn to raw silk, he began to breed silkworms – symbols of generosity and endurance in Chinese culture – and incorporates them in artworks by setting them to spin their thread around objects. Liang Shaoji is awarded for his evocative artworks that offer a meditative approach in which art becomes nature and nature becomes art, for his artistic integrity in working outside the mainstream, and for his insightful investigation of the ethics of the human condition and relationship with nature.

Jivya Soma Mashe (b. 1934, Dhamangaon, Maharashtra, India)

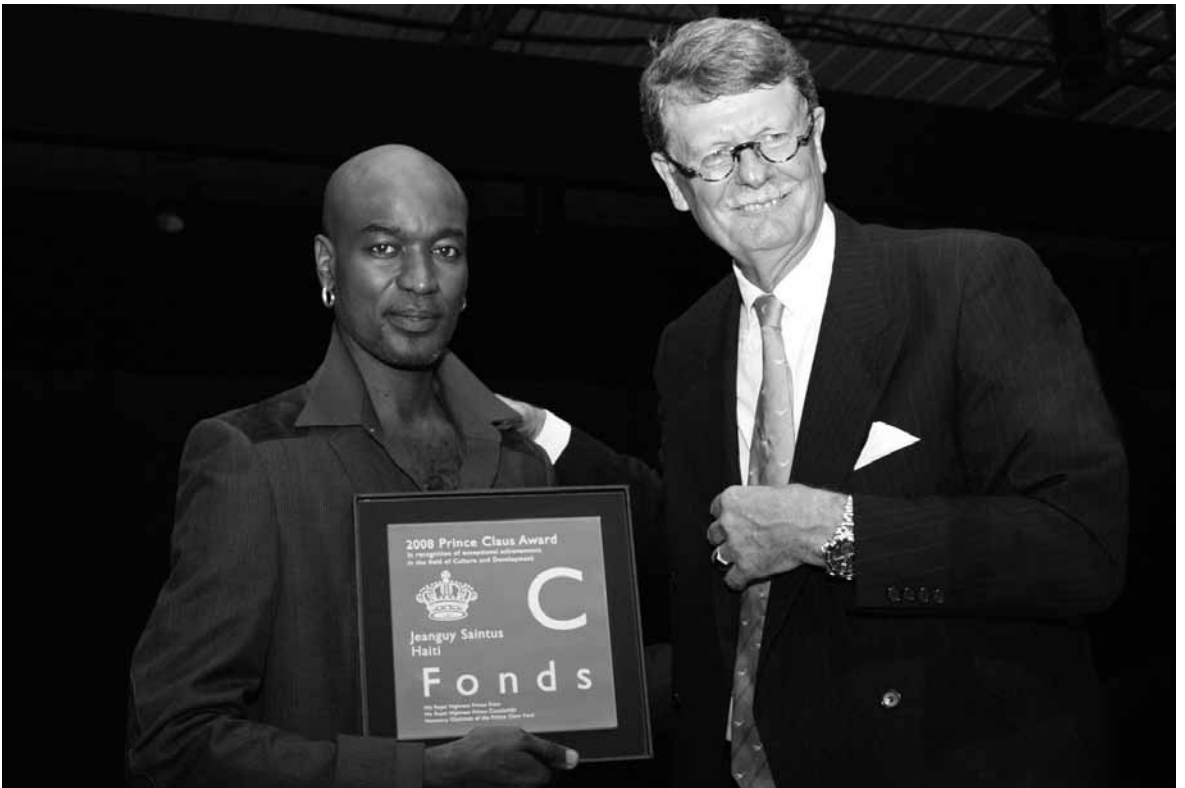
Jivya Soma Mashe has transformed the ritual art of the Warli people into a relevant contemporary expression that elaborates their original vision on the rapport between nature and culture. Jivya Soma Mashe is honoured for his creative reinvention of an art vocabulary that was disappearing, for his vivid representation of the Warli vision of nature and culture in equilibrium, for highlighting the contemporary relevance of local forms of knowledge, and for his significant contribution to the culture and development of the tribal peoples.

Santu Mofokeng (b. 1956, Johannesburg, South Africa)

Santu Mofokeng is a highly perceptive and significant photographer. Santu Mofokeng is honoured for the outstanding quality and content of his work, for his refiguration of the powers of photographic representation, for his acute insight into the cultural meanings in landscapes and the reciprocal relations of environment and development, and for his significant contribution to photography in Africa.

Desiderio Navarro (b. 1948, Camagüey, Cuba)

Cultural activist extraordinaire, Desiderio Navarro is esteemed as a thinker, writer, editor, translator and cultural organiser who has dedicated a lifetime to the stimulation and development of intellectual thought and analysis. For 37 years he has edited and produced one of the world's outstanding journals, *Cráteres*, which collects important critical essays on aesthetics and the theories of literature, arts and culture. Desiderio Navarro is honoured for his passionate dedication to the diffusion of critical intellectual knowledge on cultural theories, for his insightful writing and analysis, and for his outstanding contributions to freedom of expression and cultural development in Cuba.



HE Ambassador A.J.M. Verdegaal presented the 2008 Prince Claus Award to Jeanguy Saintus in Haiti on 31 January 2009



HRH The Prince of Orange, HRH Princess Maxima, Lilián Gonçalves-Ho Kang You, Simón Vélez, HRH Prince Friso, HM The Queen, HRH Princess Mabel, Els van der Plas, HRH Prince Constantijn

Positive results

Allocating Simón Vélez the Principal Prince Claus Award has generated a number of positive results. Thanks to the reporting of the Award in the Colombian media, a bill that would have outlawed the use of bamboo as a building material in Colombia has been withdrawn. In addition, Chinese and Indian officials have realised that bamboo is clearly strong enough for the construction of the Indian Pavilion at the Expo 2010 in Shanghai, China. Their initial preference was for steel until they heard that Simón Vélez had won the Principal Prince Claus Award.

Despite the fact that the Prince Claus Fund does not require any accounting for the ways in which awards money is used, Gastón Acurio has emphasised that he will invest his share in three projects:

- setting up a catering college in San Andres, Pisco, which was affected by a heavy earthquake in 2007, involving APEGA (the Peruvian gastronomic association) in co-operation with SENATI, the National Service for Industrial Labour Training
- producing a documentary by Ernesto Cabellos-Guarango about ajies (peppers)
- the Instituto de Cocina Pachacutec.

Indira Goswami, the 2008 Principal Laureate from India, has donated her money, which comprised 100,000 Euros to the building of a hospital in the Assamese village of Guwahati, where she lives.

Risks and challenges

Each year, the Awards Program invests a great deal of time in research. This research can be strengthened still further by seeking co-operation with universities and/or work placement students. The laureates' quality and irreproachability must continue to be of paramount importance. In 2010, a plan will be drawn up for intensive research and the broadening of the qualitative network.

It remains important to ensure that more women are involved with the Awards Program. Each year, special attention is devoted to this issue. In 2010, further research will again be conducted in the quest for excellent women in the field of culture and development.

It is also crucial that the Fund is in some way represented at the presentations abroad. This is not always possible, but it is clearly desirable for reinforcing the network along with knowledge and content, and for propagating the objective of both the Fund and the Laureate at the locality in question.

In 2009, the composition of the audience at the Prince Claus Awards Ceremony in Amsterdam was radically overhauled. However, interest is growing with each passing year and this makes it a difficult process, seeing that so many people wish to attend. This process will also be continued next year. In 2010, the Ceremony will be held at the Royal Palace in Amsterdam, which means that fewer people can be admitted. The Fund is currently considering how to deal with this.

In Memoriam Augusto Boal

On 1 May 2009, the Prince Claus Fund was greatly saddened to hear of the death of Augusto Boal following a long battle against leukaemia. Augusto Boal was a theatre-maker, director and writer from Brazil. He was best known as the founder of the Theatre of the Oppressed, which he set up in the 1960s in order to create a dialogue for stimulating political activism between theatre-makers, audiences, directors and actors.

In 2007, Augusto Boal was selected by the Prince Claus Fund for a Prince Claus Award. The Fund had the honour of meeting him in 2008 when he came to the Netherlands and inspired many people at the Formaat workshop for participative drama in Rotterdam.

'Augusto Boal is a theatre-maker and cultural revolutionary, who developed his own model of socially committed theatre. He has devised new techniques for numerous places where human activity occurs, such as in factories, slums and prisons. Boal's Theatre of the Oppressed has inspired countless theatre people throughout the world. His methodology is used in over 70 countries. Moreover, Boal has shown that theatre can be used as an effective medium for dealing with conflict.'

2007 Prince Claus Awards Committee Report

Photo: Mette Gratama van Andel



Augusto Boal in 2008 at the Formaat session in Rotterdam

4.2 Activities, Exchanges and Publications

Applications in 2009

The Applications Department supports a range of activities, intercultural exchanges and publications in diverse disciplines such as artistic productions, conferences, festivals, concerts and installations. The Fund accepts third-party applications for projects within the framework of this program. A portion of the applicants come either directly or indirectly from the Fund's own network although some have been referred by other funding bodies and organisations, and an increasing number have discovered the Fund through its website or through local, Fund-supported activities.

In 2009, the number of project applications received by the Fund once again increased in relation to previous years. This growth is partly connected with the global economic crisis and the fact that international funding groups now have fewer financial resources available for culture. However, it is also due to the Fund's increasing recognition, both nationally and internationally. Over the last year, in three calls for proposals, the Fund received more than 2,000 formal applications, outlines and requests for information about funding. Because of the sheer volume of applications and the Fund's restricted budget for honouring them, it was decided in 2009 to cancel the fourth deadline in October. Normally the Fund holds four calls for proposals per year. By cancelling the fourth call, the organisation hopes to curtail the stream of applications.

The quality of the proposed activities has improved considerably over the last few years, so that difficult choices sometimes have to be made. The Fund tries to give as many people a chance as possible, and has therefore reduced its average budget per activity. (See Appendix, page 126)

Internal and external communication

The Applications Department has successfully improved the communication of projects both internally and externally. The Fund devotes much attention to the study and evaluation of the completed projects' reports, impact and possible follow-ups. The final results are shared within the organisation through presentations and with the outside world by means of the website and press releases. Each month in 2009, the Fund has also highlighted a project on its website, which is known as the Project of the Month.

Internal

Two presentations are held each year that cover project partners' results and reports. Here, the aim is not only to inform the Fund's organisation but also to ensure colleagues' greater involvement with the supported projects. Materials about the projects are also shown at the weekly internal consultations.

External

Apart from the Project of the Month, the Fund uses many ways to generate attention for the projects it supports. For instance, the Fund organised the Niño Perdido exhibition at the Prince Claus Fund Gallery. The book that accompanied the project, which depicts in minute detail one hundred missing children in Mexico, was supported by the Fund through its Applications Program. Various Dutch newspapers, including Metro, covered this show.

Risks and challenges

With an eye to the future, the Fund formulated a number of challenges in 2009, some of which relate to the Applications Program. The Fund is also aware of risks.

Zones of Silence

The Fund continues to do whatever it can to increase contact with people and organisations in the Zones of Silence. Political and economic factors play a restricting role in many of these areas. This entails risks: those who receive support can be threatened, censorship and/or other limiting circumstances can lead to the cancelling of activities, and transferring money can also cause problems. Moreover, so as to earn as much interest as possible, banks are known to delay or hinder the transfer of money to beneficiaries. Yet the Fund intends to persist with this work because, in this way, it can make a real difference to the areas where it is needed the most.

Processing the deluge of applications: delays and problems

The internal processing of the deluge of project applications has continued to improve over the past year. Due to alterations to the applications procedure, the planned activities may not take place for at least four to six months following the subsidy application's receipt. This enables the Fund to work proactively and to ensure the quality of the research into the project proposals. In addition, where possible the applicant is informed promptly of whether the proposal is eligible for a subsidy. However, the sheer volume of applications and enquiries makes it difficult to maintain a deadline, and some proposals are still waiting too long for an answer. The department is doing everything it can to improve this situation through better planning and regular consultation.

Risk limitation

In terms of geography, there is a vast distance between the Fund and the contracting party. For that reason, local experts are also consulted. The Fund is constantly updating its network vis-à-vis subjects, disciplines, geographical locations and/or applicants. In 2009, for the Applications Program alone, some 469 experts and professionals throughout the world were approached for advice on project proposals that were under scrutiny. A number of them were even consulted on more than one occasion. The Prince Claus Fund would like to take this opportunity to express its profound appreciation of all the time and attention that these advisors have selflessly devoted to the Fund.

Procedure

To limit additional risks, the Fund deploys a meticulous procedure involving the scrupulous monitoring of contracts, interim and final reports, and financial reports. This also entails regular contact between the Fund and the contracting party. In addition, the payment system is geared to work as securely as possible, and payments are followed carefully. Internally, the Fund adheres to the "four eyes principle" so that nobody is ever allowed to sign on his or her



The Prince Claus Fund supported 'La Fanfare des Fous', a political play in the Comoros





The Prince Claus Fund supported the Tirana International Contemporary Art Biennale in Albania

own for an invoice and/or payment. This system is designed to counter the risk of misuse as much as possible. The full procedures and an explanation of the Fund's criteria are included at www.princeclausfund.org/whatwedo/apply.

'Culture is about hope, about seeing beauty. Cultural expressions will help us to discuss subjects that would otherwise remain hidden. They help us reframe our thinking'.

Prince Constantijn during his speech at the Awards Ceremony on 16 December 2009

Selection of activities supported in 2009

The following are examples of Fund-supported activities concerning the two themes and special research focus that were formulated in 2009 for the future: Zones of Silence, Beauty in Context and Culture and Conflict.

Drill, Nigeria

Niger Delta Art Projects is a non-commercial, independent organisation in the Niger Delta of Nigeria. It creates alternative and experimental art projects so as to stimulate the region's social, cultural and artistic development. The Drill project comprises the exhibition, production and documentation of a series of music and dance performances at various locations in the Niger Delta. The performances are held on the oil companies' territory in co-operation with the local population. The project draws different groups together and mainly demonstrates the importance of culture's role as a catalyst for sustainable development during social conflict. The Prince Claus Fund supported Drill with 15,000 Euros for the making of costumes and sculptures along with the video and photographic documentation of the performances. The project reflects the Culture and Conflict theme.

How Come You Are So Beautiful, South Africa and Uruguay

With her project *How Come You Are So Beautiful*, visual artist Paula Delgado from Uruguay focuses on issues concerning gender and beauty. The project primarily analyses the male universe in relation to aesthetics and body culture through photos, videos and interviews. "How Come You Are So Beautiful" is a tribute to male beauty, but also evokes questions about gender relations in art. This activity contributes to the Beauty in Context theme. Previous editions of the project were held with men from Montevideo, Buenos Aires, Valparaíso, Vienna, Barcelona and London. The Prince Claus Fund contributed 15,000 Euros for the project's realisation in Johannesburg (South Africa) and the exhibition of the work in Montevideo (Uruguay).

Nova Holanda – Novos Horizonte, Brazil

The Lia Rodrigues Companhia de Danças was set up in 1990 by Lia Rodrigues, a leading dancer and choreographer from Brazil. With its Nova Holanda – Novos Horizontes project, the company offers underprivileged youngsters an opportunity to attend modern dance classes and workshops in the slums of Maré in Rio de Janeiro, which in turn results in joint dance productions. The project contributes to the stimulating of positive initiatives for young people, who generally have no access to cultural activities. These slums are Zones of Silence. The Prince Claus Fund supported the project with 19,200 Euros.

La Fanfare des Fous, Comoros

Washko Ink is a cultural organisation that emphasises the development of citizenship by organising artistic productions. La Fanfare des Fous comprises the tour of a theatre production on citizenship, which was written and directed by Soeuf Ali Elbadawi. The theatre production addresses an important theme in the relatively young nation of Comoros. The project promotes good relations between various social groups that have been separated by the country's multi-colonial history. The Prince Claus Fund supported the theatre production and the publication of the results with a contribution of 17,350 Euros.

Tirana International Contemporary Art Biennale, Albania

TICA (Tirana Institute of Contemporary Art) is the first centre for modern art in the city; it provides a platform for both Albanian and international art. TICA's main activity is organising the Tirana International Contemporary Art Biennale. The Biennale is playing a vital role in the visual arts' development in Albania. It not only offers opportunities for young and upcoming Albanian artists, but also encourages the Albanian public to relate to international developments. The latter is particularly important because Albania remained isolated from global and artistic developments for many years. The Prince Claus Fund supported the Biennale with a contribution of 20,000 Euros which ensured the presence of artists from Africa, Asia and Latin America.

Separating Myth From Reality: Status of Women, Nepal

The Siddhartha Art Gallery promotes modern Nepalese art by both promising and established artists by organising shows, lectures and concerts. The exhibition "Separating Myth From Reality: Status of Women" explores the socio-cultural issues that women encounter in society. Through the participation of artists from various countries, the project also creates space for the discussion of women's issues at an international level. The Prince Claus Fund supported the project with a contribution of 20,700 Euros for the catalogue's publication and the participation of artists from an extremely wide range of countries.

International travel supported by the Prince Claus Fund in 2009

The Fund is convinced that exchange between intellectuals and artists from different cultures will contribute to greater mutual understanding and positive social change. This can take the form of festivals, workshops, congresses or long-term residencies elsewhere. The Prince Claus Fund initiates and supports conferences on culture and development in various parts of the world that encourage the global debate concerning this field. The Fund has a separate travel budget for the international journeys of artists and intellectuals so as to enable them to establish the initial contacts that are needed for intercultural exchange and greater depth. This support is in accordance with the Fund's scouting function.

After completing their journeys, the travellers are required to write a report, which the Fund can in turn use for expanding its network and adding more detail.



The flag installation by landscape artist Strijdom van der Merwe from South Africa at the Oerol Festival on Terschelling



The Prince Claus Fund is supporting the Unifying Africa publication about African football

In 2009, the South African landscape artist Strijdom van der Merwe came to the Oerol Festival on Terschelling in the Netherlands, where he created an installation of red flags on the beach.

'It was a lifetime experience to be part of such a wonderful and well organised festival and to be part of such a high quality of artistic expression.'

Strijdom van der Merwe, on his participation in the Oerol Festival on Terschelling

'I am the bridge. The bridge between the contemporary Uzbek and world literature. I glanced at my travel to Colombia from this point of view. I was warmly welcomed at the airport and throughout my travel in Colombia. The country began from its airport. Roads, green trees, fresh mountain air, and the blue sky – I was diving in everything around me ...

'International poets, great ones and those as simple as my heart, were present in the festival. I had a possibility to meet them one by one, talk about life, poetry, education, reading, peace, tolerance, and friendship. We mingled and interacted in the language of poetry and for the sake of poetry. We wanted to save the world from tyranny, oppression, blackmail, corruption, and all of evil doings. I had many poetry readings in Medellin and other cities of the country.'

Azam Abidov (Uzbekistan) on his participation in the International Poetry Festival of Medellín in Colombia, which he and Nguyen Quang Thieu, Vietnam, attended with the Fund's support

A selection of publications the Fund supported in 2009

Apart from the Prince Claus Fund Library, the Fund also supported magazines and books in 2009. Here are two examples:

Unifying Africa, Nigeria

This is a photo book about African football. The photographer and 2008 Prince Claus Laureate Uchechukwu James Iroha collaborated with five other African photographers on 500 photos that focus on football as a medium for the evaluation of social and political problems throughout the continent. These vary from environmental issues to fashion and religion. The photos portray football not only as a sport but also for its socio-cultural success as a unifying factor in Africa. Moreover, this subject is extremely topical bearing in mind the 2010 World Cup in South Africa. The Prince Claus Fund supported the publication with a contribution of 10,000 Euros.

Genocidios de los Tutsis de Rwanda: la memoria en camino, Mexico

In Latin America, relatively little information is available about events in Africa such as the genocide in Rwanda. The Chadian writer Koulsy Lamko has responded with a Spanish-language publication about the Rwandan genocide along with the current debates on the subject as seen from the literary, cultural and social viewpoints. This project is a new step towards bridging the gap between the two continents. The Prince Claus Fund supported the publication with 6,500 Euros.

4.3 Prince Claus Fund Network Partnership Program

Two basic ideas: networks and partners

To support culture and development in far corners of the world, the Prince Claus Fund needs a very broad reach. Partner organisations in different regions, representing a variety of disciplines, each with diverse networks, offer the Fund the experience and perspectives of a wide range of people. They, in turn, benefit from the Fund and its many Dutch and international friends and advisors.

'Partnership' is a popular concept, but it often masks an unequal relationship. The Fund respects artistic quality and creative capacity wherever they are found and understands that they are often obstructed by lack of resources and unsupportive environments. In the Network Partnership program, the Fund works together with culture and development organisations whose capacities it already knows, funding collaborative projects over time. The aim is not a donor-recipient relationship, but a deeper interchange in which the Fund and the organisation, along with their networks, are learning and advising.

How does it work?

Each year the Fund invites two cultural organisations to propose a collaborative project and a three-year plan they would like to carry out with the Fund. The Partner and the Fund sign a three-year contract. After the three years have expired, the Partner may remain in the Network Committee as a non-financed Partner for three more years. The agreement that is made is based on the fact that after the partnership expires the Partner organisation cannot be supported again by the programme so as to avoid donor dependency.

Mutual help and inspiration

Network Partners are reluctant to leave after the initial three-year funding period because they benefit greatly from the interchange and support they get from one another and the Fund. Although the Fund ends financial support after the first three years, advice and dialogue continues to be exchanged between the Fund and its Partners for three years thereafter. Twice a year the Network Partners come together to have frank discussions on various topics, including practical issues such as sourcing alternate private funding policies around the world and advising on different administrative and bureaucratic problems the organisations face. They learn from each other's experience and are inspired to initiate their own collaborations with each other.

New Partnerships in 2009

In 2009, the Prince Claus Fund entered into Network Partnerships with the Cinematheque de Tanger from Tangier, Morocco (www.cinemathequedetanger.com), and the International Alliance of Independent Publishers, which has a global network (www.alliance-editeurs.org). Both were selected not only on the basis of their quality but also for their geographical locations and disciplines.

In 2009, the Fund maintained a total of 15 Partnerships, of which nine are active Partners. The other six are no-cost partners, whose contracts have elapsed but who remain members of the Network Committee for a further three years and whose travel and accommodation expenses for the biannual meetings are covered by the Fund. Jant-Bi, Zanzibar International Film Festival and Utan Kayu left the programme at the end of 2009.



Network partner Etienne Minoungou (Burkina Faso) viewing and listening to an installation at the Beirut Art Centre during a visit to Lebanon and Syria for the Network Committee's meeting in June 2009



Symposium 'The making of a new silk road, a performative symposium' in Bangkok organized by network partner BizArt

Challenges and risks of the Network Partnership Program

Risks of contracting a Partnership with an organisation are assessed from the beginning of the selection process. This is done through the Fund's main criteria but, in addition, in order to be eligible as a Partner an organisation must have proven its trustworthiness and dedication in previous collaborations with the Fund. This is also ensured through the second opinions that are asked from the Fund's network about the organisation. This assessment of the risk is the main reason for the limited failure of the Partnerships.

However two risks often occur. The first is that most cultural organisations around the world depend on one specific person. This is a limited risk for short-term projects. However in a three-year collaboration the risks of that person leaving or falling ill, and the impact on the organisation once this person is not there anymore, are higher. The second major risk is that the long-term collaboration and financial support can create dependency, resulting in problems for the Partner organisation once the Network Partnership comes to an end. The main challenge of the Network Partnership program is to create a different dynamic in the donor / recipient relationship – one that is based on trust and communication, and entails working together on specific activities.

Activities

Interesting Network Partnership activities

Alta Tecnologia Andina (ATA), Peru

A traditionalist country such as Peru, where arts and crafts are very widespread, is considered a Zone of Silence as far as new media are concerned. Supporting ATA is seen as a necessity. One of the projects that the partnership supports is workshops on OLPC (One Laptop Per Child). The Department for Primary Education of the Peruvian Ministry of Education received a huge number of OLPC laptops and contacted ATA for advice on their use. Since then ATA has put in place "Electrolearning Saturdays" which consist of technological workshops for different audiences, such as children, artists or teachers.. This has opened up a free discussion zone that promotes interdisciplinary and collaborative work.

Compagnie Falinga, Burkina Faso

In 2008, the Compagnie Falinga and its director Etienne Minoungou once again created an essential platform for African theatre through Les Récréatrices. This platform is one of the important projects supported by the Network Partnership. It started off with La Quarantaine, a laboratory phase where various selected projects were created through the meeting of writers, directors and actors. This was followed by Les Residences where, in 2008, five African theatre companies worked towards specific creations. The climax was the incredible energy of the festival where, during 10 days, more than 50 plays were shown to many different kinds of audiences all around Ouagadougou.



The One Laptop per Child project by ATA, the Fund's Network Partner in Peru

'We are not pretending to appear celebrating how good it goes with OLPC in Peru, but rather to get real impressions and real feedback from teachers, and to start researching, designing, promoting infrastructure implementation initiatives, to get towns connected to the web, with DIY wireless data links, training people to pull wires and install access points, etc., ... and well ... I think most of the ones of you reading to this point certainly can imagine the long way we have to go from now.'

Kiko Mayorga of ATA in an article on www.olpcnews.com about the OLPC project

Spin-offs in the Netherlands of Network Partnership activities

In June 2009, the women drummers group that was created as part of the Network Partnership with UCAD from Rwanda performed during the Mundial Festival in Tilburg. This group, which started off with five women, now encompasses over 100 women from different ethnic groups who have found a neutral space for reconciliation, collaboration and teamwork. Their next step is to open up the first ice-cream shop in Rwanda, in a project entitled "Blue Marble Dreams". They aim to create a space where people can 'unburden' themselves from the heavy weight that the genocide still imposes and enjoy things as simple and pleasurable as ice-cream. The revenues generated from the shop will help financially support their drumming group.

In September 2009, as part of the issue that the architecture magazine Volume dedicated to the Rotterdam biennale, SuperSudaca had a special insert about architecture in Latin America.

Inter-Network Partners' collaborations

As a result of the African dance workshop that choreographer Germaine Acogny from Jant-Bi, Senegal, carried out with Reyum Institute of Arts and Culture in Cambodia, a Cambodian dancer has spent two months in Toubab Dialaw, Senegal, at the Ecole des Sables in order to attend the international workshop of African Dance that Germaine organises each year.

In October 2009, SuperSudaca held a "Direct Architecture" workshop in Phnom Penh with Reyum Institute of Arts and Culture. The aim of this workshop was to study the aftermath of the Khmer Rouge 'experience' of entirely emptying Phnom Penh of its population during the revolution. During this 10-day collective project between three members of SuperSudaca and a group of Cambodian architects and artists, the group explored different parts of the city – markets, squats, habitations, public spaces – in order to identify aspects of urban settlements and their social implications. The results of the workshop were presented to the public. SuperSudaca have also carried out other "Direct Architecture" interventions in Shanghai with ArtHub and in Ouagadougou with Compagnie Falinga.

Most of these inter-Network Partners' collaborations are organised and funded separately from the Network Partnership agreements with the Prince Claus Fund.

Network Committee meetings

The Network Committee meeting is a platform for an exchange of knowledge and experience between the partners. Two Network Committee meetings were held in 2009: in Beirut, Lebanon and Damascus, Syria (31 May – 6 June 2009) and in Amsterdam (17–18 December 2009). Since the Network Partnership Program was launched in 2002, the partners have used the committee meetings to evaluate their collaborative relations and to inform each other about their individual activities.

In June 2009, the Network Committee meeting was held in Lebanon and Syria. Although it was logistically complicated, it was very fruitful content-wise. The meeting was open to cultural actors from Syria and allowed for an open and interesting exchange and debate. It included presentations on the 2010 theme Frontiers of Reality, followed by discussions that resulted in a small booklet on

the theme. For the first time, the meeting was organised in workshops – Networking in the digital age, Private and corporate funding and Service Science – which offered opportunities for targeted exchange and practical results.

An important decision was taken by all the Network Partners to create a material output from future Network Committee meetings, which could be a film, a Direct Architecture intervention in the city or a publication. The Network Committee meeting also provided advice on the 2009 Network Partners.

Future

In 2010, a joint database, based on the Network Partners' databases of art and culture professionals around the world, will be created to facilitate direct e-mailing of press releases. The idea is to disseminate great stories, information, activities that are from and to the 'majority world' which happens to be the Network Partners' countries. Through this initiative, the Network Partners as a group will be able to show the large number of activities and debates taking place outside the mainstream, and that it is only because they are 'off the radar' that these events 'appear' not to be happening. This will create higher visibility, make the concept of 'international' more complex, wider and thus more representative of what the word pretends to stand for, and bring the Network Partners' contacts into a more truly international arts and culture debate.

In Memoriam Peter Serry and Angel Wainaina

The Prince Claus Fund was shocked and saddened by the tragic deaths on 28 January 2009 of not only Peter Serry, the former Director of the Network Partner MYSA and a 2003 Prince Claus Laureate, but also Angel Wainaina who, like Serry, was a contract partner and an advisor to the Fund. That day, a fire at a supermarket in Nairobi, the capital of Kenya, cost many lives including those of Peter Serry and Angel Wainaina.

Since 1987, Mysa (the Mathare Youth Sports Association) has been a pioneer in many developments in sports for young people, environmental awareness and community spirit. MYSA was presented with a Prince Claus Award in 2003 for its extraordinary work in the slums of Nairobi. The organisation became a Network Partner of the Prince Claus Fund in 2004. As MYSA's Director, Peter Serry was the contact person, and he worked on an intensive basis with the Fund. Serry also trained as a football instructor with the Dutch football association. In 2005, he spent five months in the Netherlands at the NEC Nijmegen football club. He was one of the first people to support the development of young football talent in his country, and often guided groups of boys and girls who shone in the football competitions in which they participated.

Angel Wainaina originally came from Kawangwar, one of the slums in Nairobi. She began her career as an artist in words and a rapper with a strong emphasis on political and social abuses. She became known throughout Kenya for her role in the police series "Cobra Squad". In 2007 she began to work as a reporter for Ghetto Radio. Her show Chanuka Dada was one of the most popular on this station. Angel fought for women's rights and the emancipation of the slum dwellers of Kenya. In 2007, the Prince Claus Fund supported Angel with a ticket that enabled her to participate in the 2007 Young Women African Summit, where she won the Media Award. The Fund maintained regular contact with Angel, who provided advice about various project applications from Kenya.

Angel Wainaina and Peter Serry were role models for many people, and will be missed enormously. The Fund hopes that their groundbreaking work will continue to be felt, and that their ideas will live on and give hope, especially to those living in slums.



Angel Wainaina with the Media Award that she won at the 2007 Young Women African Summit



Peter Serry



The Network Committee shares experiences after the meeting in Damascus, Syria



Photo: Mette Gratama van Andel

4.4 Cultural Emergency Response (CER) Program

Emergency relief for culture

Cultural Emergency Response (CER) provides emergency relief for cultural heritages affected by man-made or natural disasters. CER was launched in 2003 in reaction to the looting and destruction of artworks from the National Museum of Iraq. The Prince Claus Fund believes that rescuing cultural heritage provides hope and consolation to affected communities, and can contribute to restoring human dignity and a sense of identity. Cultural emergency relief should therefore be an integral part of humanitarian aid.

By providing financial support within six months of a disaster, CER aims at stabilising the situation, preventing further damage and conducting basic repairs. CER relies on an extremely extensive international network for identifying cultural emergencies and taking the right measures. CER implements its emergency activities through co-operation with local contacts. In general, CER contributes a maximum of 35,000 Euros per action. Where necessary, it seeks additional funding together with its partners.

'Working to save a central monument or building with cultural and social value to the community greatly helps recovery after a crisis. Cultural heritage represents – in a way that nothing else does – a community's link with its past, its collective memory and identity. Besides alleviating direct humanitarian needs, it is important to rebuild the social fibre of the community, in which a mosque, synagogue, church or other key building plays a central role. Saving such a site means much more than just saving local, national or world heritage. It gives hope and consolation to stricken communities, and can help to restore their sense of identity and continuity.'

HRH Prince Constantijn of the Netherlands, Honorary Chairman of the Prince Claus Fund

CER Program in 2009

The increased budget over the years 2008 and 2009 resulted in a higher number of CER actions.

Risks and challenges

Due to its character as an emergency relief organisation, CER undertakes action as quickly as possible, which can entail certain risks. Restricted time for research in turn restricts the level of safety. Hence, direct action can sometimes mean working in situations that are relatively unsafe. CER accepts these risks in the firm belief that the hallmark of an emergency relief fund must be guaranteed. Nonetheless, a number of measures are needed to limit these risks as much as possible.

- The CER office examines in detail every project proposal for the following aspects: the value of the cultural heritage, the efficiency of the suggested methods and the budget's validity. During this research, expert advice is sought from the Prince Claus Fund's network.
- To limit financial risks, payment of the funding allocated by CER is made in three separate instalments during the project's implementation. Following an advance, the remaining resources are released once the contract partner has

fulfilled the report and progress obligations.

- CER maintains extremely regular contact with its contract partners so as to remain informed of the project's progress and to solve any problems. Principles of respect, solidarity and trust are key elements in CER's working method.
- Finally, once completed, CER actions are evaluated so as to improve their efficiency and effectiveness. This evaluation includes an analysis of various factors such as the project's results, the risks that were taken and their consequences.

Example of CER risk management

In agreement with its contract partners, CER was forced to suspend two research missions in the Chinese province of Sichuan. The objective of these missions was to record the damage caused to heritage by the earthquake of 12 May 2008, and to determine restoration priorities. Unfortunately, political complications occurred that made it impossible to allow the research missions to continue. The financial support that had been made available was returned to the Prince Claus Fund.

Funding

From 2003 to 2009, the Prince Claus Fund reserved an annual sum of 100,000 Euros for the CER budget. The Dutch National Postcode Lottery is also supporting the CER Program from 2007 to 2011 with an additional contribution of 200,000 Euros from its annual thirteenth draw. This amount is spread over a period of five years with a sum of 40,000 Euros per year. In April 2008, the Dutch Ministry of Foreign Affairs decided to provide the Prince Claus Fund with extra support for CER that amounts to one million Euros for a period of two years (2008–2009). This extended budget has made it possible to enhance the program's global impact by tripling the number of relief actions. In order to fulfil the huge demand for cultural emergency relief, CER has explored other fund-raising possibilities. This led to the Fund's creation of a Guarantee Fund in 2008: the Torchbearers. These are private individuals and organisations, who agree to donate 10,000 Euros to this fund that is then reserved for a particular cultural emergency relief action. In 2009, a sum of 30,000 Euros was pledged to CER by three Torchbearers: the Municipality of Maastricht's Centre Céramique, the European Fine Arts Fair (TEFAF) and a private individual.

Reporting to the Ministry

To demonstrate CER's ability to implement effectively its increased financial resources for cultural relief actions, the Fund presented a report on CER's activities to Minister Koenders on 11 June 2009. The report convinced the Dutch Ministry of Foreign Affairs to continue its support for the CER Program, and the sum of one million Euros was once again allocated for a period of two years (2010–2011).

Increasing number of disasters: cultural emergencies on the rise

In 2009, CER again faced the challenge of reacting promptly and adequately to the countless natural disasters that cost many human lives and had a devastating effect on cultural heritage throughout the world. On 17 May 2009, a new UN report was presented in Bahrain, which announced that the risk of disasters was increasing throughout the world. This was due to the proliferation of slums, the threat of climate change on natural habitats and deteriorating ecosystems. Specifically, the number of disasters caused by climate change is on the rise.

'Exacerbating this deadly trio is the established and omnipresent threat of climate change, impelled by greenhouse gas emissions generated by affluent societies and individuals, with the resulting burdens falling on developing countries and their poorest citizens.'

First UN Global Assessment Report on Disaster Risk Reduction

On 30 September 2009, a heavy earthquake struck West Sumatra (Indonesia) that killed approximately 1,200 people and destroyed tens of thousands of homes. Storms in Asia also cost many lives, particularly in the Philippines, Vietnam and Taiwan, where three severe typhoons (Morakot, Ketsana and Parma) left widespread devastation in their wake and claimed more than 1,700 lives. During the summer months, West Africa was struck by the heaviest seasonal rains and flooding for the last 90 years. In May 2009, Cyclone Aila raged through Bangladesh and India, resulting in 320 deaths. Floods in India claimed more than 500 lives. Hurricane Ida afflicted Central America from 4 to 13 September, leaving a trail of destruction behind it. East Bhutan suffered an extremely severe earthquake on 21 September, which killed 13 people and devastated cultural heritage on an unprecedented scale. At least 321 Buddhist monasteries, 16 shrines and three fortresses were badly damaged. The CER office investigated these disasters throughout the year so as to identify cultural emergencies and preserve important cultural heritage. This will be continued in 2010.

Because of its increased financial resources, CER was able to implement more cultural emergency relief actions in 2009 than in 2008. In 2009, CER successfully completed a number of projects that had been undertaken in 2007, and embarked on 23 new cultural emergency relief actions in 15 countries. Most of the CER actions were related to natural disasters. CER also provided effective support to stricken cultural heritage in areas affected by violent conflict: Gaza, the West Bank, Kashmir and South Ossetia. In addition, the CER office concentrated on expanding its own network in the French-speaking world, which led to the implementation of a number of actions in West Africa and Haiti. In total, CER devoted 721,800 Euros to cultural emergency relief in 2009.



Deborah Stolk of the CER Program, Li Chun, Director of the earthquake-stricken Beichuan Library in China, and Els van der Plas, in Milan



Photo: Courtesy contractpartner

CER supported the emergency stabilisation after a major fire badly damaged the Bishop's Palace and the Cathedral of Comayagua in Honduras





Restoration of the Centre for Architectural Heritage, the Islamic University of Gaza, the Palestinian Territories

The following are six of the 22 implemented research missions and emergency relief actions conducted in 2009:

1. Refurbishing of the Centre for Architectural Heritage at the Islamic University of Gaza, and the stabilisation of five historic houses in the old city of Gaza, the Palestinian Territories

The University of Gaza's Faculty of Technology was badly damaged on 28 December 2008. The Centre for Architectural Heritage, which was housed in the building, was completely destroyed. The Centre was the only building in Gaza that specialised in architectural heritage, and therefore fulfilled an important and unique role in that field. The University provided a new location, and CER supported the Centre with a subsidy of 23,000 Euros for office equipment such as computers and desks. This contribution not only made it possible for the Centre to carry on its valuable work, it also supported the continuation of education for young people, which offers them the hope of an alternative future in a situation that is characterised by violence and unrest. On 23 November 2009, the new Centre was opened with a festive ceremony that was attended by some 200 people. By means of a Skype video-conference, Els van der Plas, Director of the Prince Claus Fund, held an opening speech where she conveyed her good wishes and the Fund's support.

'After the destruction of the Center for Architectural Heritage we felt so sad. Now we cannot believe that the Center can be revived so quickly. CER has proved its sincere commitment to provide emergency relief for cultural heritage damaged or destroyed by disasters.'

Prof. Adnan Enshassi, Dean of the Faculty of Engineering, University of Gaza

2. Repair of a number of Ottoman houses in Gaza, the Palestinian Territories

Countless historic places, including a number of houses that date from the Ottoman period, were badly damaged by the impact of mortars and bombs during the conflict in December 2008 and January 2009. The houses were built using stone that is typical of this area. They embody a number of architectural elements that can imbue an urban environment with beauty and character, and also provide a counterbalance to surroundings that are exclusively dominated by high-rise flats. All the houses share a single foundation, which is a familiar feature of clusters of historic buildings. Due to this, they actively endangered the neighbouring buildings, the residents and passers-by. With a contribution of 12,000 Euros CER supported the consolidation of the weakest aspects of five of these houses so as to prevent the entire complex from collapsing before sufficient funding could be found for a complete restoration.

3. Emergency stabilisation of the Bishop's Palace of Comayagua, Honduras

The Bishop's Palace of Comayagua, which dates from the 17th century, is an icon of Spanish colonial architecture, and the home of the country's first university. It is located right next to the Cathedral in the heart of the historic centre,

and forms a striking element in the everyday surroundings of the approximately 60,000 inhabitants of Comayagua, the former capital of Honduras. The Palace served as the Bishop's residence, and also housed a valuable museum of colonial art and an ecclesiastical library. It was devastated by fire on 15 April 2009. More than 90% of the artefacts in the colonial museum were saved through the rapid intervention of dedicated members of the community, who risked their own lives. Yet many precious archives were still lost forever. In addition, only the walls of the architectural structure were left standing. These would have almost certainly caved in without immediate help. CER supported the community with a contribution of 25,000 Euros. The money was used to replace the 97 wooden joists above the doors and windows that were destroyed by the fire. This prevented the walls from collapsing until further funding is made available.

'The loss of religious objects, jewels, books and other documents housed in the damaged monuments is truly a tragedy of enormous proportions not only for Comayagua, but also for our beloved Honduras. That which was destroyed by the fire is part of our history and identity and there is no way of recovering it.'

An inhabitant of Comayagua on a web-log of a local paper, source: www.la.prensa.hn

4. Research mission to stricken heritage, West Sumatra, Indonesia

CER supported the Indonesian Heritage Trust in the process of not only determining the damage to cultural heritage but also specifying the cultural emergencies and priorities in the cities of Padang and Pariaman; this followed the tragic earthquake of 30 September that cost at least 1,100 lives, destroyed the public infrastructure and devastated tens of thousands of homes. Within a week of the disaster, €5,000 was made available so that the Indonesian Heritage Trust could set to work immediately. The rapid research mission, which began on 10 October, was conducted by a team of qualified experts and volunteers from West Sumatra and other parts of Indonesia. 244 heritage sites were visited of which 228 had suffered damage. The Indonesian Heritage Trust made a selection of ten buildings that needed to be prioritised. Thanks to CER's support, the Indonesian Heritage Trust is able to continue with repairs and reconstruction work in 2010.

'The decision of the Steering Committee of the Cultural Emergency Response Program to allocate €5,000 to the Indonesian Heritage Trust is truly wonderful. The fact that your Committee could act so speedily to assist Indonesia in their 'hour of greatest need' confirms how important it is for us all in the heritage conservation movement to have an organisation such as yours established and so ready and capable to act expeditiously.'

Simon R. Molesworth AM, QC, Chairman, INTO Executive Committee, International National Trusts Organisation

5. Restoration of the 'European' graveyard, Cape Coast, Ghana

For three days in 2009, a severe storm raged over the coastline of Ghana. Torrents of rain and heavy gusts of wind destroyed houses and heritage both in and around the historic city of Cape Coast. For instance, the Garrison, an old Anglican graveyard, was flooded with rainwater. The oldest grave dates from 1823 and the most recent from 1895. They bear the names of people from the United Kingdom, the United States, Germany, Denmark, France, the West Indies, Sierra Leone, Nigeria and Ghana. The Garrison is mainly a graveyard for Europeans, who worked at the Cape Coast castle as a part of the colonial establishment; therefore, it also has a direct link with the castle, which is recognised as a UNESCO World Heritage Site. The floods completely destroyed the fencing around the graveyard, which in turn made the graves vulnerable to thieves. With CER's contribution of 30,000 Euros vegetation and refuse were cleared up and removed, and the graves and their foundations were repaired along with the paths through the graveyard.

6. Restoration of four voodoo shrines in Noailles/Croix-des-Bouquets, Haiti

The devastating frequency of four storms in less than four weeks led to extreme flooding in the autumn of 2008 and exceptionally severe damage to 20 voodoo shrines in the artists' neighbourhood of Croix-des-Bouquets in Noailles. In 2009 CER supported the Fondation AfricAmerica in the restoration of four of the most damaged shrines and their valuable murals. They form a unique compendium of voodoo iconography, and illustrate how voodoo's practice and belief have evolved over the last 60 years. The restoration work had just been successfully completed when Haiti suffered a catastrophic earthquake on 12 January 2010. Unfortunately, Croix-des-Bouquets was located near the earthquake's epicentre, and the recently restored shrines did not survive unscathed. In 2010, CER will determine how it can again assist the Fondation AfricAmerica in repairing the damage.

Communicating about cultural emergency relief

CER invested a great deal of time and energy in raising its profile amongst potential contract partners and other interested parties. In the course of time, CER expects that its increased visibility will mean that it will no longer have to devote so much time to the identification of damaged heritage, and will therefore be able to concentrate to a greater extent on the implementation and co-ordination of an increased number of CER emergency relief actions. In 2009, CER focused on raising its visibility amongst those involved in the heritage sector by holding presentations and actively participating in international conferences on cultural heritage, and humanitarian and development aid. It also created a broader network by searching for information about damaged heritage amongst diverse individuals and organisations. Moreover, CER extended its own network by approaching specific organisations for advice about the proposals that it had received. CER's website was also improved and a new folder was published. To attract the attention of a broader public, CER distributed a number of press releases that resulted in the publication of a series of articles in both the Dutch and the international press along with radio interviews in the Netherlands.

4.5 The Prince Claus Fund Library

Special publications

The Prince Claus Fund Library is a Fund program that, in co-operation with publishers, enables publications on subjects that are rarely if ever investigated, elucidated or discussed. The Library stimulates the publication of richly illustrated works on art and culture that are both unique and distinctive in terms of subject and social engagement. The Library works together with a wide range of experts from the Fund's target areas. In this way, it facilitates various cultural subjects that would otherwise remain unpublished. The Library Program is headed by a Managing Editor, who shapes the program's content together with the Editorial Board and the Fund's Director. In 2009, the Editorial Board comprised Emile Fallaux (Chairman), Okwui Enwezor (curator, USA/Nigeria), Hou Hanru (curator and critic, China/USA), Khaled Hroub (literary academic and researcher in new media in the Middle East, UK/Palestine) and Ellen Ombre (writer, Surinam). Ombre stepped down at the end of the year.

Activities in 2009

Three new Library titles were published in 2009 and six new projects have been selected that have received financial support. The projects comprise publications on film and urbanism in Africa, photography in South-East Asia, and translations of previously published books into Spanish and Farsi. This brings the total number of books that the Library is preparing to 19. In 2009, 50% fewer books were published than in 2008. However, this number was more in accordance with the numbers in the preceding years.

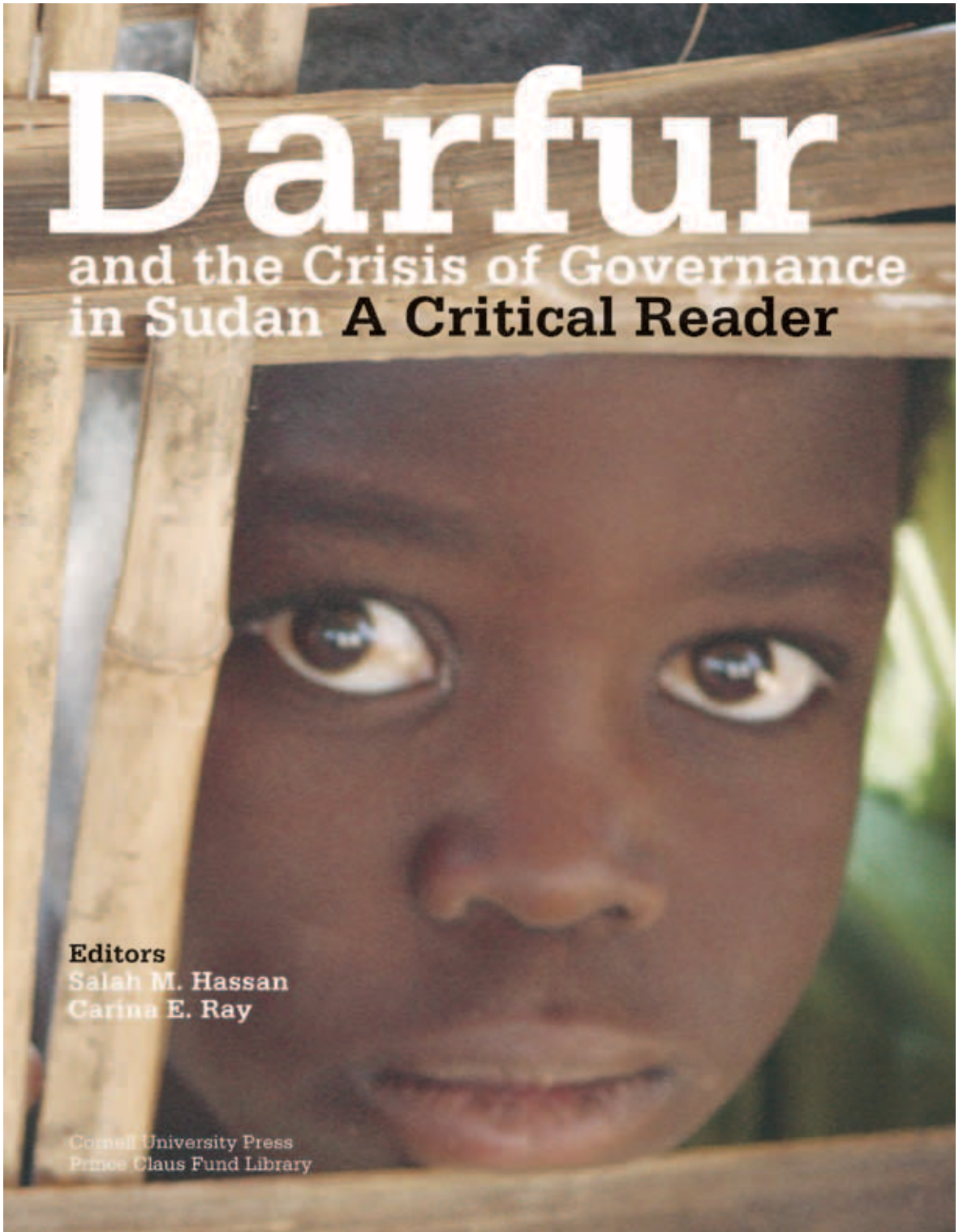
A development in the publishing world, which continued in 2009, caused a growing number of titles to be published on the internet. It is partly because of this that the way in which people acquire information has changed dramatically.

Risks and challenges

In 2009, the economic crisis led to additional requests for the financial support of current projects, and particularly to cover printing costs. These kinds of requests are the rule rather than the exception because publishers are becoming less inclined to assume responsibility for the financial risks of publications.

End of the Prince Claus Fund Library

Given that the books have not acquired the distribution in the target areas that they deserve, and that the medium itself has become an obsolete manner of communication and archiving, it has been decided to discontinue the Library, a decision that was partly taken on the advice of the meetings held on 28 February and 12 June. It will be phased out to coincide with the completion of the current publications. Some of the objectives of the Prince Claus Fund Library Program – such as the series' greater depth and documentation function, and the distribution of ideas – will be transferred to a new, broadly-based platform for documentation, research and publication: the Knowledge Centre, which will be set up in 2010. The Editorial Board remains in place during 2010 as an advisory body for the new program. The Knowledge Centre's publications' mission will encompass the development of a cross-media strategy.



Darfur

and the Crisis of Governance
in Sudan **A Critical Reader**

Editors
Salah M. Hassan
Carina E. Ray

Cornell University Press
Prince Claus Fund Library

Cover of the Prince Claus Fund Library Publication Darfur and the Crisis of Governance in Sudan

To ensure that the results and knowledge built up by the Library will not be lost, a publication will be brought out in which the Library's output will be systematised, selected and presented. The publication will be prepared by an internal team, which will complete this survey in the course of 2010. It will also be the first step towards a much more ambitious project: a 'living archive', to be directed by a guest curator and which will provide insight into the information and knowledge of the Prince Claus Fund. This documentation project is the first program that will be organised under the auspices of the new Knowledge Centre. Cover of the Prince Claus Fund Library publication that was voted one of the 'best turned out books of 2009'

Publications in 2009

Darfur and the Crisis of Governance in Sudan: A Critical Reader

edited by Salah M. Hassan and Carina E. Ray,

published in co-operation with Cornell University Press, Ithaca, New York

The Prince Claus Fund Library supported this project with a subsidy of €15,000 for the graphic design and printing costs. This publication was awarded as one of the "Best Verzorgde Boeken 2009" ("Best Books of 2009") by a collaboration of the Professional Organisation of Dutch Designers, the Graphical Culture Foundation and the Foundation of Collective Propaganda of the Dutch Book (<http://www.bestverzorgdeboeken.nl/>).

The drawn-out conflict in Darfur has been the subject of much attention from both the international press and human rights organisations. Millions of people throughout the world have heard of it. But most of the reporting is superficial and the underlying factors are usually ignored. Moreover, the people of Darfur and Sudan rarely speak for themselves. Darfur and the Crisis of Governance in Sudan counteracts this. The book consists of contributions by academics, activists, NGO workers and relief workers, officials, Darfur rebels and artists. Their essays provide a meticulous analysis of the historical, geo-political, military, social, ecological and economic causes of the conflict. They also discuss how the present situation defines the lives of the local population. The book includes a large number of colour photos of daily life in Darfur, which were made by the much-praised photographer Issam A. Abdelhafiez. It also has extensive supplements: official, local and international documents about the conflict, legislation, decrees, resolutions, reports and government statements. For many readers, these are unfamiliar items that have partly determined both the crisis and its perception throughout the world.

Reloading Images. Damascus: Tourists, Artists, Secret Agents (A Collective Narrative)

by Reloading Images,

published in co-operation with The Green Box, Kunst Editionen, Berlin

Reloading Images' Damascus was organised by NewYorkRioTokyo (Berlin) in collaboration with Al Makan Art Association (Damascus) and PAIN / Plankton (Brussels). The Prince Claus Fund Library provided a subsidy of 5,000 Euros. This story in text and image records a joint project between more than 30 diverse artists and writers from throughout the world. They debated co-operation, the artist's freedom of action, the urban space and art as a knowledge system, and then jointly created art projects with Damascus as their point of departure. Here, Damascus functions as a concrete and an imaginary

impetus, a place that is both culturally and politically marginal yet still maintains its own complex reality that clearly influences the world stage. The project has resulted in a series of stories that – in a constantly changing setting – are enacted on the boundary between reality and fiction, and art and politics. *Damascus: Tourists, Artists, Secret Agents* is a pseudo-fictional encounter between artists, dancers, secret agents, speculative writers, lovers, film-makers and photographers. Together they try to unravel the rumours, questions and mysterious disappearances that occur in the urban subconscious of one of the world's oldest metropolises.

Mazaar, Bazaar: Design and Visual Culture in Pakistan

edited by Saima Zaidi,

published in co-operation with Oxford University Press, Karachi

The Prince Claus Fund supported the project with a subsidy of 13,000 Euros. This interdisciplinary study of graphic design and visual culture in Pakistan reflects the region's recent social, commercial and geo-political changes. The book is both a snapshot of the modern visual vernacular and an historical survey of the many cultures that have been absorbed into Pakistani culture over the course of time. Different kinds of graphic design are considered: from calligraphy to postage stamps, from soapstone seals from the Indus civilisation (4000 BC) and gold coins to Mogul manuscripts and film posters. The more than 30 contributions by authoritative experts deal with popular icons, typography, consumerism and the creation of a national, graphic identity following independence in 1947. In addition, this book is an illustrated history of the region.

It was designed by the editor Saima Zaidi, who also teaches typography and the history of graphic design at the University of Karachi.

4.6 Activities Organised by the Prince Claus Fund

More than a bank counter

The Fund positions itself as an organisation that creates innovative, good and appealing initiatives. In short: a Fund that is more than a bank counter. The Fund does not simply wish to support activities, it also initiates them and is a player with opinions in the international debate on culture and development. The Fund also endeavours to encourage and influence. Hence, it presents its partners from the Zones of Silence on an international platform. The Fund views itself as a national and international expertise centre in the field of international art and culture, and intercultural exchange. The Fund would like to share this knowledge with others. The Fund's Project Bureau organises the mentioned activities.

Project Bureau working method

In 2009, the Project Bureau once again worked on streamlining the production of its own activities and creating a balance between the production time, the budget and the results. Communication value is weighed when making the decision to implement an activity or collaborate with other organisations. The Project Bureau's co-ordinator identifies potential activities, and supervises and organises their realisation. The activities are generated through collaboration with international and national partners, and can be held either in the Netherlands or abroad.

Activities in 2009

It is important that activities are also undertaken in the Netherlands in order to propagate the Fund's mission and to enhance support for its objectives. This was the idea behind the Café Curiosité series, which continued in 2009. Through this program, the public was able to discover the work of Christopher Cozier from Trinidad, and listen to a personal story of genocide as told by Network partner Odile Gakire Katese from Rwanda. In addition, the presence in the Netherlands of the Principal Laureate Simón Vélez resulted in many public lectures and presentations.

The exhibitions at the Prince Claus Fund Gallery on the Herengracht became even more professional in 2009, and the reactions of both press and public were positive. The openings were very well attended.

In 2010, so as to provide a platform for the Fund's international partners while strengthening its support in the Netherlands, a joint international art program will be launched with the Amsterdam Fund for the Arts. This will involve international activities that will be attractive to a broadly based public in Amsterdam.

Co-operation in the Netherlands

Through its activities in the Netherlands, the Fund strives to foster co-operation with various Dutch partners. Here, the aim is to contribute to the visibility of both the Fund's objectives and its partners, to increase support for culture and development, and to address a diverse, Dutch public. Working with other organisations also promotes the Fund's recognition and objectives while boosting its expertise, identity and funding opportunities. The Fund collaborates with the Mondriaan Foundation on the annual foreign trip for international art professionals. Because of the Curiosity Policy, the co-

operation with SICA was extended, which resulted in a Café Méditerranée and, on two occasions, a Café Curiosité.

In relation to Principal Laureate Simón Vélez, the Fund worked together with the NAIM Maastricht and the NAI, the Berlage Institute in Rotterdam, the Department of Physical Planning, Stichting Archis, and the Netherlands Foundation for Visual Arts, Design and Architecture in Amsterdam. The Fund also worked with Mediamatic Amsterdam on the organising of a Network partner's lecture. In addition, it collaborated with the Muziekgebouw aan 't IJ for the presentation of the Prince Claus Awards. During the International Film Festival Rotterdam, the Fund combined forces with CineMart on the Film Grant. The Kunsthal took over the exhibitions of not only Kaveh Golestan's work but also Syrian lingerie.

One co-operative effort that unfortunately failed to come to fruition involved the Kunsthal, Kosmopolis Rotterdam, the National Library of the Netherlands of The Hague, and the Nieuwspoort press centre, also of The Hague. This was to involve a major exhibition on Culture and Conflict. However, the budget of the participating organisations was not sufficient to get the show off the ground.

28 January, Prince Claus Fund Film Grant for Byamba Sakhya

The Prince Claus Fund Film Grant of 15,000 Euros was presented on 28 January 2009 to the Mongolian filmmaker Byamba Sakhya for the film *Birdie*. It tells the story of a boy called Birdie, who is growing up in a dysfunctional family. To escape reality the boy takes refuge in his fantasy world. The jury described Byamba Sakhya's concept as 'contemporary and subtle, where fantasy and reality are alternated in an original way'. The Prince Claus Fund Film Grant has an annual budget of 26,400 Euros.

12 February, Café Méditerranée Special, the Human Body

This Café Méditerranée Special focused on the theme of the Human Body. Here, Malu Halasa and Rana Salam described their experiences of writing the book *The Secret Life of Syrian Lingerie*, which was published as part of the Prince Claus Fund Library. The third guest was the artist Akram Zaatari, a board member of the Fund's Network partner the Arab Image Foundation. Zaatari, who lives and works in Beirut, spoke about his work where the human body plays a prominent role. Café Méditerranée's moderator, Chris Keulemans, chaired the panel discussion. There was a large turnout for this event, which was held at the Felix Meritis in Amsterdam.

SICA shared the organisational costs. The Prince Claus Fund reserved the sum of 2,700 Euros to cover both Café Méditerranée and Café Curiosité.

26 February, Café Curiosité, Arts and Mobility in the Caribbean, Visual Negotiations from Port of Spain, Trinidad

Christopher Cozier, an artist from Trinidad, was invited to the "Visual Negotiations from Port of Spain, Trinidad" edition of Café Curiosité. Chris Cozier was in the Netherlands as a guest of the Prince Claus Fund for its conference that was held in The Hague on 28 February. His presence was the reason for organising a Café Curiosité, and he was asked to talk about the state of the arts in Trinidad and Tobago. The Prince Claus Fund jointly organised this occasion with SICA.

Noraly Beyer interviewed Cozier. The event was held at the Groot Handelsgebouw in Rotterdam. SICA shared the organisational costs. The Prince Claus Fund reserved the sum of 2,700 Euros to cover both Café Méditerranée and Café Curiosité.

1–13 March, Art orientation trip to Brazil, Argentina and Peru

For the sixth time, the Prince Claus Fund and the Mondriaan Foundation organised an orientation trip for art professionals. It was arranged in co-operation with OCA (Norway) and BAM Art (Belgium). This year, the trip was held from 1 to 13 March, and visited Brazil (São Paulo), Argentina (Buenos Aires) and Peru (Lima). Its objective was to promote exchange and collaboration between art and design professionals from both the Netherlands and abroad, and to provide familiarisation with cultural developments in parts of the world that participants would not otherwise visit.

The Prince Claus Fund invited the following participants: Bisi Silva, Director of the Centre for Contemporary Art in Nigeria; Wang Baoju, deputy director of Today Art Museum and editor of Art Today in China; Kossi Assou, artist, designer and Director of Ewolé (Rencontres et Résidences Internationales d'Arts Visuels) in Togo, and Agung Kurniawan, artist and Director of Kedai Kebun Forum in Indonesia. The Mondriaan Foundation, OCA and BAM Art invited art professionals from (respectively) the Netherlands, Norway and Belgium to take part in this trip.

During the trip, new contacts were made, and partners of the Prince Claus Fund were visited or were invited to receptions and dinners. These included Solange Farkas of Video Brasil in Brazil, Patricia Valdez of Memoria Abierta in Argentina, and José-Carlos Mariategui and Jorge Villacorta of ATA in Peru. Prince Claus Fund staff members also made a separate visit to the 2005 Prince Claus Laureate and choreographer Ivaldo Bertazzo in São Paulo.

The Prince Claus Fund contributed 30,000 Euros to this journey. In 2007, it received approval for three years (90,000 Euros).

16 April, Opening of The Secret Life of Syrian Lingerie exhibition and presentation of Journal 16

During the Spring Party on 16 April 2009, a festive opening was held for the exhibition The Secret Life of Syrian Lingerie at the Prince Claus Fund Gallery. This show consisted of not only photos of lingerie by the photographer Gilbert Hage but also Rana Salam's specially designed lingerie boxes. Much attention was devoted in the press to the phenomenon of Syrian lingerie, the exhibition itself and the Prince Claus Fund Library publication The Secret Life of Syrian Lingerie. This show was also held from 5 December 2009 to 7 March 2010 at the Kunsthall in Rotterdam.

In addition, Journal 16 (Flowers) was presented during the opening of the exhibition at the Prince Claus Fund Gallery. This Journal was produced in co-operation with Bidoun magazine, and is linked to the Culture and Nature theme. The sum of 90,000 Euros was reserved for Journals 15 and 16.

An amount of 24,900 Euros was reserved for setting up the Gallery along with all the related activities in 2009.

'It's part of the ritual of becoming an adult: a young woman is getting married, and her mother and her aunts all go to look for lingerie.'" Salam: "It's often bought by the mother." Halasa: "They're traditionally religious and have a sense of humour. The fact that women wear veils doesn't mean that they're prudish or can't laugh! Otherwise you wouldn't be buying a thong adorned with a mobile phone or the cartoon character Tweety.'

From the article 'Syrian Lingerie Also Popular Amongst Religious Women' about The Secret Life of Syrian Lingerie, written by Carolien Roelants and published in the Dutch newspaper NRC on 18 December 2008

17 June – 31 August, Kaveh Golestan, Recording the Truth in Iran exhibition

Between 1975 and his death in 2003, Kaveh Golestan (1950–2003) was one of the few photojournalists to report continuously on Iran. Golestan's photos reveal the work of a man with an unprecedented understanding of the image's power and significance: he was an eyewitness, who felt a responsibility for bringing this harsh reality out into the open. With his camera he was completely fearless, and this cost him his life when he stepped on a landmine in Iraq. The exhibition Kaveh Golestan, Recording the Truth in Iran was organised in co-operation with the Kunsthal of Rotterdam.

An amount of 24,900 Euros was reserved for setting up the Gallery along with all the related activities in 2009.

Photo: Hitesh Mehta, 2006



'Crosswater Ecolodge', a design in the Nankun Mountains in China by 2009 Principal Laureate, architect Simón Véllez

15 September, Departure of writer-in-residence Koulsy Lamko

The Prince Claus Fund and the Foundation for the Production and Translation of Dutch Literature organised a program on 15 September 2009 to mark the departure of writer-in-residence Koulsy Lamko. A writer, musician and dramaturgist, Lamko was born in Chad and spent a year in Amsterdam as part of the Amsterdam Vluchtstad program. He fled his country in 1983, and lived successively in Burkina Faso, Ivory Coast and Rwanda, where Lamko dedicated himself to what he describes as his 'profession d'activiste culturel'. He was the librettist of the Sahel Opera, which the Fund initiated. During his time in Amsterdam, he worked on a Spanish-language publication about the genocide in Rwanda, which was supported by Prince Claus Fund.

An amount of 24,900 Euros was reserved for setting up the Gallery along with all the related activities in 2009.

13 October – 30 November, Niño Perdido

Niño Perdido comprises 75 minuscule portraits of missing children from Mexico City, which were made by the artist Ilán Lieberman. Using a microscope and a pen, he spent three years creating likenesses of these children, based on newspaper photographs. Each portrait, which is sometimes unfocused or blurred, is an exact replica of the photo that was published in the paper Mexico City Metro. The Fund supported this project through its Applications Program by funding the catalogue that was published to accompany the exhibition.

An amount of €24,900 was reserved for setting up the Gallery along with all the related activities in 2009.

'Ilán Lieberman enlists the archive as a form of commemoration in 'Niño Perdido', a series of drawings based on photographs of missing children whose disappearances were reported in local Mexican newspapers. Alternating between document and monument, information and photography, 'Niño Perdido' functions as a kind of pre-obituary for the lost who may never be found. Lieberman's use of newspaper photographs of the missing children alerts us to the wide-ranging deployment of the photographic portrait as an index of memory, as an image of identification and sometimes dis-identification. In each carefully drawn image, he has painstakingly recreated the exact pictorial format of the original newspaper image, as if also creating a memorial to the lost child.'

Okwui Enwezor, member of the Editorial Committee of the Prince Claus Fund

12 December, Darfur book presentation

On 12 December, the book *Darfur and the Crisis of Governance in Sudan* was presented at the University of Amsterdam's VOC Room. It was partly published by the Prince Claus Fund Library. The presentation was introduced by the book's author, Professor Salah Hassan (Cornell University). Salah Hassan's speech was followed by a reaction from Jan Pronk, former Special Representative of the Secretary General of the United Nations in Sudan. The event was moderated by Karin Willemse, Assistant Professor of History of Africa, and of Gender and Islam at the Erasmus University Rotterdam. The audience comprised 50 experts in the field of Darfur. The lecture explored the subject in depth, and was extremely relevant at a point when the Netherlands was considering the presence of troops in Sudan. The publication was nominated as one of the 'best turned out books of 2009'.

The costs of this presentation amounted to 1,500 Euros, 15 books were also sold.



Opening of the exhibition with work by Chinese artist and 2009 Laureate Liang Shaoji in the Prince Claus Fund Gallery

14 December – 12 March, Liang Shaoji exhibition

Starting on 14 December 2009, the work of the Chinese artist and 2009 Prince Claus Laureate Liang Shaoji was exhibited at the Prince Claus Fund Gallery. The opening, also on 14 December, was attended by in excess of 150 contacts from the Prince Claus Fund's Network. More than a hundred international guests of the Prince Claus Awards presentation were welcomed a day later for a special opening at the Prince Claus Fund's offices. The artist was also present at this occasion. The exhibition's curator Marianne Brouwer and the art critic Hou Hanru talked about this Chinese artist's work. Many people visited the show; this was partly due to a positive article in the Dutch newspaper *De Volkskrant*. An amount of 24,900 Euros was reserved for setting up the Gallery along with all the related activities in 2009.

'I have always been interested in art. I felt that it was an ideal place for me to express my emotions ... A silkworm can only survive for 50 to 60 days, but their life cycles form a kind of endless metempsychosis. There's a contrast there, which intrigues me above all. The relationship between the instant and eternity, and the value of the transience of life are two major points that my works focuses on.'

The Chinese artist and Prince Claus Laureate Liang Shaoji discussing his work with Marianne Brouwer

December 2009, Lectures and activities of Principal Prince Claus Laureate Simón Vélez

In co-operation with the Netherlands Foundation for Visual Arts, Design and Architecture, the Colombian architect and 2009 Principal Prince Claus Laureate Simón Vélez held a lunchtime lecture on sustainable building with bamboo at Amsterdam's Zuiderkerk. The lecture was introduced by Jean Dethier, a journalist and a former architecture curator at the Centre Pompidou in Paris. It was attended by more than 150 guests from the Prince Claus Fund's network, the Netherlands Foundation for Visual Arts, Design and Architecture, the Department of Physical Planning in Amsterdam, the Tolhuistuin and *Volume/Archis* magazine.

On 18 December, the Berlage Institute invited Simón Vélez to talk about his work in the select company of architects and Institute students. This private event was attended by more than 15 architects and students.

Simón Vélez also held a lecture on 18 December at the Netherlands Architecture Institute in Rotterdam, which was entitled 'Grow Your Own House'. After presenting his work, he was interviewed by the architect Félix Madrazo. This led to an interesting, interactive discussion with experts in the audience. It was a successful event with approximately 50 participants.

Simón Vélez' work featured in the exhibition *Changing Ideals 2: The Sequel*, which was held at the NAIM/Bureau Europa between 19 December 2009 and 19 February 2010. Here, Simón Vélez was also invited to give a workshop about his work. Although more than 35 people registered for this event, attendance was lower due to the severe weather conditions.

The Prince Claus Fund's expenses for Vélez' lectures amounted to a total of €4,140. The costs of the Zuiderkerk lecture came to 3,900 Euros and were shared with the Netherlands Foundation for Visual Arts, Design and Architecture.



Simón Vélez holds a lecture at the NAI in Rotterdam in December 2009



Cafe Méditerranée on the Human Body with, from left to right: Malu Halasa, Akram Zaatari, Rana Salam and Chris Keulemans



A nun in front of the St. Leo Church on West Sumatra, Indonesia, that was heavily damaged by the earthquake on 30 September 2009



The outlay for the lectures at the NAIM and the Berlage Institute were covered by the organisations themselves.

16 December, Speed dating at the Muziekgebouw aan 't IJ

On the day of the Awards presentation, the Prince Claus Fund and the Mondriaan Foundation organised an event where the Fund's international guests were able to meet art and culture professionals from the Netherlands. During this lunch, the various experts could speak with each other for five minutes so as to consider during the presentation and the reception whether they wanted to work with each other. 200 people descended on this event and the results were positive. A written questionnaire revealed that all those present were very enthusiastic although they would have preferred to have talked with some participants for a little longer. We intend to repeat this event next year, and the organisers will ensure that our guests' advice and suggestions are taken on board.

14 December, Interview with Jorge Villacorta, Mediamatic, Amsterdam

Xander Karstens, a curator at De Hallen in Haarlem, interviewed Jorge Villacorta about the situation and cultural climate in Peru, which Villacorta formulated as follows:

'The cultural map of South America after the end of colonial rule changed under the influence of contact with the rest of the world. Countries on the Atlantic created powerful links with Europe and contemporary art benefited from the contact with the artistic scenes of different European capitals. The Andes acted as a dividing line where communication with artistic centres was difficult and less frequent. These countries tended to develop their own isolated scenes, in midst of political and social turmoil. In the 21st century the barriers have been lowered and the particularities of these spaces have become apparent and attractive.'

Jorge Villacorta is a Peruvian geneticist, art critic and curator. He is the joint founder of ATA, a Network Partner of the Fund.

5. Communication

Culture is a Basic Need

The primary objective of the Fund's communication is to convince people of the importance of culture and development, and therefore also of the Fund's mission. The message "Culture is a Basic Need" plays a central role here. Due to the global economic crisis, 2009 was dominated by a public distrust of development co-operation. Hence, the Prince Claus Fund faced a double challenge: communicating the importance of not only development co-operation, but also culture in particular. So as to imbue the message with extra power, the Fund sent out 21 press releases in 2009 with the objective of illustrating why culture is so essential. Along with the media, it is also vital that opinion leaders, policymakers and sponsors continue to be aware of what the Fund does and why. To emphasise this, the Prince Claus Fund has incorporated the core message Culture is a Basic Need into all its communications of 2009; this message will again feature in the Fund's house style in 2010. In addition, communication focused on elucidating the ways in which the Fund fights for the preservation of culture. The Fund's various programs and activities entail the challenge of creating communication materials to present them to the public in a coherent and uniform way, ensuring that subtlety is not sacrificed for the sake of an unambiguous message.

Communication in 2009

It was decided in 2009 that the Fund's communications should be more visual and lively. For instance, banners were designed that incorporated illustrations of Fund-supported activities, while the 2008 Annual Report included quotes from the Fund's partners. An explanatory PowerPoint presentation about the Fund, including good visuals, was created to show at various events for sponsors, universities and partners. In 2009, the Prince Claus Fund published a folder about the CER Program. It also produced a general folder about the Fund itself, which included a brief explanation of its mission and the various programs. To draw greater attention to the Applications Program, each month during 2009 a project was highlighted as the "Project of the Month". These were projects that had been recently undertaken or just successfully completed.

2010

In 2010, a joint international program will be launched with the Amsterdam Fund for the Arts, involving international activities that will be attractive to a broadly based public in Amsterdam. A great deal of time and attention will be devoted to communication for this joint program. Another major aspect of communications work for 2010 will be the renovation of the website to contribute to extending the Fund's expertise functions and outreach. The improved website will improve access to both the library and documentation, and will also contain an interactive section where people and organisations from the Fund's Network can contact each other.

Structure and policy

The Fund devotes much energy to national and international communication. The Communication Department's organisation and policy have therefore been adjusted accordingly. Moreover, Ruben Maes advised the Fund during 2008. In 2009, his role was taken over by Markus Mueller, who focused on international publicity and media attention.

The Fund's communication resources

- **Website:** www.princeclausfund.org: The website contributes to increased transparency and creates a platform for the Fund's partners. A major step was undertaken in 2009 for the construction of an entirely new website with an improved structure and enhanced possibilities for the visitor. In 2009, 97,239 unique users visited the website, a marked increase on the 88,304 visitors during the previous year.
- **Information:** The Fund's national and international network is kept up to date by means of the Annual Report, the Prince Claus Fund Journal and the website. Another important channel is the Power of Culture website (www.krachtvancultuur.nl), which was launched by the Dutch Ministry of Foreign Affairs, funded by the Dutch National Committee for International Co-operation and Sustainable Development, and designed by Bureau Zeezeilen. In 2009, the homepage of the Prince Claus Fund's website also maintained its RSS feed with links to all the relevant articles on the Power of Culture website.
- **House style and design:** Irma Boom was once again responsible for the Fund's visual appearance. The Fund's house style will be overhauled in 2010 and will include the text "Culture is a Basic Need".
- **The Prince Claus Fund Journal:** Journal #16 was published in 2009, in co-operation with Bidoun. Its theme was Culture and Nature.
- **The Annual Report:** The Annual Report was printed in two editions, Dutch and English, and distributed to the Fund's partners. In 2010, the Annual Report will be available to download from the website; a printed version will be sent on request.
- **The Documentation Centre:** During 2009, the Documentation Centre again acquired many new titles. The grand total now stands at 7,400. The Fund's one and only permanent (and much appreciated) volunteer kept the collection up to date, conducted research and recorded relevant information.
- **Exhibitions at the Fund's offices:** In 2009, various exhibitions were organised at the Prince Claus Fund Gallery.

Network

It is important for the Prince Claus Fund to maintain contact with the political, diplomatic and business worlds, the national and international cultural field and development professionals. Representatives of these groups were invited to the Fund's receptions and events in 2009.

The Fund's great strength lies in its international network. Contact is maintained with contract partners, advisors and laureates, who provide the Fund with second opinions, nominations and advice, and who also attend conferences and debates either with or on behalf of the Fund. Staff members' trips, new network partnerships, new contract partners and laureates all contributed to extending the Fund's network in 2009. By mailing its entire network, the Prince Claus Fund made a concerted effort in 2009 to sort out and update the addresses of all the valuable contacts in its database.

Het Prins Claus Fonds en de Postcode Loterij.



Brug in het Nankun Mountain Natuurreservaat, China.

Bijvoorbeeld:

bouwen met bamboe.

Van bamboe kun je prachtige constructies maken. Dat bewijst de Colombiaanse architect Simón Vélez met dit ontwerp. "Bamboe is een natuurlijk product waarmee hetzelfde bereikt kan worden als met staal, want beide bezitten dezelfde weerstand. Maar bouwen met bamboe is mooier en veel beter voor het milieu."

Ecologische doorbraak

Eeuwenlang worden er al meubels en hutten gemaakt door bamboestokken met touwen of lianen aan elkaar vast te maken. Voor grotere bouwwerken voldoet die constructie echter niet. Vélez ontwikkelde een methode om van bamboe een modern bouw materiaal te maken dat aan de meest strikte internationale bouwvoorwaarden voldoet. Door de holle bamboestokken

te vullen met steengruis en deze met klinknagels aan elkaar te bevestigen bereikt hij dezelfde stevigheid als bij het gebruik van staal en cement. Met deze even simpele als geniale vinding won hij de Grote Prins Claus Prijs van € 100.000.

Voordeel voor de hele wereld

Zijn ontdekking zorgt voor een ware revolutie in de toepassing van bamboe. Vooral collegearchitecten zijn onder de indruk en zij bouwen wereldwijd steeds vaker met dit onuitputtelijke materiaal. Bamboe heeft veel voordelen. Door de elasticiteit is het zeer geschikt voor gebieden waar aardbevingen voorkomen en het is een van de allerbeste planten voor het absorberen van CO₂ uit de atmosfeer. Bovendien gedijt het prima in tropische landen. En juist daar kan

bamboe als bouw materiaal een extra revolutie teweegbrengen omdat het plaatselijk te verwerken is en zorgt voor minder import van andere, veel duurdere en milieubelastende bouwmaterialen.

Sneller je doel bereiken

Het Prins Claus Fonds bevordert een positieve samenwerking tussen cultuur, natuur en ontwikkeling. De jaarlijkse Prins Claus Prijzen zijn een duwtje in de rug voor personen en organisaties die zich daarvoor inzetten. Zo krijgen zij internationale erkenning en kunnen zij nieuwe mogelijkheden benutten om hun doel te bereiken.

Het Prins Claus Fonds ontving dit jaar 0,5 miljoen euro van de Postcode Loterij. Dankzij onze

deelnemers ontving deze organisatie sinds 2001 in totaal 5,8 miljoen euro. Door mee te doen met de Postcode Loterij steunt u met 50% van uw inleg het Prins Claus Fonds en nog 63 andere goede doelen.

Kijk op www.postcodeloterij.nl hoe wij samen het verschil maken.

Met z'n allen werken we aan een betere wereld.



Samen maken we het verschil.

De Postcode Loterij steunt 64 goede doelen. Elke week laten wij hier een voorbeeld van één van hun projecten zien. Dit is nummer 55. Ga naar www.postcodeloterij.nl

The ad of the Dutch Postcode Lottery and the Prince Claus Fund that focused on the positive impact of the work by Simón Vélez



Work by 2009 Prince Claus Laureate El Anatsui (Nigeria/Ghana) entitled Earth growing roots (2007)
aluminum and copper thread, 100x153 inches

Internal Communication

Good communication is based on informing the Fund's own staff, Board members and network advisors, and enlisting their help as ambassadors of the Fund. Representatives of all these groups are present at the Fund's events. Everyone is kept informed about new developments and media publicity for the Fund through the website and the clippings file. The weekly internal consultations – which were introduced at the end of 2008 – contribute to mutual information and encourage involvement in each other's activities.

'The exhibit, of course, opens during another period of turmoil in Iran's history, and even if you know little or nothing of Mr Golestan's work or about photojournalism in general, some of the images from Tehran in the late 1970s have their direct echo in the streets of Iran's capital today.'

(New York Times, 12 July 2009, on the exhibition of the work of Kaveh Golestan in the Prince Claus Fund Gallery)

External Communication

The Prince Claus Fund in the media in 2009

The Fund can look back on a successful media year. In 2009, the Fund and its activities featured in the news more frequently and extensively than in 2008. Through a great deal of free publicity, the Fund was able to continue communicating its message, *Culture is a Basic Need*, to both the Dutch and international audiences.

The Wall Street Journal and The New York Times

In 2009, the leading American newspapers The Wall Street Journal and The New York Times both ran items about the Fund; there was also much coverage of the Principal Laureate Simón Vélez in the Dutch press. The Dutch newspaper De Volkskrant featured the announcement of the Prince Claus Award on its front page; similarly Trouw published the news and a photo of the presentation on its front page. In addition, the Fund appeared on television on a number of occasions. The presentation of the Prince Claus Award was included in the NOS Journaal, and RTL Boulevard interviewed Prince Constantijn after the presentation. The TROS program Vermist focused on the Niño Perdido exhibition, and Els van der Plas was a guest on Het Gesprek's Een goede Wereld program. Het Gesprek also broadcast the Prince Claus Fund's documentary on the Sahel Opera. During the live broadcast of a Pauw en Witteman program on John Leerdam's play about Prince Claus, Minister Koenders mentioned the Prince Claus Fund as an example of development through culture.

In 2009, the Fund actively sought contact with the international media for its major projects. Each year, the Prince Claus Fund also attracts the media based in those areas where it supports activities. The international media mainly focus on the Prince Claus Awards and the CER Program. The Prince Claus Awards are presented at the Dutch embassies in the regions where the laureates live, and the Fund approaches the local media in co-operation with the embassies. This enhances local recognition for both the laureates and the Fund.

'Liang Shaoji's work is an almost literal interpretation of the theme Culture and Nature.'

Metropolis M, December 2009

True to tradition, the Dutch daily newspapers devoted a great deal of attention to the Fund. De Volkskrant wrote about the Fund on more than 15 occasions. The Fund featured six times in both NRC Handelsblad and NRC Next, and four times in Trouw. De Telegraaf covered the Fund four times, and Algemeen Dagblad reported on the Prince Claus Awards in all of its editions.

'Impressive is the best description of the new exhibition at the Herengracht 603. Niño Perdido comprises 75 minuscule portraits of missing children from Mexico City, which were made by the artist Ilán Lieberman.'

De Telegraaf, 15 November 2009



Photo: Najib Nafid

Liang Shaoji being photographed next to his work for De Volkskrant

In 2009, a great many interviews were given by the Fund's contacts when they were in the Netherlands for various activities. Rana Salam and Malu Halasa visited Amsterdam for the presentation of the book *The Secret Life of Syrian Lingerie* and were interviewed by the NPS television program *Dichtbij Nederland* and the VPRO radio program *De Avonden*. *De Volkskrant* not only published 'Veiled' – a full-page article in its *Voorkant* supplement – but also announced this article on Syrian lingerie on its front page. To mark the exhibition "Secret Life of Syrian Lingerie" at the Fund's Gallery, *De Telegraaf* focused on this subject just before Valentine's Day. Director Els van der Plas was interviewed by the Nederlandse Moslim Omroep for its OBA Live program on Radio 5; she was also a guest on Radio 1's *Villa VPRO*. In addition, the "Secret Life of Syrian Lingerie" exhibition was included in *Kunstbeeld*, and was mentioned as a tip in the listings of *NL20*. *ZemZem* also reviewed the book, and it featured in the international press including the Israeli newspaper *Haaretz* ('Damascus After Dark') and *Le Monde*. Professor Salah Hassan was also in the Netherlands in 2009 to visit the Fund. *NRC Handelsblad* took the opportunity to interview him about his new book *Darfur and the Crisis of Governance in Sudan* in August. In December, Salah Hassan presented the book to Jan Pronk in Amsterdam, and this event was covered in both the Belgian magazine *Knack* and on *Radio Netherlands Worldwide*.

International

To mark the tenth Havana Biennial, *The Wall Street Journal* interviewed the Cuban artist Sandra Ceballos. The Fund supported the publication of her *Aglutinador II* catalogue and featured prominently in the article as one of her sponsors. Sandra Ceballos was also referred to in *Kunstbeeld*. The *Jordan Times* published a profile of the Fund under the headline 'Culture Is Not a Luxury'. In its *Globespotters* column, *The New York Times* wrote about the exhibition of Kaveh Golestan's photos, which opened during the turbulent Iranian elections. The article 'Focusing on a Photojournalist's Work in Iran' described the exhibition as a must-see for tourists in Amsterdam. In the Dutch media, the exhibition "Kaveh Golestan, Photographer in Iran" was announced in *Het Parool*, *De Volkskrant*, *Friesch Dagblad*, *Dagblad de Limburger* and *Limburgs Dagblad*. Golestan's widow Hengameh was interviewed for the TV program *Netwerk*, but unfortunately the item was not broadcast due to other news.

In an article about Bactrian gold, *The Wall Street Journal* mentioned that Omara Khan Massoudi had been given a Prince Claus Award. In addition, *BBC News* covered Laureate Gado's *XYZ Show* under the headline 'Using Puppets to Battle Kenya Corruption'. The South African *Design Indaba Magazine* devoted an article to the *XYZ Show* and also mentioned the African Prince Claus Laureates Gado and Zapiro.

CER

Since its launch, the CER Program has been the subject of a great deal of media attention. This is frequently connected with the fact that a CER action follows a disaster and is therefore obviously newsworthy. In 2009, there was coverage in numerous publications including the magazines *Origine* and *MetropolisM* about the renovation of the Beichuan Library in China, which had been devastated by an earthquake. To mark both the CER action on Sumatra and an exhibition on the island at the Museum Volkenkunde in Leiden, CER featured in not only *Leidsch Dagblad* but also *De Stentor*. Following a press release, there was much interest in the CER-supported investigation of the damage on Sumatra. The international edition of *The Art Newspaper* published 'First Reports from Earthquake Zone' on its front page, and *De Volkskrant* placed a full-page article, 'God's Breath Wafts Through the Church', on the front page of its travel supplement. The Sumatran investigation also featured in a number of regional papers such as *De Gooi- en Eemlander*, *Friesch Dagblad*, *Dagblad van het Noorden*, and on the websites of the NOS, *De Telegraaf*, *Trouw*, *Radio Netherlands Worldwide*, *De Pers*, *Leeuwarder Courant*, *Noordhollands Dagblad*, *Haarlems Dagblad* and *Erfgoed Nederland*, among others.

Network Partners

A portrait of Drik's Shahidul Alam was published in *The Daily Star*. *SuperSudaca* featured in the *Antilliaans Dagblad*. Odile Gakire Katese came to the Netherlands and gave a lecture at Amsterdam's *Ons' Lieve Heer op Solder*. She was interviewed by *De Volkskrant* ('Women Drum the Rwandan Traumas Away') and also by *Internationale Samenwerking* and the *Power of Culture*. *De Gelderlander* devoted an article to the co-operation between the Network partner MYSA and various Dutch football associations.

Awards

On 2 September, the Awards were announced through a press release. This resulted in many articles in both the Dutch and the international media. For the first time, the Fund also distributed the press release to the Latin American media by means of the ANP NewsWire service. This generated a lot of extra interest and particularly in Colombian newspapers such as *El Tiempo*.

There was a striking amount of attention in the German online media for the Principal Prince Claus Award. Here, examples included *Detail* and regional papers such as *Ruhr Nachrichten* and *Westfälische Nachrichten*.

The news of Simón Vélez' selection for the Prince Claus Award made the front page of *De Volkskrant*; in addition, the newspaper published a more extensive profile with photos of Vélez' work on its arts page. *NRC Handelsblad*, *De Volkskrant*, *Trouw*, *Het Parool*, *Het Financieele Dagblad* and the daily papers *De Gelderlander*, *Friesch Dagblad*, *De Stentor*, *Dagblad van het Noorden*, and others also included this announcement. Moreover, there was coverage in the specialised media including *Cobouw* and *Houtwereld* along with websites such as *bambooteam.com*. On the day of the Prince Claus Awards Ceremony, *De Volkskrant* published the news that Simón Vélez was to design a stage for the *Tolhuistuin* in Amsterdam-North. *Trouw* opened with a large photo of Vélez' church with no religion and the headline 'Bamboo Architect Vélez Wins Prince Claus Award'. The arts pages of *Trouw* included an interview with Simón Vélez entitled

'Stronger Than Oak, Lighter Than Steel', which was accompanied by photos of both Vélez and his work. On the day after the Award's presentation, there were articles in De Telegraaf, Sp!ts, Metro, Het Parool and Friesch Dagblad.

Prince Constantijn's speech was taken up by various daily newspapers, such as Algemeen Dagblad, Reformatorisch Dagblad and the regional dailies De Stentor and Eindhovens Dagblad. It also featured in the online editions of De Telegraaf and De Pers, among other. In addition, an extensive interview with Simón Vélez was published in the architecture supplement of the Saturday edition of NRC Handelsblad.

The 2009 laureate Gastón Acurio also featured in the Dutch press, and there were a number of articles earlier in the year about the 2008 laureates, an example being a piece about Ma Ke in OnzeWereld in February. In addition, OnzeWereld published an article about Indian literature that mentioned Indira Goswami, Principal Laureate 2008. Tableau Fine Arts Magazine included an item about art in Kabul, where a major role was played by the laureates Lida Abdul and the National Museum of Kabul. The South African Principal Laureate Zapiro (2005) gave a phone interview to Elsevier about the legal action that President Zuma had taken against him.

Newspaper advertisement

The Dutch National Postcode Lottery offered the Fund the possibility of placing a joint, full-page advertisement in NRC Handelsblad and NRC Next. The advertisement, which was published at the end of December, comprised the text: "The Prince Claus Fund and the Postcode Lottery. For instance: Building with Bamboo". A photo of Simón Vélez' architecture was accompanied by a description of not only his work but also the co-operation between the Fund and the Dutch National Postcode Lottery. The Fund is grateful to the Postcode Lottery for this opportunity.

The announcement in March of three new Board members was included in Het Financieele Dagblad, De Volkskrant and several regional daily newspapers. The Prince Claus Fund's many activities were also widely reported on the internet. Almost every newspaper mentioned the Prince Claus Awards on its website. The Awards also featured on the websites of various other media such as Radio Netherlands Worldwide, Cultuurnet, Power of Culture and BNR Nieuwsradio.



When they were in Lebanon and Syria for their annual meeting the members of the network committee visited several cultural places and events like this exhibition in Damascus



Photo: Mette Gratama van Andel

6. Sponsors and Fund-Raising in 2009

6.1 Sponsors

The Dutch Ministry of Foreign Affairs

The Board of the Prince Claus Fund meets with the Dutch Minister for Development Co-operation once a year. The Minister is personally informed of the Prince Claus Fund's development and progress.

There are also regular consultations between the Fund's Director and officials at the Dutch Ministry of Foreign Affairs. The Ministry of Foreign Affairs is the Fund's main source of funding. The Fund is extremely grateful to the Ministry for the support that it has received right from its inauguration in 1996. The Prince Claus Fund received an additional subsidy from the Ministry of Foreign Affairs for its Cultural Emergency Response Program, which amounted to one million Euros for 2008–2009. A million Euros has also been granted for 2010–2011.

National Postcode Lottery

In 2009, the Prince Claus Fund was once again delighted with the Dutch National Postcode Lottery's contribution of 500,000 Euros. The National Postcode Lottery is also supporting the CER Program for the years 2007 to 2011 with a total of 200,000 Euros from its annual 13th draw. The Prince Claus Fund regards the Postcode Lottery's assistance as both moral support and a form of recognition that also helps the Fund to raise additional backing from other sources. In 2009, the National Postcode Lottery supported 75 good causes in the fields of nature and the environment, human rights, developmental aid and social cohesion in the Netherlands. This involved a total contribution of some 256 million Euros, which makes it Holland's biggest charitable lottery.

6.2 Fund-Raising

There was marked emphasis on fund-raising initiatives in 2009. The Directorate composed an initial plan in May 2009 so as to chart the Fund's fund-raising opportunities. This plan was discussed at the Board meeting of 12 June. The conclusion was that the Fund should endeavour to retain the support of its two main sponsors: the Dutch Ministry of Foreign Affairs and the Dutch National Postcode Lottery. Alternative advice was that it should focus on matching funds with similar organisations. The Fund had already matched funds with organisations such as the Ford Foundation, the National Committee for International Cooperation and Sustainable Development, the Mondriaan Foundation and Cordaid. It has had good experiences here. A further conclusion was that attracting sponsors is difficult at this point in time, but that the first steps must be made in that direction.

The Fund has taken these decisions to heart and has:

1. visited the Emirates to investigate sponsoring opportunities and matching funds there
2. held discussions with the Commonwealth Foundation in London and the World Monuments Fund in New York about co-operation and matching funds
3. organised a fund-raising lunch on 16 December with funds and institutes

بيروت عاصمة
عالمية للكتاب



Beyrouth Capitale
Mondiale du Livre

مسرح بابل و بيروت، عاصمة عالمية للكتاب ٢٠٠٩
La Théâtre Babel et Beyrouth, Capitale Mondiale du Livre 2009
En collaboration avec le Ministère de la Culture. بالتعاون مع وزارة الثقافة

جان جينيه بعيون عربية

Jean Genet
à travers des
yeux arabes

مسرح
رقص
فن تشكيلي
معرض كتاب
طاولة مستديرة
قراءات

Spectacles
Danse
Peinture
Exposition de livres
Table Ronde
Lecture



Du 14 au 20
Octobre 2009

من ١٤ الى
٢٠ أكتوبر ٢٠٠٩

Théâtre Babel,
Hamra, Rue du Caire, Centre Marignian
Tel 01 744 033 - 01 744 034

مسرح بابل،
الحمرا، شارع القاهرة، سنتر مارينيان
ت ٠٣٣ ٧٤٤ ٠١ - ٠٣٤ ٧٤٤ ٠١



that work on the same level as the Prince Claus Fund and where matching funds is a possibility

4. entered into an agreement for a joint international art program with the Amsterdam Fund of the Arts where both parties have invested 100,000 Euros.

Despite all these initiatives, the organisation failed to achieve its fund-raising target. There were many possibilities for the future but no real financial results. We hope to improve this in 2010.

7. The Future: 2010 and Beyond

Consideration of the Fund's future was high on the agenda during 2009. On 28 February, the organisation convened a conference with international experts. A follow-up was held with staff members and the Board on 12 June, where advisor Bernard Ross, the Director of the Management Centre (=mc), lead a structured exercise in analysis and decision-making for the future. On 13 November 2009, the initial concept of the 2011 – 2015 Strategic Plan was discussed at the Board meeting.

A number of decisions were formulated:

- Two themes will guide the Fund over the coming years: Zones of Silence and Beauty in Context. Zones of Silence are areas of geographical, political and intrinsic silence. Here, the Fund particularly focuses on not only people both during and after conflict but also refugees. Beauty in Context concerns cultural excellence and the shaping of ideas and ideals, especially in difficult circumstances.
- The Fund intends to deploy the digital media more frequently and effectively. It will also devote extra attention to digital opportunities for supporting projects and its own communication products.
- The Prince Claus Fund Library will be discontinued. The Library, which has analysed and added depth to many little-known subjects, will be phased out so as to make way for other forms of documenting, archiving and distributing ideas and subjects.
- The Fund is setting up a Knowledge Centre. The Knowledge Centre is a logical consequence of recent developments. The Fund receives so many requests for advice that it has decided that this work should be structured. The Knowledge Centre will take shape in the course of 2010.
- The Fund will invest additional energy in fund-raising and increasing its support. Fund-raising was already intensified in 2009. The Fund hopes to reap the benefits of this in 2010.

In addition, the Fund will:

- remain flexible. It does not wish to become overly bureaucratic or slow because of the extreme number of enquiries it receives. This is a difficult struggle for the organisation but the Fund will remain vigilant.
- scout for new talent. The Fund will pursue its quest for new talent in places that others frequently ignore or where they do not look carefully enough. The Fund will share information on this new talent with the culture and development field throughout the world.
- seek quality and innovation. The Fund considers quality and innovation to be of paramount importance. It is partly due to its emphasis on high quality and innovation that the Fund can imbue its mission with meaning and is able to make a real difference.
- rescue culture where this is needed most. The Fund will focus its activities on situations that are difficult, harsh and complicated. Examples include conflict and disaster zones, poverty-stricken regions, refugee camps and slums.



In 2009, the Network Committee meeting was held in Beirut (Lebanon) and Damascus (Syria)
Dummies with headscarves in a shop in Damascus, Syria

'The Prince Claus Fund gives voices to people. The Fund makes imagination possible. The capacity to aspire and to think about the future has to be brought back to the people. In that sense the Fund plays and should play a role. For many people the future does not exist anymore. People are coping but no longer imagining. These are ethical questions, there should not be indifference. People do not care anymore, they only care when it threatens our way of life, then they exercise charity but not justice.'

Achille Mbembe, historian, Cameroon/South Africa

Actions

The following actions will take place in 2010:

- Finalising of the 2011–2015 Strategic Plan. It is almost complete, and will be confirmed and implemented in 2010.
- Strengthening the fund-raising. The Fund will continue to invest extra attention and energy in its fund-raising.
- Setting up the Knowledge Centre. The Knowledge Centre must be launched in 2010.
- Re-inspection of the CBF hallmark. The Prince Claus Fund's CBF hallmark will be reevaluated in 2010. The hallmark is needed for various reasons such as receiving funding from the Dutch National Postcode Lottery.
- External evaluation, as requested by the Dutch Ministry of Foreign Affairs. This external evaluation will be conducted for the Ministry in 2010, and will examine the Fund's policy and practice. It will particularly concentrate on the Fund's partners.

2010 annual theme

The theme for 2010 will be *Frontiers of Reality*. The Fund will devote special attention to the treatment, transformation and representation of reality. Disciplines such as the visual arts and the media, along with the internet's use and potential, will play a prominent role.

Culture and Conflict

In 2009, the Fund worked at launching a special focus on Culture and Conflict. Activities and research on this special focus will be funded and developed in co-operation with other organisations, both in the Netherlands and abroad. The Commonwealth Foundation will be a partner in terms of both financial support and content.

Organisational plans

The Fund will seek a co-ordinator for structuring and developing the Knowledge Centre. Additional investments will be made in fund-raising staff.

8. Financial Review

Statutory requirements

In accordance with the statutes, the Board draws up a balance and an account of assets and liabilities within three months of the close of the financial year. The Board is obliged to appoint a chartered accountant to examine the balance and the account of assets and liabilities. The accountant then presents a report of his findings to the Board and records the results of his investigation in an auditors' certificate. The financial year coincides with the calendar year, as stipulated in the statutes. The complete version of the annual accounts along with an approved auditors' certificate can be viewed on request at the Fund's offices. It can also be downloaded from the website (www.princeclausfund.org).

Board

The Board members receive no remuneration.

Directorate

The Director's salary amounted to 89,000 Euros in 2009.

Administration

Jac's den Boer & Vink, a business economics consultancy for non-profit organisations, was appointed to manage the Fund's administration and to draw up the annual statement of accounts for the period 1 January 2009 – 31 December 2009. PricewaterhouseCoopers Accountants were asked to audit the annual statement of accounts.

Available revenue

In 2001, the Dutch Minister of Development Co-operation granted the Prince Claus Fund a total subsidy of 34,033,516 Euros for the period 2002–2011. This amounts to an annual contribution of 3,403,352 Euros.

In addition, in 2008 the Dutch Minister of Development Co-operation granted the Cultural Emergency Response an extra subsidy of one million Euros for the years 2008–2009. 650,000 Euros of this subsidy were used in 2009.

In 2009, the Fund received its regular 500,000 Euros contribution from the Dutch National Postcode Lottery.

The Fund also receives occasional support for projects, which came to 283,506 Euros in 2009. In addition, revenue from interest amounted to 13,949 Euros. Hence, the Prince Claus Fund had a total of 4,850,807 Euros available for its objectives.

Expenditure resources and overhead standards

The costs of raising revenue, management and office expenditure came to 387,124 Euros while the sum of 4,401,609 Euros was invested in implementing the programs. This means that the overhead percentage was 8.1%; it was estimated at 9.1%. The division of expenditure is based on the time that each staff member is estimated to devote to the various activities. This estimate is then checked against the actual situation every year. A new expenditure division was introduced when drawing up the budget for 2009. When benchmarking, maintaining the previously used method would lead to the Fund acquiring a singular and undesirable position, and possibly to erroneous conclusions.

2009 results

The 2009 financial year was concluded with a positive result of 62,074 Euros. A negative result of 19,000 Euros had been estimated for this year.

The revenue was 183,193 Euros less than estimated. The most important reasons for this were decreased revenue from its own fund-raising (146,494 Euros) and falling interest (36,051 Euros). The objectives' expenditure was 192,191 Euros less than estimated. In order to keep the overhead balance in line with the budget, it was decided in 2009 to spend less on projects in accordance with the decreased available revenue. The costs of raising revenue, management and office expenditure are also in step with the objectives' decreased expenditure.

CBF

The Prince Claus Fund holds the CBF hallmark.

Policy and function of net assets

By setting up its continuity reserve, the Fund would, in the event of either insufficient follow-up funding or its cessation, be able to settle any current business and to fulfil its contractual obligations once the subsidy period has ended. Based on a risk analysis vis-à-vis office expenditure, the reserve's optimal size has been calculated to stand at 75% of the annual budget for office expenditure. The size of this reserve conforms to the relevant VFI guidelines. For the time being, the Board has decided to establish the continuity reserve's target amount at 930,000 Euros and to build it up with an annual allocation of at least 50,000 Euros and hopefully more. At the end of 2009, the continuity reserve amounted to 612,890 Euros.

Apart from its continuity reserve, the Fund has a few temporary reserves and funds, which – in accordance with the agreements – are intended for the division of received financial support over a number of years or the compensation of program overspending or underspending vis-à-vis an annual budget in later years.

Investment policy

The Fund does not wish to take any risks in investing the money at its disposal. Therefore, in accordance with a Board decision, the Fund's revenue is only deposited in current and savings accounts.

The following consists of the abbreviated balance and the abbreviated account of assets and liabilities. The complete version of the annual accounts is available in Dutch on www.princeclausfund.org.

Abbreviated balance as of 31 December

	31-12-2009	31-12-2008
	€	€
Fixed assets	271.702	287.867
Subsidies received	2.049.640	1.989.975
Receivables	139.581	51.667
Liquid assets	1.268.482	1.225.554
Total assets	3.729.405	3.555.063
Debits		
Long-term project allocations	-524.007	-564.983
Short-term project allocations	-2.257.416	-2.166.661
Other short-term debits	-259.750	-197.261
Net assets	688.232	626.158

Abbreviated account of assets and liabilities in 2009

	Realised 2009 €	Estimated 2009 €	Realised 2008 €
<u>Available revenue</u>			
Government contributions	4.053.352	4.054.000	3.753.352
National Postcode Lottery	500.000	500.000	500.000
Third-party contributions	0	0	204.173
Fund-raising	283.506	430.000	63.698
Interest	13.949	50.000	52.197
Total available revenue	4.850.807	5.034.000	4.573.420
<u>Expenditure</u>			
Program expenditure			
Awards	1.062.947	891.300	952.720
Publications	392.140	457.000	333.668
PCF Library	226.455	279.700	223.880
Cultural Emergency Response	953.851	923.500	491.228
Activities and Exchanges	1.299.671	1.503.300	1.568.575
Network Partnerships	536.060	539.000	437.983
Released from provisions	-69.515	0	-182.547
Total program expenditure	4.401.699	4.593.800	3.825.507
Cost of raising revenue	104.068	117.200	59.462
Management and Office expenditure	283.056	342.000	714.230
Total expenditure	4.788.733	5.053.000	4.599.199
Operating results	62.074	-19.000	-25.779



CER supported the restoration of four Voodoo Sanctuaries in Noailles, Haiti

9. Statement of Account

Good Governance Code for Good Causes and Cultural Organisations

The Board and the Directorate of the Prince Claus Fund endorse the Wijffels Code and the Good Governance Code for cultural organisations. The principles of good governance – which first and foremost concern the separation of functions, good governance and accountability – are embedded in the internal regulations.

Tasks and accountability of the Board and Directorate

The Board oversees both the Directorate's functioning and general policy development. The Directorate is responsible for organising, directing and leading the Office and its staff members, and for developing and implementing the Fund's policy for the benefit of its good name.

The Board supervises financial matters and the organisation. An external accountant audits the statement of accounts. The organisation meets the criteria of the CBF hallmark. In 2010, the organisation will be reassessed by the CBF.

Appointing a member of the Board entails the Board's nomination and confirmation. The members receive no remuneration. A departure schedule is drawn up, which also includes re-appointments for a period of three years.

The Director has been appointed by the Board for an unlimited period of time since 1997. The Board also stipulates her salary. The Treasurer approves staff bonuses. The Board determines the Director's bonus.

The Director reports four times a year to the Board on the progress and implementation of the agreed annual plans and budget. The Annual Report and the yearly accounts are drawn up by the Directorate; they are then assessed by the Board along with the annual plan and the budget.

Together with the Dutch Ministry of Foreign Affairs, the Fund is evaluated once every five years. The Fund also draws up partial evaluations. In addition, the Board convenes at least one meeting a year for self-evaluation. Each year, the Board holds assessment discussions with the Director. The Board conducted a self-evaluation during its meeting of 13 November 2009.

Quality of organisation and activities

The Fund strives to maintain optimal quality activities. It achieves this by involving good advisors in its judgments and implementation, and by specially training staff members for these tasks. For the Fund, quality is a sine qua non. Staff members and partners are well aware of this in terms of not only implementing projects and processing applications but also correspondence and communication.

Optimal investment of resources

The financial resources should be invested as much as possible in the Prince Claus Fund's primary objective. Here, the overhead percentage must not be higher

than 20%. The Board and Directorate do their utmost to keep this percentage as low as possible. In 2009 it was 8.1%.

A strict procedure is deployed for an optimal investment of resources; this focuses on quality, innovation and estimating risks. Second opinions of trusted and respected partners are essential here. Investment is in accordance with the budget, which is drawn up once a year. The Fund's contracts with partners in the target areas are subject to interim and final inspection. Payment occurs in three instalments: 25%, 50% and 25%. Four instalments are sometimes deployed for the payment of large amounts.

Relations with interested parties

The Prince Claus Fund maintains an open and respectful dialogue with all interested parties, who can be divided into staff members, funding bodies, donors, beneficiaries, partners and government bodies. The Fund keeps these interested parties informed and engaged through correspondence, the Annual Report, interim reports (where necessary), and invitations to the Fund's activities. The Annual Report, annual accounts, evaluations and annual plans are publicly accessible and are included on the website. The Annual Report describes the activities of the Board and Directorate in detail; these activities are also included in the internal regulations. All the staff members have extensive employment conditions. The Prince Claus Fund also has a complaints procedure. There were no official complaints in 2009 although a few people complained about the fact that they had not been invited to the awards presentation. This was because the Fund had decided to update its guest list. There was also a complaint from a deaf artist, who arrived at the last minute and wanted seats at the front for himself and his interpreter. The directorate dealt with these complaints and passed them on to the Board.

10. Organisation, Working Method and Board

General

The Prince Claus Fund organisation consists of a Board, a Bureau, an International Advisory Council, and a number of working committees. An overview is included in the Appendix on page 115.

CBF hallmark

The Centraal Bureau Fondsenwerving has granted the Prince Claus Fund the CBF hallmark since 1 January 2005.

Statutes

The statutes conform to the latest guidelines of the Centraal Bureau Fondsenwerving.

Internal management system

The Prince Claus Fund deploys internal regulations. These cover the procedure instructions and responsibilities of the Board, the Bureau, and the advisory and working committees along with the communication between these bodies and the Fund's financial accountability.

Wijffels Code and Good Governance Code

From 2008 onwards, the Prince Claus Fund has complied with the Wijffels Code and the Good Governance Code.

Applications procedure

The Prince Claus Fund's procedure for handling and judging activities was established in a Board resolution of 2001. As authorised by the Board, and based on the Bureau's criteria and recommendations, three Board members determine within a fixed period of time which activities should be supported and for what amount. At the Board meeting of 30 May 2008, the Directorate's mandate was established for sums up to 25,000 Euros. The Board still decides on expenditure beyond 25,000 Euros by, for instance, the Network Partnership Program. Hence, the Board maintains authority over 60% of the Fund's total expenditure. Regardless of the level of requested funding, projects with potential political implications are checked and reported to the Board. In 2009, much attention has been devoted to informing potential applicants and providing information on the website about projects backed by the Fund. The Fund is able to support approximately 10% of the received applications.

The Awards Committee advises the Board on the proposed awards, and the Board decides on the laureates during a Board meeting.

Complaints procedure

The Prince Claus Fund maintains a complaints procedure, which is included in the Administrative Organisation (AO) and is implemented as based on the Board's decision. There were no complaints in 2009.

Honorary Chairmen and the Board

Prince Friso and Prince Constantijn are the Foundation's Honorary Chairmen for an indefinite period of time. The Board's membership is included in the Appendix on page 114.

The Board elects new members on the basis of a fixed procedure. The Board meets four times a year at the offices of the Prince Claus Fund in Amsterdam. In 2009, it met on 3 April, 12 June, 4 September and 13 November. A conference was held on 28 February at Paleis Noordeinde in The Hague, where the Board had invited national and international thinkers to deliberate on the future of the Fund. This formed the basis of the Fund's new 2011–2015 Strategic Plan. According to the statutes, the Board must consist of at least five people. The Board members are appointed for three years and can be immediately re-appointed on one occasion for the same period of time. The departure schedule below comprises the current appointments. In 2010, the Chairman Lilian Gonçalves–Ho Kang You and Board member Peter Geschiere were asked to stay on due to the supervision and completion of the 2011–2015 Strategic Plan and the Dutch Ministry of Foreign Affairs' evaluation of the Prince Claus Fund for the period 2005–2009.

Name	Took office	End 1st period	End 2nd period
Honorary Chairmen	22-08-2003		
Lilian Gonçalves–Ho Kang You	01-01-2004	January 2007	January 2011
Peter Geschiere	22-08-2003	August 2006	January 2011
Marcel Smits	02-03-2007	March 2010	
Sadik Harchaoui	02-03-2007	March 2010	
Herman Froger	08-11-2007	November 2010	
Marjorie Boston	03-04-2009	April 2012	
Boris Dittrich	03-04-2009	April 2012	
Bregtje van der Haak	03-04-2009	April 2012	

Board members receive no remuneration. Expenses that are clearly related to Board membership are reimbursed, and Board members can submit their claims to the Bureau.

Directorate and Bureau

The Director presides over the Bureau and is responsible for its organisation, content and finances, and also reports to the Board. Els van der Plas is the Fund's Director.

Four program co-ordinators are responsible for the Awards, Network Partnership, Applications and Cultural Emergency Response Programs. Three of them are supported by assistants. Two communication staff members are responsible for communication, press and publicity. The Project Bureau co-ordinator managed the Fund's projects until 30 September 2009. The Operations Manager took up a new post on 1 September. He is responsible for the adequate structuring and implementation of the following areas: organisation, personnel, financial administration, information and communication technology, purchases and management, office duties and domestic services, and legal affairs. The Director's assistant supports



Staff of the Prince Claus Fund's Bureau at the Muziekgebouw aan 't IJ in Amsterdam for the presentation of the Prince Claus Awards



the Directorate and the Board. The activities of the secretarial office involve financial administration, telephone and general email inbox duties, and supporting the projects. A volunteer maintains the library.

The Bureau's additional activities consist of the following: formulating policy, collecting and distributing information and providing secretarial and other forms of intrinsic support for the advising and project processing of the Awards, Applications, Network Partnerships, Cultural Emergency Response Programs and Prince Claus Fund Library; preparing and implementing Board decisions; arranging meetings, events and working conferences; organising and devising the annual awards presentations; maintaining and developing the network; supervising the production of publications; monitoring activities and projects; responding to questions and providing advice to cultural organisations and universities. The average number of staff members in 2009 was 16.57 ftes; 16.0 ftes had been estimated. There was an average of 15.47 ftes in 2008. In 2009, hired personnel temporarily filled some of the vacancies.

Personnel changes at the Bureau in 2009

In 2009, the Fund bade farewell to the Assistant to the Director and the Co-ordinator of the Project Bureau. As of 1 October, the Office Assistant became the Project Office's part-time assistant staff member. The Fund also welcomed a new Operations Manager and an Office Assistant. An agency employee worked on a temporary basis as the Assistant to the Director, and a temporary staff member handled the travel arrangements, reception and accommodation of foreign guests attending the Awards presentation.

Interns

The Fund was supported by eight interns in 2009. They were involved with the Bureau and the Awards, Applications, Network Partnership and CER Programs.

Volunteers

For many years, a permanent volunteer has worked at the Prince Claus Fund as a librarian. The Directorate includes her in the performance interviews, and she is part of the entire team. She receives a volunteer's allowance for her work.

Coaching and training

Charlotte van Herwaarden continued her coaching course. Cora Taal and Mette Gratama van Andel both completed a first aid and emergency follow-up course.

International Advisory Council

The Fund's international character means that the organisation requires input from experts and especially those from countries where the Fund is active. The Board has therefore set up various advisory and working committees. The members of these advisory committees are approached and appointed by the Board, which also stipulates each committee's task. The Board can also call on experts for advice.

The members of the Awards Committee and the Culture and Development Committee jointly comprise the International Advisory Council. Membership of the Council is contingent on membership of an advisory committee.

Awards Committee

The Awards Committee advises the Fund on the Awards' policy, the Awards themselves and the Award themes. In 2009, the Awards Committee met between 26 and 31 May in Istanbul, and on 17 and 18 December in Amsterdam.

Working committees

Apart from advisory committees, the Board can also set up ad hoc working committees. Their mandate and working method are stipulated by the Board.

Editorial Board of the Prince Claus Fund Library

The Editorial Board consists of a small group of experts in publishing, marketing and distribution, which is supplemented by experts from the field of culture and development. An Editor is appointed as an executive co-ordinator. Membership of the Editorial Board is for a period of three years. The Editorial Board has an international structure and advises both the editor and the Fund's Director. The Editor has an executive task and ensures that a series of books are produced on time and within a specific budget. A proposal for this series of publications, complete with its budget and planning, is presented to the Board before any action is undertaken. The Editorial Board meets whenever it is needed. The international experts can also be approached for advice by email or telephone.

Networks Committee

The Networks Committee consists of delegates from the Fund's network organisations. The Committee, which guides and monitors the networks' progress and development, is effectively a working relationship, rather than an advisory body, because the delegates of the relevant organisations are also the ones who carry out this work. The Committee discusses subjects that are important for all the organisations concerned, such as fund-raising, the archiving and documenting of knowledge and the running of an international organisation. Knowledge and expertise are shared. The Fund's Board ultimately assesses the Network Partnership Program. The Committee met this year on two occasions: from 31 May to 6 June in Lebanon and Syria, and on 17 and 18 December in Amsterdam.

CER Steering Committee

The CER Steering Committee was set up in 2003 to direct the policy and organisation of the Fund's Cultural Emergency Response Program. The Committee has a mandate to make decisions concerning the implementation of relief action. In 2009, the Steering Committee met on 17 February, 16 June and 1 October.

Sahel Opera Foundation

A separate foundation was set up to manage the production and exploitation of the Sahel Opera. The Sahel Opera Foundation also has a separate board. The Chairman and the Treasurer of the Board of the Prince Claus Fund are also members of this board.



Appendix

The Prince Claus Fund's Board, Bureau and international Board of Advisors

The Board of the Prince Claus Fund

HRH Prince Friso, Honorary Chairman, Managing Director of Wolfensohn & Company, London, UK

HRH Prince Constantijn, Honorary Chairman, Senior Analyst at RAND Europe, Brussels, Belgium

Lilian Gonçalves-Ho Kang You, Chairperson, former Vice-chairperson of the Board of OPTA, Member of the International Board of Amnesty International (London), The Netherlands

Marcel Smits, Treasurer, CFO of Sara Lee Corporation, Chicago, USA

Sadik Harchaoui, Chair of the Executive Committee of Forum, Utrecht, The Netherlands

Peter Geschiere, Cultural Anthropologist, Professor of the Anthropology of Africa at the University of Amsterdam, Amsterdam, The Netherlands

Herman Froger, Lawyer, former Ambassador to Sri Lanka, South Africa, Israel and Portugal, Vorden, The Netherlands

Boris Dittrich, Advocacy Director of the Lesbian, Gay, Bisexual and Transgender programme for Human Rights Watch, New York, USA

Marjorie Boston, Artistic Director of MC, Amsterdam, The Netherlands

Bregtje van der Haak, Documentary Filmmaker and Publicist, Amsterdam, The Netherlands

Bureau

Els van der Plas, Director of the Prince Claus Fund (1,0 fte). Additional functions: member of the Board of Directors of the Stedelijk Museum, Amsterdam; member of the Foundation for Fundraising for the Stedelijk Museum (2004-); chairman of the Board of the My First Art Collection Foundation for the promotion of new collectors in the Netherlands, The Hague (2006 -); member of the Recommendations Committee of the Holland Dance Festival, The Hague (2007-); member of the Dutch Advisory Council of the ISIM (International Institute for the Study of Islam in the Modern World), Leiden (2004-); member of the Advisory Committee of the VeerStichting, Leiden (2007-); member of the Board of Advisors to the European Leadership Platform (ELP), the Foundation for European Leadership, Amsterdam (2007-); friend of ECF (the European Cultural Foundation), Amsterdam (2006-) and member of the networks De Hoofdstadborrel, Amsterdam Cigogne, The Hague. **Franck van der Hooft** Manager Operations

Fariba de Bruin-Derakhshani, Program Coordinator Awards (1,0 fte)

Dilara Kanik, Staff member Awards (1,0 fte)

Merel Oord, Staff member Awards (0,6 fte) and Applications (0,4 fte)

Caro Mendez, Program Coordinator Applications (1,0 fte)

Linda van der Gaag, Staff member Applications (1,0 fte)

Cora Taal, Staff member Applications (0,6 fte)

Joumana El Zein Houry, Program Coordinator Network Partnerships (1,0 fte)

Eléonore de Merode, Program Coordinator Cultural Emergency Response (1,0 fte)

Deborah Stolk, Staff member Cultural Emergency Response (1,0 fte)

Charlotte van Herwaarden, Coordinator Project Bureau (1,0 fte) till 30 September 2009

Franck van der Hooft, Manager Operations (1,0 fte) as of 1 September 2009

Noura Habbab, Assistant to the Director (1,0 fte) till 31 December 2009

Lotte Niks, Assistant to the Director (1,0 fte) 11 March till 30 September 2009

Jenneke van Veldhuizen, Office Assistant (1,0 fte) till 30 September 2009, Staff member Project Bureau (0,6 fte) as of 1 October 2009

Nathalie Ho-Kang-You, Office Assistant Assistant to the Director (1,0 fte) as of 2 October

Mette Gratama van Andel, Communications (0,8 fte)

Sebas van der Sangen, Press and Publicity (1,0 fte)

Sonja Rambharse, Administrator (0.5 fte/55.56%) till 31 October 2009

Ricardo Burgzorg, Coordinator Gallery (0,2 fte) as of 23 April 2009

Volunteers

Leoni Zitman, Documentalist, Volunteer

Free lance staff members, temporary staff and interns are also employed.

The financial and salary administration is contracted out to Jac's den Boer and Vink in Haastrecht.

The 2009 Prince Claus Awards Committee

Peter Geschiere, Chairman, Cultural Anthropologist, University of Amsterdam, Amsterdam, The Netherlands
Manthia Diawara, Professor of Comparative Literature, Editor-in-chief of Black Renaissance, Author, Filmmaker, Bamako, Mali / New York, USA
N'Goné Fall, Curator, Architect, Cultural Consultant, Dakar, Senegal / Paris, France
Rahul Mehrotra, Architect, Urban Designer, Professor of Architecture at MIT, Mumbai, India / Cambridge, USA
Pablo Ortiz Monasterio, Photographer, Editor, Mexico City, Mexico
Patricia Valdez, Social Scientist, Human Rights Consultant, Director of Memoria Abierta, Buenos Aires, Argentina
Laksmi Pamuntjak, Poet, Writer, Jakarta, Indonesia

Fariba de Bruin-Derakhshani is Secretary to the Awards Committee

The 2009 Editorial Board of the Prince Claus Fund

Emile Fallaux, Chairman, former Chief Editor of Dutch weekly *Vrij Nederland*, Amsterdam, The Netherlands
Ellen Ombre, Author, Paramaribo, Surinam
Khaled Hroub, Author, Palestine / London, UK
Okwui Enwezor, Curator, Lagos, Nigeria / New York, US
Hou Hanru, Curator, San Francisco, US
Albert Ferré, Editor at ACTAR, Barcelona, Spain, is Managing Editor of the Prince Claus Fund Library

The 2009 Network Committee

Els van der Plas, Chairperson, Director of the Prince Claus Fund, Amsterdam, The Netherlands
Hasif Amini, Komunitas SaliHara, Jakarta, Indonesia
Germaine Acogny and Helmut Vogt, Jant-Bi, Toubab Dialow, Senegal
Martin Mhando, Zanzibar International Film Festival, Zanzibar
Shahidul Alam, DRIK Picture Library, Dhaka, Bangladesh
Peter Karanja, Mathare Youth Sports Association (MYSA), Nairobi, Kenya
Cecilia Kenning, APAC, St Cruz de la Sierra, Bolivia
Felix Madrazo, SuperSudaca, Latin America and the Caribbean
Odile Gakire Katese, Centre for Arts and Drama, Butare, Rwanda
Daravuth Ly, Reyum Institute of Arts and Culture, Phnom Penh, Cambodia
Davide Quadrio, ArtHub, Shanghai, PR China
Zeina Arida, Arab Image Foundation, Beirut, Lebanon
Jose-Carlos Mariategui and Jorge Villacorta, Alta Tecnologia Andina, Lima, Peru
Etienne Minoungou, Compagnie Falinga, Ouagadougou, Burkina Faso
Yto Barrada, Cinemathèque de Tanger, Tangier, Morocco
Laurence Hughes, International Alliance of Independent Editors, Paris, France

Joumana El Zein Khoury is Secretary to the Network Committee

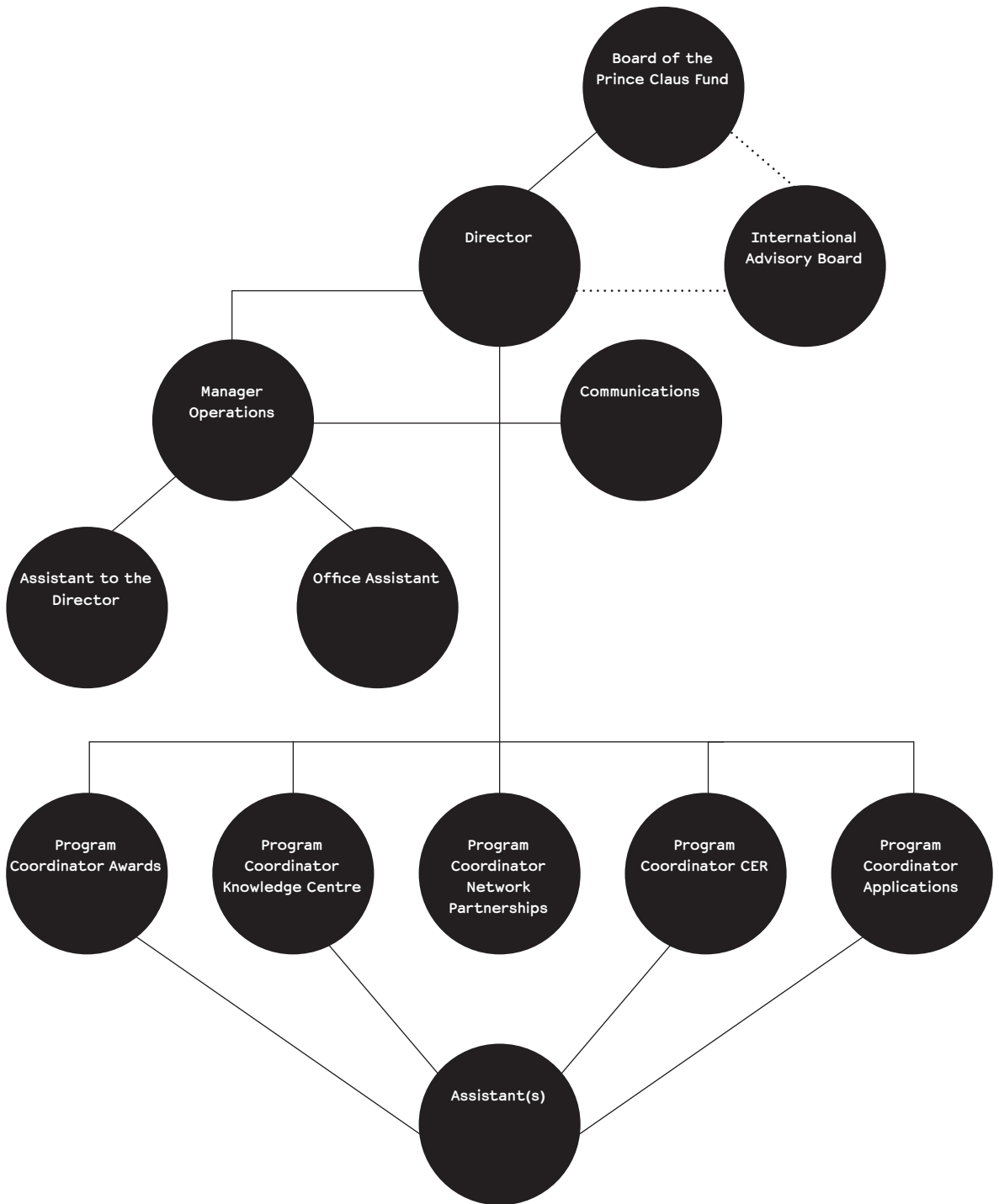
2009 Steering Committee Cultural Emergency Response

Marieke Sanders-ten Holte, Chairperson, former Member of the European Parliament and Honorary Consul of Botswana in The Netherlands, Aerdenhout, The Netherlands
Georg Frerks, Head of Disaster Studies at the University of Wageningen, Professor at the Centre of Conflict Studies at the University of Utrecht, Wageningen and Utrecht, The Netherlands
Ila Kasem, Director of Van de Bunt Adviseurs and Chairman of the Marokko Fonds, Amsterdam, The Netherlands
Maya Meijer, art historian specialised in contemporary art and architecture, Director of Stichting Den Haag Sculptuur and of Westergasfabriek in Amsterdam, The Hague, The Netherlands
Paul Meijs, Consultant and former Director of Care Nederland, Boskoop, The Netherlands

Observers:

Els van der Plas, Director of the Prince Claus Fund, Amsterdam, The Netherlands
Sjoerd Koopman, Professional Programmes Director, IFLA, The Netherlands

Eléonore de Merode is Secretary to the Steering Committee Cultural Emergency Response



Representation and Working Visits of the Fund in 2009

The Fund's representation at other organisations, conferences and debates

The Fund's Board members, its Director and staff members represent the Fund at many relevant events: they speak and take part in conferences and debates; they function as advisors and are members of other boards. Director Els van der Plas's positions on various boards help strengthen her network, thereby benefiting the Fund's own network. Van der Plas is involved with not only the upper echelons of Dutch culture and business but also new initiatives that promote intercultural exchange. The Fund's program co-ordinators travel extensively for their different projects. The Board's Chairperson, Lilian Gonçalves-Ho Kang You, is a member of various cultural organisations including the Nieuwe Kerk and the Concertgebouw. Sadik Harchaoui is a member of the board of the Red Cross, and Peter Geschiere is a board member of the International African Institute in London. All these positions reinforce the Prince Claus Fund's network.

Summary of representation and working visits

17 January: Noura Habbab and Els van der Plas were at the opening of "De Exotische Mens" exhibition at the Teylers Museum, for which Els van der Plas had provided advice concerning the participation of modern artists. Bert Koenders, Minister of Development Co-operation, opened the show.

21 January: Els van der Plas gave a speech to mark the fact that art historian Adi Martis was leaving the Kunsthistorisch Instituut in Utrecht.

22-23 January: Fariba de Bruin-Derakhshani went to London for the "Contemporary Art in the Middle East" conference.

5 February: Sebas van der Sangen and Els van der Plas attended the Dutch National Postcode Lottery's Goed Geld Gala, during which the Prince Claus Fund was granted a financial contribution of €500,000.

12 February: Café Méditerranée in co-operation with SICA Amsterdam with guests Akram Zaatari, Malu Halasa and Rana Salam discussing culture in the Arab world and the human body. Work by Akram Zaatari was presented along with the Syrian Lingerie book. The Prince Claus Fund was represented by Els van der Plas and many staff members.

1-6 March: Dilara Kanik and Fariba de Bruin-Derakhshani went to São Paulo, Brazil, in connection with the annual orientation trip that is jointly organised with the Mondriaan Foundation.

5-8 March: Fariba de Bruin-Derakhshani and Els van der Plas visited Argentina in connection with the orientation trip.

9-13 March: Els van der Plas travelled to Peru in connection with the orientation trip.

12 March: Fariba de Bruin-Derakhshani and Sebas van der Sangen attended the opening of TEFAF in Maastricht, which is one of the Torchbearers of the Prince Claus Fund's CER Program.

15-20 March: Els van der Plas and Joumana el Zein Khoury went to Dubai, the United Arab Emirates, for the launch of the Prince Claus Fund Journal 16 and also for fund-raising. In addition, they attended the Sharjah Biennale where a meeting was held, at which they gave a presentation about the Prince Claus Fund.

19 March: Eléonore de Mérode was present at "Climates of

Heritage Conservation", UNESCO's conference on climate change and cultural heritage in Oostend, Belgium.

25-27 March: Fariba de Bruin-Derakhshani visited Cairo, Egypt, for the Residency Symposium at the Town House Gallery of Contemporary Art.

31 March: Presentation about the Prince Claus Fund and particularly CER that specifically focused on CER's activities in Sri Lanka during a meeting that included a cultural delegation from that country. The Sri Lankan Minister of Culture was also present.

1 April: Het Gesprek recorded an hour-long program for television and internet with Els van der Plas, Christine Wagner (Hivos) and Jacqueline Lampe (Flying Doctors).

16 April: Mayor Job Cohen visited the Prince Claus Fund and was received by the Chairman Lilian Gonçalves-Ho Kang You and the Director Els van der Plas.

16 April: Opening of the Syrian Lingerie exhibition at the Prince Claus Fund Gallery.

27 April: Caroline Gehrels, the Amsterdam Alderman for Culture, visited the Prince Claus Fund. She was received by Board member Peter Geschiere and Els van der Plas.

8 May: Els van der Plas was present at a lecture given by Tony Blair, former UK prime minister, in The Hague that was organised by the Dutch National Postcode Lottery.

18 May: Els van der Plas held a presentation at the "Art and Social Transformation" congress in Dresden, Germany.

19 May: Els van der Plas gave a culture and development presentation at an event for cultural attachés, who were in The Hague at the invitation of the Dutch Ministry of Foreign Affairs.

26-31 May: Fariba de Bruin-Derakhshani, Merel Oord and Els van der Plas attended the meeting of the Prince Claus Awards Committee in Istanbul, Turkey.

31 May-6 June: Joumana el Zein and Mette Gratama van Aniel travelled to Beirut, Lebanon, and Damascus, Syria, for the Network Committee meeting.

4-6 June: Meeting of the Editorial Board of the Prince Claus Fund Library at the Fondazione di Venezia in Venice; this was in connection with the Biennale that was being held there. Els van der Plas, Albert Ferré, Emile Fallaux and the members of the Editorial Board were present.

11 June: Discussions were held concerning the Prince Claus Fund's progress and development that involved Bert Koenders, Minister of Development Co-operation, the Fund's Honorary Chairman Prince Constantijn, its Chairman, Treasurer and Director, and important officials from the Dutch Ministry of Foreign Affairs.

24 June: Els van der Plas attended the Premsel Foundation's expert meeting on its People's Republic of Design project on the future of design.

27 June: Els van der Plas gave a lecture about the Prince Claus Fund at the Fund's offices for My First Art Collection participants.

2-5 August: Els van der Plas was in New York as a member of the international jury of the Curry Stone Design Prize, a new award for sustainable and innovative design throughout the world.

20-24 August: Els van der Plas and Deborah Stolk attended the IFLA conference in Milan. Els van der Plas held a press conference about the Cultural Emergency Response Program (CER) and the cultural emergency relief that CER provided for the library in Beichuan that was devastated by the earthquake of 12 May 2008.

27-31 August: Joumana el Zein Khoury went to Bangkok, Thailand, for BizArt's "The Making of the New Silk Road, a

Performative Symposium”.

13 September: Eléonore de Mérode gave a presentation on the Cultural Emergency Response Program at the International Heritage Trusts conference in Dublin, Ireland.

1 October: Els van der Plas advised the Municipality of Amsterdam’s International Cities Congress on Urban Futures. Those invited included Felix Madrazo of SuperSudaca, a Network Partner of the Fund.

11 November: Els van der Plas gave a lecture at the Goethe Institute in Berlin, Germany, for all the staff members of the Goethe Institute who work abroad. She also participated in a public debate.

30 November: Els van der Plas gave a guest lecture on art history for Master’s students at the University of Amsterdam.

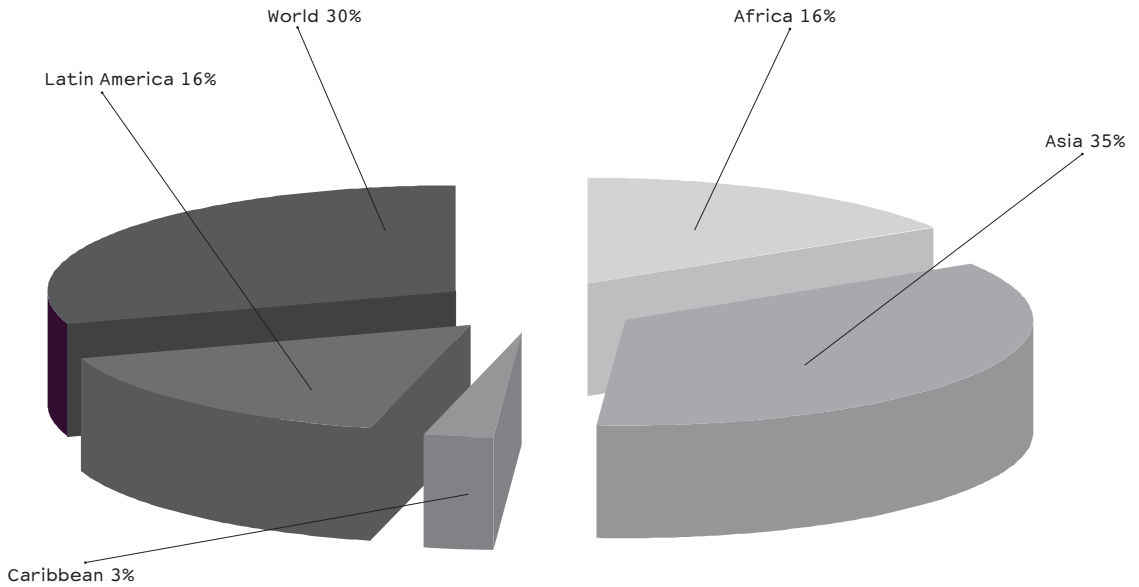
1 December: Boek Splitsen en Knopen, a Mondriaan Foundation publication, was presented to Ronald Plasterk, the Dutch Minister of Culture. Els van der Plas attended as one of the book’s co-authors.

6 December: Lilian Gonçalves–Ho Kang You and Els van der Plas were present at the performance of the play Claus! by John Leerdam, for which the Prince Claus Fund had provided advice and documentation.



Participants of the 2009 orientation trip in Lima, Peru, part of their trip to Argentina, Peru and Brazil, jointly organised with the Mondriaan Foundation

Percentages of Budget of Program Activities Allocated in 2009 by Continent



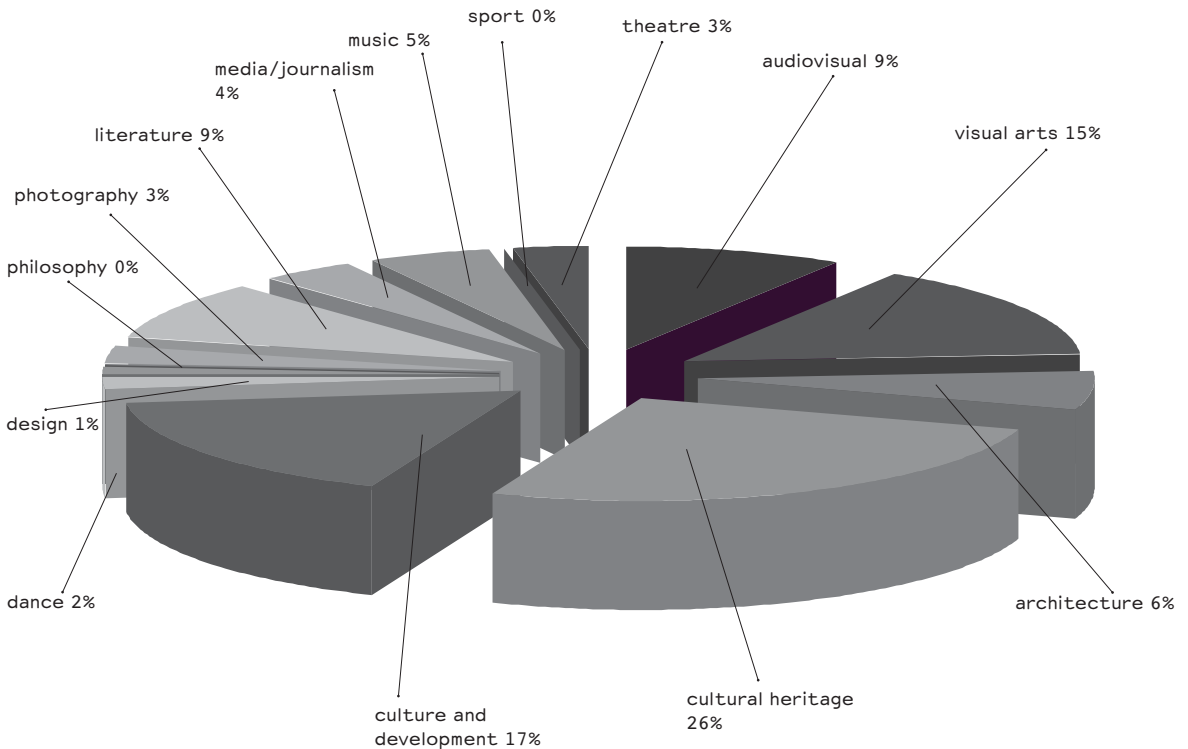
Budget and Percentages of Budget of Program Activities Allocated from 2004 to 2008 and in 2009 by Continent

2009	2008		2007		2006		2005		2004			
	€	%	€	%	€	%	€	%	€	%		
Continent												
Africa	520721	16	962247	28	901.433	27	960.434	32	1.148.526	39	1.084.085	31
Asia	1165505	35	893152	26	903.992	28	513.003	17	302.267	10	623.775	18
Caribbean	103005	3	88880	3	91.323	3	77.000	3	52.685	2	66.326	2
Latin America	522166	16	683199	19	536.250	16	213.081	7	328.035	11	563.602	16
World	967967	30	828326	24	853.456	26	1.206.635	41	1.098.379	37	1.187.987	34
Total	3279364	100	3455804	100	3.286.454	100	2.970.153	100	2.929.892	100	3.525.775	100

NOTE: There has been an increase in budget allocations in Asia over the years. This increase can be attributed to the increase in budget of CER, and its coverage of disasters in the region.

Activities that have worldwide impact have also increased since the previous two years.

Percentages of Budget of Program Activities Allocated in 2009 by Primary Discipline



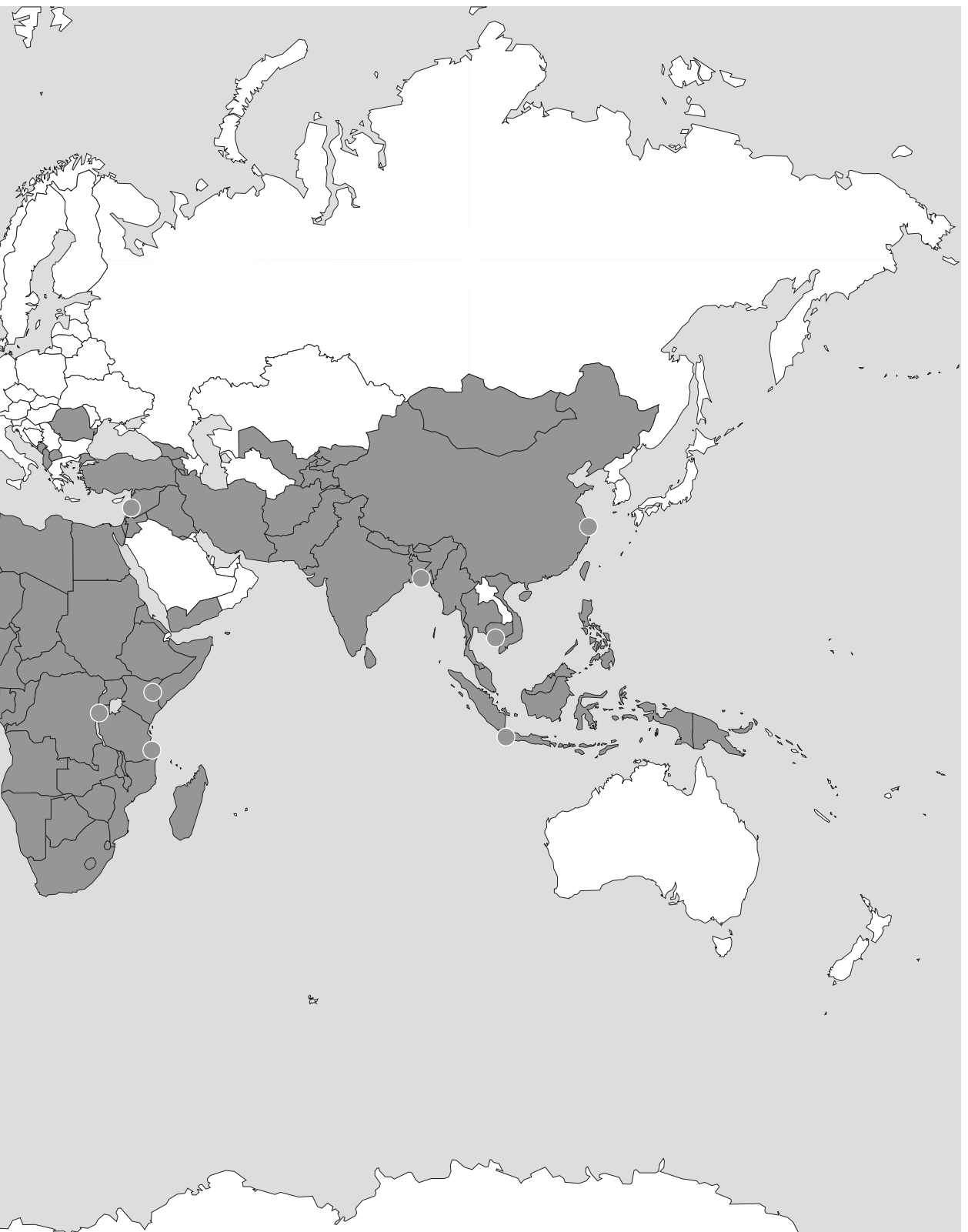
Budget and Percentages of Budget of Program Activities Allocated from 2004 to 2008 and in 2009 by Primary Discipline

Discipline	2009		2008		2007		2006		2005		2004	
	€	%	€	%	€	%	€	%	€	%	€	%
Audiovisual	278197	9	479884	14	791.881	24	244.810	8	92.680	3	203.765	6
Visual arts	501655	15	628126	18	322.218	10	524.867	18	382.111	13	263.665	7
Architecture	181600	6	0	0	52.792	2	0	0	190.300	6	17.250	0
Cultural heritage	841534	26	479152	14	234.647	7	358.901	12	311.500	11	120.900	3
Culture and development	546772	17	762248	22	863.860	26	823.910	28	856.969	29	1.162.117	33
Dance	61770	2	150580	4	298.996	9	68.733	2	200.650	7	199.498	6
Design	43025	1	63058	2	51.670	2	126.405	4	37.350	1	2.300	0
Philosophy	895	0	1965	0	1.060	0	0	0	20.000	1	8.450	0
Photography	111395	3	108825	3	39.979	1	38.108	1	510	0	343.068	10
Literature	300896	9	133981	4	65.304	2	166.498	6	122.964	4	182.502	5
Media/journalism	133290	4	65160	2	168.786	5	45.000	2	108.658	4	202.838	6
Music	151935	5	182050	5	208.026	6	214.103	7	321.300	11	415.252	12
Sport	12000	0	20000	1	25.800	1	0	0	25.000	1	0	0
Theater	114400	3	380775	11	161.435	5	358.818	1	259.900	9	404.170	12
Total	3279364	100	3455804	100	3.286.454	100	2.970.153	100	2.929.892	100	3.525.775	100

NOTE: There is an increase in the allocations in the discipline of architecture. The Prince Claus Fund has paid special attention to this discipline.

The significant increase in allocations in cultural heritage is attributed to the increased funding capacity of the CER program.





Countries where the Prince Claus Fund is active

Grey = supported projects and granted awards since the inauguration of the Prince Claus Fund

Dots = Network Partnerships (primary location)

Ten-year budget: 2002 through 2011

Amounts × € 1,000	Realised 2002	Realised 2003	Realised 2004	Realised 2005
<u>Available revenue</u>				
Government contributions	3.403	3.403	3.404	3.403
Third-party contributions and interest	737	632	710	714
Total revenue	4.140	4.035	4.114	4.117
<u>Expenditure</u>				
General (overhead)	546	548	656	623
Program implementation	3.231	3.535	3.635	3.334
Total expenditure	3.777	4.083	4.291	3.957
<u>Released from provisions</u>	0	270	0	0
Operating results	363	222	-177	160
<u>Distribution of net operating result</u>				
• continuity reserve	0	313	50	50
• appropriated reserves	0	0	0	109
• appropriated funds	0	0	0	0
• general reserve	363	-91	-227	1
Total	363	222	-177	160

* The methodology for the division of expenditure was altered in 2009. The consequence of this is that the figures up to and including 2008 for the division of expenditure of general (overhead) and program implementation cannot be compared with those of 2009 or later.

Realised 2006	Realised 2007	Realised 2008	Realised 2009	Estimated 2010	Estimated 2011	Total 2002 – 2011
3.404 756	3.553 831	3.753 820	4.053 798	3.903 1.075	3.903 1.125	36.182 8.198
4.160	4.384	4.573	4.851	4.978	5.028	44.380
655 3.458	669 3.679	774 3.825	387 4.402	462 4.406	485 4.537	5.805 38.042
4.113	4.348	4.599	4.789	4.868	5.022	43.847
0	0	0	0	0	0	270
47	36	-26	62	110	6	803
50 -109 0 106	50 23 310 -347	50 -15 -43 -18	50 51 -67 28	50 0 -55 115	50 -59 -55 70	713 0 90 0
47	36	-26	62	110	6	803

Overview of the programme activities in 2009 sorted by discipline

Discipline	Country	Continent	Project name
architecture	Iraq	Asia	Bagdad Architecture The City of Art Deco
architecture	Chile	Latin America	Contemporary Architecture in Chile
architecture	several countries	Africa	The African City/African Perspectives
architecture	Colombia	Latin America	Vélez, Simon
architecture	South Africa	Africa	African Perspectives 2009
architecture	Turkey	Asia	Diwan
architecture, cultural heritage	Honduras	Latin America	Emergency Stabilisation of the Episcopal Palace of Comayagua
architecture, cultural heritage	India	Asia	Restoration of the Thag Baba Shrine, Srinigar, Kashmir
architecture, cultural heritage	Yemen	Asia	The emergency restoration of the mosque at Aynat, Hadramawt
art	Cameroon	Africa	Doualart
art	Nigeria	Africa	El Anatsui
art	China	Asia	Liang Shaoji
art	India	Asia	Soma Mashe, Jivya
art	South Africa	Africa	Artscape Theatre Mural Project
art	Lebanon	Asia	Beirut Art Center
art	Lebanon	Asia	Continuum
art	Nigeria	Africa	Drill
art	Mexico	Latin America	Emergia
art	Uruguay	Latin America	How come you are so Beautiful?
art	Turkey	Asia	Istanbul Biennial 2009
art	Dominican Republic	Caribbean	Naturaleza Urbana: Sao Paulo
art to	Lebanon	Asia	Rescuing Events from the Chronology of History: Experimental Public Art
art	Pakistan	Asia	Shanaakht Festival 2009
art	Ecuador	Latin America	X Edición de la Bienal de Cuenca
art	Mexico	Latin America	Niño Perdido
art	Thailand	Asia	Apichatpong to Paris
art	Nigeria	Africa	Ayo Adewumi to Ghana, Gambia and Egypt
art	Zimbabwe	Africa	Daniel Halter to Havana Biennale
art	Cameroon	Africa	Guy Wouete Lotchouang and Milena Bonilla to Havana
art	Indonesia	Asia	Indonesian participants Beyond the Dutch
art	Colombia	Latin America	Inti Guerrero
art	Surinam	Latin America	Marcel Pinas to Indonesia
art	Peru	Latin America	Mauricio Delfin to South Africa
art	several countries	Worldwide	Participation Moscow Biennale
art	Haiti	Caribbean	Pascale Monnin to The Netherlands
art	Brazil	Latin America	Paulo Sérgio da Silva (NAZARETH) to Indonesia
art	Micronesia	Asia	Prisma Forum Mexican Travellers
art	Zuid-Afrika	Africa	Strijdom van der Merwe
art	Myanmar	Asia	2nd Beyond Pressure International Performance Art Festival
art	Brazil	Latin America	African reality looked at from Afro-Brazilian perspective

Amount in Euro	Description
4000	Bagdad Arts Déco is a publication on the very first overall research project concerning architecture in Baghdad published in French and English
20000	A publication on architecture in Chile
20000	A publication on architecture in Africa
100000	Principal Award to Colombian architect Simon Vélez
16000	Conference on African architecture in South Africa
21600	Meetings and publication of newspaper editions resulting from these on the subject of urban planning in the Middle East
25000	Emergency Stabilisation of the Episcopal Palace in Comayagua, destroyed in a fire on 15 April 2009, through the replacement of the timber beams above every door and window
24000	Stabilisation and Restoration of the Thag Baba Shrine, Srinigar, Kashmir, India
14000	Emergency restoration of the Mosque at Aynat, Hadramawt in Yemen, following the torrential rainfall and flooding in Hadramut province on 24–25 October 2008
25000	Award to cultural organisation Doualart in Cameroon
25000	Award to Nigerian visual artist El Anatsui
25000	Award to Chinese visual artist Liang Shaoji
25000	Award to Indian visual artist Jivya Soma Mashe
16000	Painting about South African recent history in public space
20000	Exhibitions in Beirut art Center and catalogue with work of Akram Zaateri
4000	Exhibition dedicated to the memory of Mai Ghoussoub
15000	Exhibition, production and documentation of performance art projects
8100	Continuation of the production of EMERGÍA through various presentations, and exchanges with other artistic initiatives in Latin America
15000	Exhibition on male beauty from Johannesburg to Montevideo, Uruguay
16000	Participation of artists from Armenia and Georgia in the 11th International Istanbul Biennial
21700	Creation of a public form of vertical green space through the use of the now obsolete advertisement structures in Sao Paulo
16000	A year long project about displacement which will create 3 public art pieces across the country rescue the events of people's lives
23800	Public exhibition of art
10000	The tenth edition of international art biennial
11000	Printing the catalogue for the exhibition Niño Perdido, Museo de la Ciudad de México – El Paso Museum of Art
915	Travel of Apichatpong Weerasethakul, from Thailand to Paris in relation with an exhibition at the ARC/ Musée d'Art Moderne de la Ville de Paris
2160	Travel from Nigeria to Ghana, Gambia and Egypt in relation with meetings and interactions with local artists working with waste materials and to hold lectures on that subject
1320	Travel from Cape Town, South Africa to Havana, Cuba in relation with the Havana Biennial
2415	Travel from Amsterdam, The Netherlands to Havana, Cuba in relation with the 10th Havana Biennial
3000	Travel from Indonesia to The Netherlands in relation with the exposition 'Beyond the Dutch' at the central Museum of Utrecht
3000	Travel for Latin American participants for the Troca-trocas Regional Meeting of Curatorial Practice and Discourse on Gender and Sexuality in Rio de Janeiro, Brazil
2210	Travel from Paramaribo, Surinam to Ruangrupa, Indonesia in relation with the construction of a new Cultural Centre in Moengo, Surinam
1735	Travel from Lima, Peru to Johannesburg, South Africa in relation with the World Summit on Arts and Culture in Johannesburg
1990	Travel from India to the Russian Federation in relation with the Moscow Biennale.
2805	Travel from Haiti to The Netherlands in relation with the exhibition 'Roots and More – De Reis van de Geesten' at the Africa Museum
1865	Travel from Sao Paulo, Brazil to Jakarta, Indonesia in relation with the Pesta Seni Performa 2009 at the Centre Culturel et de Cooperation Linguistique in Surabaya, Indonesia
3500	Travel from Lebanon, Nigeria, Bolivia, Iran and Mexico to Oaxaca and New Mexico in Mexico in relation with the 'Prisma Forum'
875	Travel from Stellenbosch, South Africa to Amsterdam, The Netherlands, in relation to the Oerol festival at the island Terschelling
8750	2nd Beyond Pressure International Performance Art Festival, a 5-day event in Yangon, Myanmar involving international and local artists, as well as audiences
16000	Afro Comics exhibition Picha from The Netherlands to Brazil, including a forum of debates among African and Afro-Brazilian artists

art	China	Asia	Chongqing International Artists Workshop
art	Myanmar	Asia	International artist residency program
art	Panama	Latin America	Parada
art	Nepal	Asia	Separating the Myth from Reality: Status of Women
art	Jordania	Asia	Shatana International Artist Workshop-3/2009
art	Palestinian Areas	Asia	The Jerusalem Syndrome
art	Albania	Asia	Tirana International Contemporary Art Biennial
art, audio-visual	Argentina, Colombia, Brazil	Latin America	Pablo Batelli, Gustavo Romano and Giselle Beiguelman to Mexico
art,culture and development	Albania	Asia	Art inside the Prison
art,culture and development	Colombia	Latin America	Displacement and Reparation
art,dance	Peru	Latin America	Tu Cuerpo/El Mio
art,design	Indonesia	Asia	Exploration in Terracotta
art,literature	Mali	Africa	Concours de Bande Dessinée Jeunes talents
audio-visual	several countries	Africa	African screens
audio-visual	Morocco	Asia	Network Partner Cinematheque de Tanger
audio-visual	Mexico	Latin America	Maquinas
audio-visual	Armenia	Asia	Golden Aprcot to the Netherlands
audio-visual	Burkina Faso	Africa	ISIS and NFTA exchange
audio-visual	Brazil	Latin America	Nelcirlan Souza Oliveira and Marcao Oliveira dos Santos to Utrecht
audio-visual	Benin	Africa	Séraphin Zounyekpe to Gent
audio-visual	Kenya	Africa	Wanuri Kahiu to the Netherlands
audio-visual	Syria	Asia	Dox Box
audio-visual	Indonesia	Asia	Indonesian Children's International Film Festival 2009
audio-visual	China	Asia	Long March Project – Ho Chi Minh Trail
audio-visual	Armenia	Asia	SunChild International Environmental Festival
audio-visual, art	Cuba	Caribbean	Laboratorio 2009
audio-visual, culture and development	Uruguay	Latin America	Workshop de Animacion en Stop Motion
cultural heritage	Philippines	Asia	Conservation & Restoration of San Raymundo de Peñaforte Church, convent and arch
cultural heritage	Palestinian Areas	Asia	Consolidation of historic houses in Gaza
cultural heritage	Indonesia	Asia	Damage Assessment Mission to West Sumatra, Indonesia
cultural heritage	Yemen	Asia	Emergency Repairs to five mansions in Tarim, Wadi Hadramut
cultural heritage	India	Asia	Emergency restoration of the Raja Ka Mahal, Jaisalmer Fort, Rajasthan
cultural heritage	Georgia	Asia	Emergency stabilisation of the Episcopal Palace of Nikozi Monastery, Suth Osset
cultural heritage	Jamaica	Caribbean	Preliminary Research for the restoration of the Ward Theatre, Kingston
cultural heritage	Palestinian Areas	Asia	Rehabilitation of the Al Kamandjati Music Centre, Jenin West Bank
cultural heritage	Palestinian Areas	Asia	Rehabilitation of the Centre for Architectural Heritage
cultural heritage	Bhutan	Asia	Restoration of Drametse Lhakang, Mongar District, Eastern Bhutan

16000	Triangle Arts Trust international artist workshop in Organhaus, Chongqing, China
20000	International artist residency programme for visual artists, performance artists, installation artists, as well as poets and authors
4700	visual art and performance project
20700	Exhibition focusing on Women's issues with participation of artists from several countries
10900	Artist workshop in rural area of Jordan.
15000	Annual art and culture event comprised of an exhibition showcasing works of Palestinian and international artists, film screenings, seminars and performances.
20000	International Biennial of Contemporary Art
3170	Travel from Argentina, Colombia and Brazil to Mexico in relation with Arte Nuevo Interactiva at the new City Museum of Merida, Yucatan, Mexico
18000	Cultural rehabilitation program for Albanian women in prison consisting of workshops on artistic practices by two Albanian artists who will teach them about traditional handicrafts and sculpture
6500	Publication on the displacement of people in Colombia due to violence
20000	Creation of four performances by three choreographers inspired by the lives of Peruvian working class women living in Lima
4400	Support for ceramicist Drs. Ponimin to attend invitation by the Delhi Blue Pottery Trust, for his participation in 'Exploration in Terracotta' workshops and exhibition
3280	For the 3rd edition of the Comics Salon in Bamako, the Centre organizes a comics competition for young talented drawers (15-25 years old) and launches a travelling exhibition
20000	A publication and DVD on new cinemas from Africa
180000	Three year network partnership
10000	Production of a CD, DVD and graphics box that compiles 'sound' machines
1200	Travel from Armenia to The Hague in relation with the Festival Armeense Cinema
1975	Travel from Ouagadougou, Burkina Faso to Amsterdam, The Netherlands in relation with an exchange program between l'Institut Supérieur de l'Image et du son de Ouagadougou (ISIS) and the Nederlandse Film en Televisie Academie (NFTA)
1816	Travel from Brazil to The Netherlands in relation with the Latin American Film festival in Utrecht
1080	Travel from Cotonou, Benin to Gent, Belgium in relation with 'One Minute Belgian Open'
1326	Travel from Kenya to The Netherlands in relation to the Africa in the Picture Film festival
23000	DOX BOX 09 is the 2nd edition of the first independent non-profit creative documentary event in Syria
6000	Touring of the festival that takes place in July 2009, Jakarta, to five other cities in Indonesia
14300	Exchanges between Asian artists and cultural operators.
10000	Festival with competitive international film program, workshops, exhibitions, concerts and action related to nature and culture
5000	Support for a workshop, an audiovisual festival and providing space for alternative visual, musical and theatre productions
22500	Workshop on animation and stop motion graphics for people with basic skills taught by Tournier Animation
35000	In 2008 the Philippines have been struck by several typhoons and hurricanes. CER is enabling the restoration of the 16th century San Raymundo de Peñafort church
12000	Emergency consolidation of the stone masonry of parts of five historic houses in the Old City of Gaza
5000	Rapid Damage Assessment Mission to the cities of Padang and Pariaman following the earthquake of 30 September 2009
35000	Emergency repairs to the roofs and foundations of five Tarimi mansions in Hadramit, Yemen following the torrential rainfall and flooding of 24-25 October 2008
35000	Emergency Restoration of the Raja Ka Mahal (King's Palace), Jaisalmer Fort, which was affected by the earthquake which hit Rajasthan in February 2009
35000	Emergency stabilization of the 9th-10th century Episcopal Palace of Nikozi Monastery in South Ossetia, destroyed by bombing on 10 August 2008 and the resulting fire
17500	Preliminary research prior to full restoration of the Ward Theatre in Kingston, Jamaica following Hurricane Gustav (28-08-08), Hurricane Ike (01-09-08) and Tropical Storm Paloma (4-11-2008)
35000	Rehabilitation of the Al Kamandjati Music Centre in Jenin, West Bank, Palestinian Territories following an act of arson on 14 March 2009
23000	Rehabilitation of the Center for Architectural Heritage, Islamic University of Gaza, destroyed by bombs on 28 December 2008
from agreement with World	Restoration of the Drametse Lhakang (monastery) in Mongar District which was destroyed in the earthquake which devastated Eastern

cultural heritage	Bhutan	Asia	Restoration of Trashigang Dzong
cultural heritage	Afghanistan	Asia	The emergency restoration of the Milma Pal mosque in Kabul, Afghanistan
cultural heritage	Burkina Faso	Africa	Stabilisation, restoration and digitalization of the film archive of the Cinémat
cultural heritage	Gambia	Africa	Restoration of James island, The CFAO building and Kerbatch museum
cultural heritage	Ghana	Africa	The restoration of the 'European' Cemetery in Mampong, Cape Coast
cultural heritage	Ghana	Africa	The restoration of the Bume old cemetery in Santrokofi-Bume, Volta region, Ghana
cultural heritage	Peru	Latin America	Acurio, Gaston
cultural heritage	Nicaragua	Latin America	IHNCA
cultural heritage	Argentina	Latin America	The role of objects in the transmission of memory
cultural heritage	Suriname	Latin America	Karin Lachmising to South Africa
cultural heritage	Philippines	Asia	Patrick D. Flores to Amsterdam
cultural heritage	India	Asia	Preservation of Thangkas in Sikkim
cultural heritage, architecture	Yemen	Asia	The Emergency restoration of Domes, Mosque and water wells at Sah.
culture and development	India	Asia	history and masculinity
cultural heritage,	Haiti	Caribbean	Restoration of voodoo sanctuaries in Noailles, Haiti
architecture, art	Brazil	Latin America	Digital archive of African memory in Bahia
cultural heritage,	Turkey	Asia	Rehabilitation of the library and digitalization of the archives of the Nesin Foundation
culture and development	Turkey	Asia	Rehabilitation of the library and digitalization of the archives of the Nesin Foundation
cultural heritage, literature	Turkey	Asia	Rehabilitation of the library and digitalization of the archives of the Nesin Foundation
cultural heritage, photography	Vanuatu	Asia	Black Islands: Pacific Regional Touring Exhibition
culture and development	Netherlands	Worldwide	Cafe med en curiosite
culture and development	Netherlands	Worldwide	Conference for the future of Prince Claus Fund
culture and development		Worldwide	Evaluation Orientation Trip
culture and development	Kyrgyzstan	Asia	Kyrgyzstan as a back lot
culture and development	Netherlands	Worldwide	Voorbereiding PCF Gallery en Platform
culture and development	several countries	Worldwide	Chantier de femmes African participants
culture and development	several countries	Worldwide	ResArts
culture and development	DC Congo	Africa	Sam Ilunga and JP Mika to Brussels
culture and development	several countries	Latin America	Eugenio Valdez and Marcio Botner from Brazil to Canada
culture and development	Ghana	Africa	ICACD 2009
culture and development, design in public spaces.	Grenada	Caribbean	Grenada Heritage Reinterpreted
dance	Burkina Faso	Africa	Après le mur
dance	Sri Lanka	Asia	Sinthamu Dance Project
dance	Mexico	Latin America	Epistemología de poéticas del cuerpo
on international scale.			
dance	Bolivia	Latin America	Miguel Orlando Marín Savatier to Cuba and Mexico
dance, culture and development	Brazil	Latin America	Nova Holanda – Novos Horizontes
design	Senegal	Africa	Sand and silk: The Art of Oumou Sy

Monuments Fund, 35.000	Bhutan on 21 September 2009
from agreement with World Monuments Fund, 35.000	Restoration of the Trashigang Dzong (fortress and temples) in Trashigang District which was destroyed in the earthquake which devastated Eastern Bhutan on 21 September 2009
26000	Emergency restoration of the Milma Pal Mosque in Baghe Bala, Kabul, Afghanistan after exceptional flooding following the intense rain during the springs of 2008 and 2009 severely damaged the building
35000	Stabilisation, restoration and digitalization of the film archive of the Cinémathèque Africaine de Ouagadougou
9.300	Restoration of James Island and the related CFAO Building (Compagnie Francaise d'Afrique Occidentale) and restoration of the Stone circle museum in Kerr Batchthat
30000	Restoration of the Garrison Cemetery at Cape Coast, Ghana following the torrential rainfall and strong winds in June and July 2009
26000	Restoration of the Garrison Cemetery of the Bume old cemetery in Santrokofi-Bume, Volta region, Ghana following the torrential rainfall and strong winds in June and July 2009
25.000	Award to Peruvian chef Gaston Acurio
25000	Award to the Instituto de Historia de Nicaragua y Centroamerica
14000	Recollection, exhibition and publication on artefacts that represent the dramatic past of the Argentinean society
2260	Travel from Paramaribo, Surinam to Cape Town, South Africa in relation with the International Symposium about shared heritage between The Netherlands and South Africa
1110	Travel from Manila, The Philippines to Amsterdam, The Netherlands in relation with the seminar 'The Demon of Comparisons' at the Stedelijk Museum Bureau in Amsterdam
20564	Exploration and registration of Thangkas
25000	Emergency restoration of the Domes, Mosque and water wells in Sah, Wadi Hadramut, Yemen following the torrential rainfall and flooding in the Hadramut province on 24-25 October 2008
1500	Color printing of the publication History, Masculinity and the Consolidation of the Indian Middle Class, The Amar Chitra Katha 1969-1991
25000	Restoration and inventory of four voodoo sanctuaries in Noailles, their wall-paintings and sacred objects
17800	The creation of the Archive of Afro-Bahian Studies (AABS) in the Centre of Afro-Oriental Studies (CEAO) at the Federal University of Bahia (UFBa)
35000	Rehabilitation of the library and digitalization of the archives of the Nesin Foundation in Catalça which was devastated by the flooding that hit the Istanbul region on 9 September 2009
14000	Tour of an exhibition of significant socio-political photographs from the Melanesian region in Pacific Island countries during 2009-10, and development of related public events
2700	Presentation on Culture and the human body and a presentation by Christopher Cozier, an artist from Trinidad
39900	Conference where the future of the Prince Claus Fund was discussed as a foundation for the vision for the future for the next years
6500	Evaluation of joint orientation trip that is organised with Mondriaan Stichting
7500	Creation of website and exhibition to stimulate cultural activity in the country
24900	Prince Claus Fund Gallery
4000	Travel for participants of the Chantier de Femmes from different African countries to Grand Bassam, Ivory Coast
3065	Travel from Cameroon, Ethiopia and Senegal to Cairo, Egypt in relation with a Residency Conference
2200	Travel from The Democratic Republic of the Congo to Brussel, Belgium in relation with the project 'De slaap neemt geen plaats in'
1160	Travel in relation to AGYU/Casa Daros International Residency
10000	Second International Conference on African Culture and Development (ICACD), in Accra (Ghana)
6000	A collaborative project to create and install environmental art from waste construction materials
1380	Residency for the creation of a duo named « Après le mur » (After the wall)
15000	Series of modern dance productions and workshops
24500	Special editions of a dance magazine and courses about the epistemology of the choreographic art
1690	Travel from La Paz, Bolivia to Havana, Cuba and Tijuana, Mexico in relation with the Festival Habana Vieja: Ciudad en Movimiento in Tijuana, Mexico
19200	Classes and workshops for the dance company and for the inhabitants from the Maré slum and for the creation of a new artistic project
7500	A publication about the work of 1998 Prince Claus Laureate and fashion designer

design design	several countries Morocco	Africa Asia	The art of African Fashion (new Eng. version) FestiMode Casablanca
literature literature literature	Worldwide Cuba Mexico	Worldwide Caribbean Latin America	Network Partnership IAIP Navarro, Desiderio Genocidos de los Tutsis de Rwanda: la memoria en camino
literature	Vietnam	Asia	Azam Abidov and Nguyen Quang Thieu to Poetry Medellin
literature	Bhutan	Asia	Kunzang Choden to the Netherlands
literature literature, culture and development	Namibia South Africa	Africa Africa	Sadc poetry festival Johannesburg Book Salon
literature, culture and development	Mexico, Colombia, Jamaica, Uganda, Algeria	Latin America	Inter-regional literary events and exchanges
literature,design	India	Asia	Experiences of Untouchability – A Graphic Book
media/journalism	Iran	Asia	Transit Tehran, Spanish edition
media/journalism	Nepal	Asia	Dixit, Kanak Mani
media/journalism	Kenya	Africa	The XYZ Show
media/journalism, literature	several countries	Worldwide	Index on Censorship
music	Mali	Africa	enregistrement de disque Djeneba kone
music	China	Asia	Gyarong Tibetan Opera Troupe
music	Zimbabwe	Africa	Habib Koite in HIVA
music	Bolivia	Latin America	Instrumentos Musicales Antiguos
music	Peru	Latin America	Jazz Workshops and Festivals in Peru
music	Senegal	Africa	Lancement Nomila
music	Albania	Asia	The scream
music	Mauritania	Africa	Waraba
music	Argentina	Latin America	Andrés Robles and Artemio Martinez Montiel to Bolivia
music	Indonesia	Asia	Music and Electricity Project
music Workshop.	Indonesia	Asia	Gatot Danar Sulistiyanto to Manila
music music	Guinee Philippines	Africa Asia	Le Rap Aussi tickets Cultural exchange in Baguio City and Lantapan
music	Togo	Africa	Festival Ehlome
music music music, dance philosophy	Senegal Bolivia,Lesotho Colombia South Africa	Africa Latin America Latin America Africa	Festival Les Blues du Fleuve Of Mountains and Montañas Los Andes Sinfónicos Murray Hofmeyr to Amsterdam
photography	Iraq	Asia	Open Shutters Iraq
photography photography photography photography photography photography	Iran Congo-Brazzaville South Africa Nigeria Lebanon Mali	Asia Africa Africa Africa Asia Africa	Kaveh Golestan, Farsi edition Baloji, Sammy Mofokeng, Santu Unifying Africa:The football book project Ahmad Al-Khalil to Dhaka Rencontres De Bamako 2009
photography photography sports, theatre	Bolivia Syria Cambodia	Latin America Asia Asia	Talleres y libro FotoEncuentro 2009 Tenth International Photography Gathering Tini Tinou Festival de Cirque
theatre	Egypt	Africa	Hassan x 2 and the Magic well

	from Senegal, Oumou Sy
15000	A publication about all kinds of aspects of the African Fashion world
17500	Catalogue on the Annual Fashion Week of Moroccan and International young talents and professionals of the fashion industry
180000	Three year network partnership
25000	Award to chief editor and expert on literary and cultural theory Desiderio Navarro from Cuba
6500	Publication in Spanish of book on the genocide in Rwanda
4460	Travel from Hanoi, Vietnam and Tashkent, Uzbekistan to Medellin, Colombia in relation with the XIX International Poetry Festival of Medellin
336	Travel from Kunzang Choden, Buthan to Amsterdam, The Netherlands in relation with the presentation of the Dutch translation of the book 'The Circle of Karma'
17000	Literary exchange
20400	Establishment an interactive digital cultural magazine website
30000	A series of inter-regional literary events and exchanges in Africa, Latin America and the Caribbean
17200	A graphic version of B.R. Ambedkar's experiences of untouchability in the 1920s and the 1930s, juxtaposed with untouchability experiences from contemporary India
16250	A wide ranging anthology about contemporary Iranian life, featuring reportage, fiction and visual essays, art and photography, by thirty Iranian and international artists, photojournalists, reporters and writers
25000	Award to journalist and author Kanak Mani Dixit from Nepal
21240	Television project of political satire with animated puppets
70800	General support for core editorial work and distribution of Index in difficult locations
15800	First recording of the artist Djéneba Kone
11100	Support for the initial stage of the Gyarong Tibetan Opera Troupe in Erji Village
7500	Musical performance of Malian singer Habib Koite in HIVA, April 2009
14000	Support of musical instruments for musicians in Bolivia
17000	Workshops and a series of Big Band jazz concerts in working class sectors of the city of Lima
11500	Promotional tour of Master Nomila and his CD
9500	Six concerts in north Albania world premiere works for string orchestra
6000	Facilitate recording studio for a CD production on youth education
1460	Travel from San Isidro, Argentina and Mexico city, Mexico to Santa Cruz, Bolivia in relation with the First International Meeting for Saxophone and Clarinet that took place in Santa Cruz, Bolivia
2900	Travel for Indonesian participants within Indonesia in relation with the Music & Electricity/Strange Attractors project at several locations in Indonesia
775	Travel from Yogyakarta, Indonesia to Manila, The Philippines in relation with the Manila Composers
3000	Travel from African artists to Conakry, Guinea in relation with the African Rap Festival 'Le Rap Aussi'
6400	Cultural exchange between two groups
10000	EHLOME is an international biennale of choirs and musical groups of Africa, mostly from authors of the continent
10000	Festival of music, crafts, and diverse cultural and social activities
15000	Intercultural exchange between artist groups living in similar environments
10000	Concert including dance performance
895	Travel from Johannesburg, South Africa to Amsterdam, The Netherlands in relation with the Symposium 'Terugkeer Naar Het Eigene'
5.000	A publication consisting of nine photographic essays and writing by women from all over Iraq published in English and Arabic
11800	A book with photographic work by the Iranian photographer Kaveh Golestan and stories of his life
25000	Award to Congolese photographer Sammy Baloji
25000	Award to South African photographer Santu Mofokeng
10000	A book publication on football in Africa
695	Travel from Lebanon to Beirut in relation with Chobi Mela Festival
8900	Support for the round trip plane tickets of the African photographers participating to the Bamako Photography Meetings
15000	Workshops and publication on Bolivian photography.
10000	Photography gathering in Aleppo
12000	Support for the development of intercultural exchanges between Cambodia and other countries from the South during the 6th International Circus Festival: Tini Tinou
20000	A children's play concerned with class discrimination and water problems, a photography exhibition, a comic strip booklet and a series of theatre and children workshops

theatre
theatre
theatre
theatre

Comoros
Benin,Ghana
South Africa
India

Africa
Africa
Africa
Asia

La Fanfare des Fous
La Ligne
Amandla!
Joker's Meeting

theatre

Pakistan

Asia

Madeeha Gauhar to South Africa

theatre
theatre
theatre, art, music

Burkina Faso
Palestinian Areas
Lebanon, Iraq

Africa
Asia
Asia

Filigraine 2009
Yusef is my brother's name
Babel Theatre



Photo by 2009 Prince Claus Laureate and photographer Santu Mofokeng (South Africa)

- 17350 Theatre plays and performances in the streets of various cities in the Comoros
- 17800 Creation and diffusion of a show in English with Francophone and Anglophone artists
- 2500 Travel from Amsterdam to South Africa in relation with the theatre production Amandia!
- 3500 Travel from Kolkata, India and Maputo, Mozambique to Rio de Janeiro, Brazil in relation to the Theatre of the Oppressed Joker Conference
- 1050 Travel from Lahore, Pakistan to Johannesburg, South Africa in relation with the Second Arterial Network Conference in Johannesburg
- 15000 Meeting and plays of African puppeters from Burkina Faso, Ivory Coast, Niger and Togo
- 19200 Production of a theater play, 15 city tour and workshops in OPT and Israel
- 24000 Support for the artistic programme of Babel theatre 2008–2009





C

Fonds

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Culture and Development

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Culture is
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