

Prince Claus Fund for Culture and Development



F o n d s

Prins Claus Fonds voor
Cultuur en Ontwikkeling

Prince Claus Fund for
Culture and Development

The 2010 Prince Claus Fund Annual Report



Image of the Argentinean VideoDanzaBA festival that was supported by the Prince Claus Fund

Contents

| | |
|--|-----|
| 1. The Board's Report | 6 |
| 2. The Director's Report | 8 |
| 3. Mission, Vision and Strategy | 12 |
| 3.1 Objectives and Points of Departure | 12 |
| 3.2 Vision, Strategy and Future | 12 |
| 3.3 In Practice: the Prince Claus Fund's Programs | 21 |
| 3.4 Evaluation | 23 |
| 3.5 Risks and Challenges | 26 |
| 3.6 Procedures | 28 |
| 4. Programs | 30 |
| 4.1 The Prince Claus Awards | 30 |
| 4.2 Applications Program | 47 |
| 4.3 The Network Partnership Program | 57 |
| 4.4 Cultural Emergency Response (CER) | 60 |
| 4.5 Activities Initiated by the Prince Claus Fund and Publications | 70 |
| 5. Communication | 86 |
| 5.1 Communication in 2010 | 86 |
| 5.2 The Prince Claus Fund in the Media in 2010 | 90 |
| 6. Sponsors and Fund-Raising in 2010 | 97 |
| 6.1 Sponsors | 97 |
| 6.2 Fund-Raising | 98 |
| 7. Financial Review | 101 |
| 8. Statement of Account | 104 |
| 9. Organisation, Working Method and Board | 106 |
| Appendix: | |
| The Members of the Board and the Prince Claus Fund Office | 112 |
| Organisational Structure Prince Claus Fund | 113 |
| International Advisory Council | 114 |
| Representation and Working Visits | 116 |
| Allocated Budgets by Discipline and Continent | 118 |
| Countries Where the Prince Claus Fund Is Active (map) | 120 |
| Long-Range Financial Summary | 122 |
| Summary of Approved Projects | 124 |

Culture is a Basic Need

Culture is a Basic Need

The Prince Claus Fund actively supports international cultural co-operation with eminent partners 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 network organisation and 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 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 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 and 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, in the words of his African friend Ki Zerbo

1. The Board's Report

The Prince Claus Fund can look back on a good year with interesting and socially relevant projects. For example: in 2010 the Fund supported a book that shows how football brings people together in Africa and which was published during the World Cup; the Fund made it possible to see through the eyes of a new generation in Afghanistan by supporting a photo course for the residents of Bamiyan; the Fund ensured the continued preservation of a unique costume collection in Mongolia; the Fund reimbursed a young, Colombian choreographer's journey to Africa for dance workshops, and it also supported the first photographic festival in Addis Ababa. In addition, the Fund selected new Network Partners in Colombia and Nepal, and it presented an award to an independent publishing house in Algeria. In short, the Prince Claus Fund succeeded in supporting and highlighting vital, first rate projects on the interface between culture and development.

The Prince Claus Fund has invested much energy in fund-raising for the coming years. The Fund organised its first Prince Claus Fund Lunch, an exclusive network event for fund-raising. It was attended by companies, individuals and partner organisations. One of the Fund's Honorary Chairmen spoke of his involvement with the Fund, the Director described the Fund's projects in detail while the treasurer explained the possibilities for donating and matching funds. Through this, the Fund acquired a number of new partners, who promised their support for projects where, for instance, cultural heritage can be saved. In 2009, the Fund also signed a long-term contract with the World Monuments Fund, which in 2010 led to projects in Bhutan and Pakistan. In addition, the staff members of the Cultural Emergency Response (CER) Program expended a great deal of effort in drawing up an agreement with the Samenwerkende Hulp Organisaties, which in this case involved ICCO & Kerk in Actie. Here, the objective was to undertake a rescue operation for the libraries and archives in Haiti. This was an excellent beginning for the fund-raising policy, which the organisation intends to deploy on a more intensive basis over the next few years.

2010 was also a good year for the Prince Claus Fund in terms of working with important national and international partners. This is demonstrated by the successful International Art in Amsterdam Program, which was launched in co-operation with the Amsterdam Fund for the Arts as based on a matching funds construction.

At the request of the Dutch Ministry of Foreign Affairs, in 2010 an independent evaluation of the Prince Claus Fund was held that focused on the period between 2005 and 2009. The evaluators travelled to Morocco, Congo and Kenya so as to visit projects and partners. They also interviewed staff members, partners and laureates during the week that all these people were present for the awards presentation in December 2010. The evaluation report is expected at the beginning of 2011.

The Fund received a positive assessment from the Dutch National Postcode Lottery in 2010. Following the Lottery's evaluation, its contract with the Fund was extended for a further five years. After an extensive investigation, the Fund was once again awarded the CBF hallmark.

In 2010, the Board endorsed the 2011–2015 Vision for the Future, which is based on the results of an international conference at Paleis Noordeinde and was drawn up following internal consultations in 2009. The Vision concentrates on two main themes: Zones of Silence and Beauty in Context; it also places Culture and Conflict on the agenda as the Fund's principal focus for the next five years. In the Vision for the Future, plans were put forward about how to broaden the Fund's network expertise and information, and share them with the public. In 2010 – so as to provide public access to exceptional work from the Fund's network – the Fund organised an exhibition by Dinh Q. Lê at the Gallery and – in line with extending its network expertise and information – the Fund developed plans with the Commonwealth Foundation that entailed providing grants for research into Culture and Conflict. As part of its 2011 activities, the Fund will be organising an exhibition of the results of the previously mentioned photographic workshop that it supported and which was attended by 13 young women and men from Bamiyan, Afghanistan.

2010 was also the year when the Prince Claus Fund underwent a major change: after 15 years Els van der Plas stepped down as Director of the Fund. The Board would hereby like to thank Els van der Plas for her dedication as the Prince Claus Fund's Director from its inauguration in 1996 right up to the beginning of 2011. Her passion, her knowledge of the international world of culture and her approach have placed the Fund firmly on the map and transformed it into a global success.

In 2011, the Prince Claus Fund will be welcoming Christa Meindersma as Els van der Plas's successor.

Photo: Capital Photos



Lillian Gonçalves-Ho Kang You

2. The Director's Report

Here are a number of subjects that were important for the Prince Claus Fund in 2010. For instance, the Prince Claus Fund jointly set up an International Art in Amsterdam Program with the Amsterdam Fund for the Arts. The kick-off was a photographic exhibition of Congolese dandies, who are known as sapeurs, by photographer Daniele Tamagni. This show was extremely well attended, as was the accompanying program that included a debate on the sapeurs, a fashion battle that was won by Yannick Landu, a Congolese resident of Rotterdam, and finally a film that was shown at the Verdieping in Amsterdam about Papa Wemba, who has proclaimed himself the "King of the Sapeurs". The International Art in Amsterdam Program also brought Cambodian dance, Rwandan women drummers and the Kenyan cartoonist and laureate Gado to the Netherlands, all of whom were a great success in terms of visitor numbers and press coverage. The objective here was to show who the Fund has been supporting in a variety of countries, and to bring these fantastic and talented people into contact with a mixed audience comprising everyone from professionals from the cultural world and interested students to young people from a multicultural background. This succeeded. The audience was indeed mixed and also more numerous than for the Fund's previous activities. The program shows not only what the Fund is doing but also reveals a different and more complete picture of life in Cambodia, Rwanda and other complex countries and areas.

The Fund's co-operation with the World Monuments Fund was also launched in 2010, which strengthened the expertise, organisation and outreach of the CER Program. As part of this joint program, cultural heritage was rescued in Bhutan, Haiti and Pakistan. An exceptional project comprised the documentation of hundreds of ancient rock-drawings in North Pakistan, which are located in the area where the Diamer Basha Dam is being constructed. This means that these well-known petroglyphs will vanish underwater. Rocks with drawings are being preserved wherever possible and every effort is being made to avoid causing damage. Hence, this action is limiting a cultural loss of immense proportions. All these activities will be reviewed and evaluated in 2011, and the learning points of our co-operation with the WMF will also be analysed and implemented.

Following the tragic earthquake in Haiti, the Samenwerkende Hulporganisaties (SHO) raised funds so that they could provide help. For the first time, money from the SHO is to be used for cultural emergency relief. Through a unique collaboration between the Prince Claus Fund, ICCO & Kerk in Actie, Blue Shield and local organisations, precious archives are being secured and libraries preserved that are vital for Haiti's reconstruction after the earthquake. The co-operation with the Samenwerkende Hulporganisaties is a milestone in the history of not only the Fund but also the SHO. Approximately 300 international experts have volunteered to train local workers in Haiti and to assist in safeguarding the information contained in these paper documents. This project has ensured that the public again has access to archives and library collections so that children and students can return to their studies and everyone can resume reading their favourite books.

Culture and Conflict remains an important theme for the Fund, which has created a special fund for this purpose together with the Commonwealth Foundation. Following a call for applications in Zimbabwe, Rwanda, Pakistan and Sri Lanka, a total of 16 interesting reactions were received. Both the Prince Claus Fund and the Commonwealth Foundation are each contributing €40,000 per annum to this fund for a period of three years.

The theme of Culture and Conflict was clearly topical when the Network Partners convened in Dhaka, Bangladesh. The exhibition of network partner DRIK had been closed on police orders just before the opening. The government argued that the exhibited photographs were critical of the Bangladeshi police force, which includes a special team that can round up and convict people without charge or suspicion. All the Network Partners joined the protests for freedom of speech.

The Prince Claus Fund developed a new website in 2010, which has been online since December of that year. The website's starting point is to highlight the network, activities and stories of both the Fund and its partners. An important section of the new website provides the Fund's international network with an interactive platform where people can exchange their experiences.

In 2010, a fund-raising staff member was appointed, a new Operations Manager was selected and the Fund took leave of its first Director.

Photo: Najib Nafid



Els van der Plas



Endless(1)



Endless(2)



Endless(3)



Endless(4)

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 one of his legendary statements that, in the words of his African friend Ki Zerbo, "You cannot develop people, they develop themselves". The Fund works according to his belief.

The Fund's objective is to expand insight into cultures, to promote interaction between culture and development and to stimulate international co-operation. Working with individuals and organisations primarily in Africa, Asia, Latin America and the Caribbean, the Fund organises activities that contribute to the positive interaction between culture and development.

In accordance with its statutes, the Prince Claus 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 intercultural exchange 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 the world of culture and development.

3.2 Vision, Strategy and Future

Vision and strategy

The Prince Claus Fund for Culture and Development is an international network organisation that strives for a world where culture is acknowledged as a basic need, as an essential part of the development of individuals and societies and as a vital component of life.

Over the past 14 years, the Prince Claus Fund has gained a great deal of knowledge and experience. This is mainly due to its active, international network in the field of culture and development. Since its inauguration, the Prince Claus Fund has supported more than 1,500 activities in more than 125 countries, and 150 Prince Claus Awards have been presented in 70 countries. The Fund's network comprises in excess of 15,000 individuals and organisations. In co-operation with these individuals and organisations, the Fund has created opportunities for artistic expression, given a voice to people on the cultural world stage, encouraged co-existence and understanding, rescued threatened cultural heritage and supported the creation of beauty in adverse circumstances.

The Prince Claus Fund takes initiatives, stimulates and serves as a partner in the international cultural field. Through innovation, intercultural exchange and co-operation, the Fund functions as both a catalyst and a platform for culture and development. The Prince Claus Fund is an international network organisation that maintains contact with artists, experts in the field of culture and development, journalists and writers, people active in the social arena and many others who devote themselves to the Fund's objectives and activities. These people provide advice about the Fund's policy, its programs and activities. The Fund and its network complement each other. 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.

The Prince Claus Fund is ambitious. It positions itself as a Fund that creates and supports innovative and appealing initiatives, in short: as a Fund that matters and provides added value. The Fund supports and initiates not only activities: it wants to be more than that and is 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. 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 the opportunity to present themselves on an international platform.



Photo by Indian Photographer and 2008 Prince Claus Laureate Dayanita Singh. Huis Marseille held an exhibition of her work in 2010



Culture is a basic need

The Prince Claus Fund defines culture as an essential component of development. In the Fund's opinion, people must be free to express themselves and to participate in an environment of cultural creativity and diversity. However, this is impossible for many people. The Prince Claus Fund dedicates itself to their needs.

"Food, shelter, clothes, health... a prisoner has all of that... Is this what we're working for? The one thing that a prisoner does not have, is the cultural potential to be free, to strive for the life that he would like to have, and the quality of life that he deserves..."

Shahidul Alam, Director of DRIK, Bangladesh, network partner organisation, at the International Culture and Development Conference, Paleis Noordeinde, The Hague, 28 February 2009

The Prince Claus Fund's overall vision is expressed through its statement that culture is a basic need. This vision guides both the Fund's policy and its strategy. To emphasise this, the statement has been incorporated into all the Fund's communications since 2009.

Culture and development

As an area of special interest, 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 organise 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 and cultural change.

"Development cannot simply be dismissed as aspiring to raise the national income (...). Genuine development assumes that, alongside economic growth, powerful social politics in countless sectors will result in change and improvement. Development is a total process."

HRH Prince Claus in 1971

These processes form the background, against which culture's integral role and the active input of cultural purveyors in development can be viewed. Moreover, the Fund believes that intercultural exchange is essential for development and for understanding each other more effectively. Cultural exchange has been self-evident and necessary since time immemorial. Finally, as endorsed by the Dutch government report *Grenzeloze Kunst 2008*, international cultural exchange provides mutual inspiration that in turn enriches all those involved in many different ways.

Culture creates ideas and ideals that affect people both intellectually and emotionally, and imbue society with form. Ideally, the development of opportunities for cultural expression and participation should keep pace with

social and economic progress. But unfortunately cultural development frequently lags behind in many development regions. This can be due to a lack of local resources or to oppressive regimes and situations, which have terrible consequences for both the quality of life and social cohesion.

Vision for the Future

The Board endorsed the definitive version of the Vision for the Future in 2010. Developing the Vision for the Future was already underway in 2009 and shaped the policy that the Fund was to follow in 2010. The Fund's mission has remained the same but its vision has been sharpened. The 2010–2015 Vision for the Future will guide the Prince Claus Fund's policy over the coming years. For a more extensive description, please consult the 2011–2015 Vision for the Future document, which is available on request from the Prince Claus Fund.

Extensive analyses were conducted in order to formulate the Vision for the Future. In addition, the Prince Claus Fund strove to acquire a more accurate picture of cultural needs throughout the world. For that matter, the Fund is constantly evaluating its activities and policies so as to be able to adjust and improve its working method and procedures.

Points from the summary of the Vision for the Future and their implementation in 2010

Here are a number of important points from the Vision for the Future along with the way in which they have been implemented in 2010. The Fund will also develop new strategies for existing programs, which are to be continued in the future. These will reflect the objectives as formulated in the Vision for the Future.

A number of issues are mentioned for each program under the sub-heading 3.3 In Practice: the Prince Claus Fund's Programs.

- The Fund should develop stronger communication and networking competencies so as to be able to convey its message, experiences and acquired expertise more effectively and to share this information with a greater number of people. For this purpose, the Fund will invest more time and resources in communication and will extend its use of new technologies.

In terms of extending the use of new technology, the Prince Claus Fund's new website was launched online in 2010. It offers a digital platform for the Fund's partners and provides its international network with an interactive platform for the exchange of mutual experience. In 2010, the Fund also started using Facebook and Twitter, which at present are mainly deployed for the International Art Program in Amsterdam.

The objectives of sharing the Prince Claus Fund's message and mission with a greater number of people and of providing a platform for the Fund's partners were successfully achieved in 2010 through the new International Art Program in Amsterdam, which the Fund is organising with the Amsterdam Fund for the Arts. Further information is included in section 4.5, "Activities Initiated by the Prince Claus Fund". Partners of the Fund, who include excellent artists and thinkers, are being invited to Amsterdam to hold lectures, cultural productions, exhibitions, workshops and performances. This presents the people of Amsterdam with an opportunity to become acquainted with exceptional individuals and topical subjects from throughout the world, which

illustrate the importance of culture. In turn, the Fund's partners are able to expand both their network and experience.

- In terms of the Fund's future, it is very important to be able to maintain a financial basis that will ensure its continued development. The Fund will require even more resources for realising the objectives mentioned in the Vision for the Future. Therefore, the Fund will be investing more and more energy in fund-raising and lobbying.

The Fund will be developing and implementing strong and innovative fund-raising strategies, partnerships and co-operation. A 2009–2014 fund-raising plan had already been drawn up in 2009, which was transformed into an implementation plan in 2010. Further information about the fund-raising measures taken in 2010 is included in the "Sponsors and Fund-Raising" chapter on page 97.

- The Fund will work with priority themes. Two themes have been established in the Vision for the Future: Beauty in Context and Zones of Silence. In addition, the Fund has decided to focus on the theme of Culture and Conflict for the next five years.

Here is an elucidation of the Fund's priority themes that are mentioned above:

Zones of Silence

Zones of Silence are areas where there is virtually no cultural expression. This dearth of cultural activities is due to aspects such as exclusion and marginalisation, displacement and migration, war and conflicts, the actions of repressive local groups and national governments, poverty and a lack of resources. These Zones of Silence extend beyond geographical boundaries, and the term can be applied to minorities that receive little support and to situations that are restricted by censorship and taboos where an amnesty for culture is needed. Moreover, it also pertains to stories and subjects that are forgotten or ignored. Here, the objective of the Prince Claus Fund is to help to create sanctuaries by providing local opportunities along with an international network and platform for activities in the field of culture and development.

Beauty in Context

With its network, the Prince Claus Fund researches and analyses the diverse views and expressions of beauty in societies throughout the world. The Fund stimulates and supports the creation of beauty in places where ugliness seems to have triumphed or where resources are limited. Beauty imbues society with a sense of solidarity, identity, success, pride, purpose and hope. Creating beauty is inspiring and the reconstruction of, for instance, material cultural heritage can unite people after a war or disaster. This inspiration and cohesion have a positive influence on all other aspects of life, and are essential for solving conflicts and for development.

Culture and Conflict

Culture and Conflict is a long-term focus for the Fund and will cover the period 2011–2015. Over the last ten years, the Fund has supported many activities involving Culture and Conflict. These experiences have taught the Fund that even more attention needs to be devoted to Culture and Conflict. This is because culture can be of tremendous importance in terms of dealing with situations restricted by conflict and traumas caused by conflict. In the Fund's programs, this special focus will be crystallised in the form of research activities, cultural rescue operations, publications and trauma processing. Moreover, each project's relevance will be constantly evaluated with respect to cultural expression in both conflict situations and post-conflict situations.

The Fund plans to work with other international organisations in terms of developing and implementing its focus on Culture and Conflict. Here, one possibility is a Chair in Culture and Conflict at Addis Ababa University, Ethiopia. In 2010, the Fund began to collaborate with the Commonwealth Foundation, which will accommodate a number of the Culture and Conflict activities. Culture and Conflict is also closely related to the activities of the Fund's Cultural Emergency Response Program.

As part of its knowledge and scouting functions, the Fund will strive to initiate, stimulate and support research concerning the three formulated areas of special interest.

"I would also like to mention the concept of beauty, which must return, not only for our own aesthetic desires but also as a matter of common sense. By ignoring beauty, we are also ignoring ourselves and the discovery of the meaning of life."

Rustom Bharucha, cultural activist and theatre critic, India, Prince Claus Fund Journal, no. 2



The series 'Damaged Genes' by Vietnamese artist and Prince Claus Fund Laureate Dinh Q. Lê was part of the exhibition in the Prince Claus Fund Gallery

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 and originality, social relevance and development relevance. Furthermore, the Fund has drawn up various priorities not only for its own policy but also for honouring requests for co-operation. Hence, there is a focus on the themes mentioned above and on countries that the Fund has never previously supported, on regions burdened with political instability and on areas suffering from extreme poverty. This is where the Fund wishes to devote greater attention to culture and development.

"It's dangerous to consider culture as a luxury. As based on the principles on which the Fund was founded, alternatives for the mainstream must always be supported."

Peter Geschiere, Board member and Chairman of the Awards Committee, at the International Culture and Development Conference, Paleis Noordeinde, The Hague, 28 February 2009

Programs

The Prince Claus Fund:

- supports innovative cultural initiatives that contribute to development through its Applications Program. Both organisations and individuals are supported in terms of numerous forms of exchange, activities and publications;
- presents awards in recognition of exceptional achievements in the areas of culture and development;
- saves cultural heritage that has been devastated by man-made or natural disasters through its Cultural Emergency Response (CER) Program;
- enters into sustainable relations that are based on mutual respect, equality and trust through its Network Partnership Program. Experiences are exchanged and mutual networks expanded;
- contributes to the debate on culture and development through publications and activities that the Fund either supports or organises. These in turn increase the awareness of its objectives and raise the profiles of the individuals and organisations that the Fund supports.

In 2010, the following new operational objectives and working methods were formulated for each program in the Vision for the Future:

The Applications Department will launch targeted calls for proposals as based on priority subjects, regions, countries and disciplines. The Department will actively pursue joint funding initiatives for specific projects. In the future, greater stress will be placed on improving external communications concerning both current and completed projects.

The Prince Claus Awards Program's emphasis on annual themes will be discontinued. Henceforth, the program's activities will reflect the Fund's two selected themes and the special focus. The possibility of special awards categories, such as youth and innovation, will be investigated.

The Network Partnership Program will examine how partnerships can be developed with funding organisations in the countries and regions where the Fund is active. The co-operation with Network Partners will be continued so as to circulate knowledge and encourage exchange.

The Cultural Emergency Response Program will increase its communication and lobbying so as to draw the attention of other organisations and institutes to the need for saving cultural heritage. The possibilities for preventive emergency interventions will also be examined. These could be implemented in the event of an anticipated and imminently threatening conflict situation or natural disaster.

Through its own activities and publications, the Fund wishes to generate more support for its objectives amongst the general public and to provide a platform for the international network. For this purpose, the Fund will create access to its network, information and expertise, it will publish research results and organise exhibitions, debates and other events. This will involve close collaboration with the communication team so as to maximise the Fund's scope. Digital communication media are being used so as to ensure an optimal distribution of information.

3.4 Evaluation

Evaluation

Once every five years, an evaluation is held so as to check whether or not the Fund has reached its objective while deploying the right strategy and policy. Moreover, the Fund creates moments of self-analysis and evaluation, which also occurred on a larger scale with the formulation of the Vision for the Future.

As requested by the Dutch Ministry of Foreign Affairs, in 2010 the Prince Claus Fund was evaluated by Ecorys, an independent, external organisation. This assignment covered the period from 2005 to 2009. The Dutch Ministry of Foreign Affairs had drawn up a Program of Requirements and an inception report with its Development Co-operation and Policy Evaluation Inspectorate, on the basis of which the Prince Claus Fund's evaluation was conducted. This evaluation will be completed in the first half of 2011. Its results 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. In 2010 its members comprised:

Kitty Zijlmans, Professor of Contemporary Art History, Leiden University
Maaike de Langen, independent consultant (Chairman)
Franck van der Hoof, Operations Manager, the Prince Claus Fund (As of 1 November 2010, he was succeeded by Alma Ploeger, 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
(As of 16 August 2010, he was succeeded by Ida de Kat-van Meurs, Interim Head, the International Cultural Policy of the Dutch Ministry of Foreign Affairs)

The CBF hallmark and the Dutch National Postcode Lottery evaluation

In 2010, the Fund was also evaluated by the Dutch National Postcode Lottery and received a positive assessment. Its contract was extended for a further five years. In addition, the CBF scrutinised the Fund to see if it still fulfilled its criteria. After an extensive investigation, it emerged that once again the Fund had satisfied the requirements and had earned the CBF hallmark.



Khmeropédies with Cambodian dancers was performed in Amsterdam as part of the International Art Programme in Amsterdam



3.5 Risks and Challenges

A number of subjects are covered here that challenge the Fund. The accompanying risks are also described.

Enhancing support for culture's value for development is important to the Fund. Hence, it must concentrate more on charting the social impact of the activities it supports. This constitutes a major challenge for the Fund because it is difficult to measure. The Fund will therefore invest in qualitative research.

The Fund champions culture in areas where censorship and conflict are obstructing cultural activity. Because the Fund is primarily active in these regions, its work is sometimes overlooked in the Netherlands. Hence, a challenge for the Fund is to be able to express the relevance of its activities to people both in the Netherlands and elsewhere. Much hard work is devoted to the global communication of an increased number of stories about the Fund and its partners. The new website, which was launched online in 2010, plays an important role in this process. The Fund issues more press releases with each passing year and is constantly expanding its network of press contacts. The challenge here is to elucidate the Fund's stories from a greater number of perspectives so as to appeal to a larger variety of media.

Collaboration with other organisations is important so as to combine forces in difficult times, appeal to new target groups and increase the network. This is something that the Fund is doing with increasing regularity. An example of one such collaboration is the International Art in Amsterdam Program that the Fund initiated with the Amsterdam Fund for the Arts and which has generated a great deal of positive attention in 2010 from both the general public and the press. This program is accessible for a wider public and also has an educational component. Partly by co-operating with the Amsterdam Fund for the Arts and other organisations such as the MAFB, the activities have attracted a larger, more mixed and younger audience than the Fund had previously experienced. This program has also proved invaluable in terms of the considerable press coverage that these activities have received, thus enabling the Fund to share its partners' inspiring stories with a Dutch readership and to strengthen its support for the value of culture. In addition, the Fund hopes that intercultural exchange will ensure a different and more complete picture of countries that are represented in the media in a one sided way, and that this can in turn contribute to greater insight and understanding of other cultures. This program is being actively developed through the organising of, for instance, workshops for students, which are given by the Fund's partners in the Netherlands. The Fund's scouting function plays a major role in the curation of the International Art in Amsterdam Program because innovation is an important factor in its success. Here, as with the Zones of Silence, an important aspect is the constant quest for new and surprising subjects. However, scouting and the network's continual expansion are always essential for contacting the Zones of Silence, which is another of the Fund's challenges.

Through the loss of resources, other national and international charitable institutions are devoting less money to culture and development despite the growing demand for support and the fact that, with each call for proposals,

the Prince Claus Fund is receiving an increasing number of applications. In 2009, the Fund had already reduced the average support per activity in order to be able to honour as many applications as possible. The higher number of applications means that it is always a challenge to inform applicants promptly as to whether their proposals are eligible for support. The Applications Department is doing all that it can to improve this situation. Hence, following the round of applications in January 2010, a temporary staff member was appointed to deal with the rejected proposals as quickly as possible. This occurred once again in 2011. Moreover, the Fund extensively investigates project proposals by seeking the advice of external experts. It depends on their reactions, which in turn can result in delays. However, the procedures are always followed in the correct manner so as to be certain that support is given to the right initiatives and the risk of misuse is minimised, something that the Fund considers to be of major importance.

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 relevant to the public were published on the Prince Claus Fund's new 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 functioned satisfactorily in 2009.

Along with the procedures for the Network Partnership, Awards, Applications and Cultural Emergency Response 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" chapters.

The program procedures are published on www.princeclausfund.org.



One of the activities within the Street of Culture project in Bolivia that was supported by the Prince Claus Fund

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 Fund asks members of its international network to recommend individuals and organisations for an award. These nominations are then meticulously researched, and second opinions are sought from the Dutch embassies and the Fund's network contacts working either in the same discipline or country. As based on extensive dossiers, the awards are finally selected by the Prince Claus Awards Committee. They are then ratified by the Fund's Board.

The Principal Prince Claus Award, which comprises €100,000, is presented in the presence of members of the Royal Family along with a large audience of Dutch and international guests. In 2010, the Principal Award was granted to the Algerian publishing house Barzakh Editions. Ten awards of €25,000 are presented by the Dutch ambassadors in the countries where the laureates reside. In 2010, these awards went to the Decolonizing Architecture Institute (Palestine), Maya Goded (Mexico), Jia Zhang-Ke (China), Gulnara Kasmaliev and Muratbek Djumaliev (Kyrgyzstan), the Kwani Trust (Kenya), Dinh Q. Lê (Vietnam), Ana Maria Machado (Brazil), Mehrdad Oskouei (Iran), Yoani Sánchez (Cuba) and Aung Zaw (Myanmar/ Thailand). Further information about these individuals and organisations is included in this chapter.

The Prince Claus Awards Program in 2010

In 2010, the Prince Claus Fund presented its awards for the last time on the basis of an annual theme. 2010's theme was the Frontiers of Reality. Here, the Fund focused on the manipulation, distortion and representation of reality. Disciplines such as the visual arts and the media played a role in this process. Through this theme, the Fund wished to highlight the work of artists, cultural groups and organisations, which work on the frontiers of reality (and often in difficult or dangerous situations) so as to draw our attention to different experiences and cultures. The Prince Claus Fund wished to honour those people who present us with different images and contribute to new knowledge, greater understanding, empowerment and justice, all of which are vital for both local and global development and stability.

Providing previous Prince Claus Laureates with a platform in the Netherlands

An exhibition of work by the Chinese artist and 2009 Prince Claus Laureate Liang Shaoji was held at the Prince Claus Fund Gallery during the first months of 2010. This show received a great deal of press coverage and was well attended.

As part of the celebrations of the 50th anniversary of the Democratic Republic of Congo's independence, the young Congolese artist and 2009 Prince Claus Laureate Sammy Baloji exhibited his *Mémoire* series at the Brakke Grond from 27 August to 12 September. The first Dutch retrospective show by the 2008 Prince Claus Laureate Dayanita Singh from India was held at Huis Marseille between 4 September and 21 November. Santu Mofokeng, the South African photographer and 2009 Prince Claus Laureate, exhibited for the first time in the Netherlands at the Prince Claus Fund Gallery. The Kenyan cartoonist and 2007 Prince Claus Laureate Godfrey Mwampembwa, alias Gado, was invited to the Netherlands by the Fund and held a master class for Dutch cartoonists on the afternoon of 12 October. In the evening, he spoke with Raoul Heertje during an event on humour and satire at the Verdieping. Moreover, he was a speaker at the Veerstichting's conference and also visited the Fund's offices. The exhibition by the Vietnamese 2010 Prince Claus Laureate and artist Dinh Q. Lê opened at the Prince Claus Fund Gallery on the evening preceding the Prince Claus Awards Ceremony.

Greater follow-up

The 2009 Principal Prince Claus Laureate Simón Vélez visited the Shanghai Expo so as to stimulate and promote the use of bamboo in architecture. The Fund covered Vélez' plane ticket. The Fund is happy to encourage the use of bamboo as an ecologically sound, cheap and rapidly growing building material.

Kanak Mani Dixit, the 2009 Prince Claus Laureate, has informed the Fund that he will be using the €25,000 that he received as part of the Prince Claus Award, for the Film South Asia Festival for documentaries, which he chairs.

Presentations that took place abroad in 2010

On 16 December 2010, the first 2010 Prince Claus Award was presented in Nairobi to Kwani Trust, a Kenyan literary fund, by the Dutch ambassador Ms van den Assum. In 2010, presentations abroad were also held for the following 2009 Prince Claus Laureates: Liang Shaoji (China), Desiderio Navarro (Cuba), Sammy Baloji (DR Congo), Jivya Soma Mashe (India), Doual'art (Cameroon), Kanak Mani Dixit (Nepal), IHNCA (Nicaragua) and Santu Mofokeng (South Africa).

Special 2010 Prince Claus Awards editions

Just as in other years, an awards book was published in 2010. It contained a foreword by the Fund's Honorary Chairmen, an introduction by Lilian Gonçalves-Ho Kang You and Els van der Plas, an article on the theme of the Frontiers of Reality, a piece entitled *The Never Fixed*, the *Shades of Meaning* by Sofiane Hadjadj and Selma Hellal of Barzakh Editions and a eulogy for each of the 2010 Prince Claus Laureates, as requested by the Prince Claus Fund.

The Fund also issued the prepublication of *Nights in My Driving Mirror* by the Algerian author Sid Ahmed Semiane in co-operation with Barzakh Editions. This was brought out in a single volume in English, French and Arabic.



Performance by the Vietnamese +84 Contemporary Dance Group in the Royal Palace during the Presentation of the Prince Claus Awards on 17 December 2010



As commissioned by the Fund, Dinh Q. Lê produced a miniature version of his Siamese twins from the Damaged Genes series in an edition of 500.

Awards Program; challenges

There were more female laureates in 2010 than in 2009: five women received a Prince Claus Award and three organisations were also honoured. However, only one new land has been added to the laureates' countries of origin. Unlike other years, the 2011 Prince Claus Awards will no longer be granted on the basis of an annual theme that has been researched. From 2011 onwards, all the awards will relate to the general focus of Culture and Development, along with the sub-themes of Beauty in Context, Zones of Silence and Culture and Conflict. The Fund will once again invest in first-rate research so as to ensure that in 2011 the Awards Committee can once again select 11 laureates who satisfy its quality standards.

The confidential nature of the laureates' selection procedure means that transparency here is somewhat limited. The Prince Claus Fund does not reveal the nominators' names. However, the actual procedure is transparent, the members of the Awards Committee are known and extremely professional (their names are listed on page 114) and the jury's report is made public.

Following the departure of two of the seven committee members in 2009/2010, Rema Hammami was added as a new member so that the Committee now consists of six people. In consultation with the Fund's Board, the Chairman and members of the Awards Committee have decided that for budgetary reasons there is no room at present for an additional Committee member. The Board and the Awards Committee agree that a six-member committee is sufficient. Peter Geschiere remains its Chairman.

In 2010, the Ceremony's organisation was complicated by the limited number of places. This meant that the high level of interest in the Prince Claus Awards Ceremony could not be completely met. For that reason, an extensive accompanying program was arranged so that all those interested could still have contact with the international guests.

'Most saw in this award a sign for rejoicing. As if, after so many years of being stigmatised and isolated, the award provided evidence that our country could also be a country of energy and creativity, where violence and despair do not reign supreme, where ambition and diversity thrive.'

Barzakh Editions during its speech of thanks at the Royal Palace in Amsterdam on 17 December 2010

The presentation of the 2010 Prince Claus Awards, the Royal Palace, Amsterdam, 17 December

The Fund was extremely honoured and delighted that, for the first time in five years, the presentation of the Prince Claus Awards could again be held at the Royal Palace in Amsterdam.

As they entered the Citizens' Hall of the Royal Palace in Amsterdam, visitors were greeted by three screens showing the digital animation South China Sea Pishkun by the Vietnamese artist and 2010 Prince Claus Laureate Dinh Q. Lê. He designed the artistic part of the Ceremony, as based on the Frontiers of Reality theme. The program was opened by the Vietnamese singer Thi To Phuong Nguyen, who sang a traditional Vietnamese song. Board Chairman Lilian Gonçalves-Ho Kang You then gave a word of welcome. This was followed by Ben Knapen, State Secretary for European Affairs and International Co-operation, who spoke on culture and development. A film was then shown about the ten Prince Claus Laureates, who received an award of €25,000.

In his speech, HRH Prince Friso described his vision of the Frontiers of Reality, which was followed by a film about the 2010 Principal Prince Claus Award, the Algerian publishing house Barzakh Editions. HRH Prince Friso then presented the award to the founders of Barzakh Editions, Selma Hellal and Sofiane Hadjadj, who expressed great gratitude. The final part of the program comprised a performance by the Vietnamese +84 Contemporary Dance Group, and the Ceremony was concluded by Els van der Plas, who spoke a few words to mark her departure from the Fund after serving as its Director for 14 years. She received a standing ovation.

After the presentation, a reception was held at the Citizens' Hall of the Royal Palace in Amsterdam. Around 400 people came to the awards presentation. Approximately 175 international guests travelled to the Netherlands for the event. Unfortunately, heavy snowfall prevented some of these guests from attending the Ceremony.



HRH Prince Friso, Sofiane Hadjadj of Barzakh Editions, HM Queen Beatrix, Director Els van der Plas, Selma Hellal of Barzakh Editions, Chair of the Board Lilian Gonçalves- Ho-Kang-You, HRH Prince Constantijn and HRH Princess Laurentien in the Royal Palace Amsterdam at the Presentation of the Prince Claus Awards

The international guests' visit to Passion for Perfection at the Nieuwe Kerk
On 16 December, the international guests were invited to a dinner at the Nieuwe Kerk where they could attend a closed viewing of the exhibition Passion for Perfection, which featured the Khalili Collection. Professor Khalili was especially invited by the Fund to come to the Netherlands so that he could introduce the show to the international guests. It was an evening at an exceptional location and with an extraordinary atmosphere. As Professor Khalili put it: "People from throughout the world have come together at a Christian church where a Jewish collector's Islamic art collection is being shown." Ernst Veen, Director of the Nieuwe Kerk, and Lilian Gonçalves-Ho Kang You, Chairman of the Board of the Prince Claus Fund, spoke about the exhibition and welcomed the international guests. HRH Prince Friso was also present.

Collaboration 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. In addition, Hotel Okura provided the dinner that followed the Awards Ceremony.

"Literature paves the way to dreams, it opens the door to fantasy and imagination; by so doing, it is probably one of the most powerful tools of freedom."

Barzakh Editions during its word of thanks at the Royal Palace in Amsterdam on 17 December 2010

The 2010 Principal Prince Claus Award went to:

Barzakh Editions, Algeria

Barzakh Editions is an exceptional, independent publishing house that provides a platform for a new generation of Algerian writers, thus enabling the world to become acquainted with their ideas. The publishing house was launched in 2000, the year when Algeria was struggling with the aftermath of conflict, cultural isolation, an economic crisis and political violence. The name refers to a transitional area that people pass through while comparing their reality with that of others. Many Algerian writers were living in exile, and the authors that remained behind had little chance of getting published. This was also due to a lack of contact with the neighbouring countries. Most Algerian literature was published in France, Lebanon and Egypt. It was expensive to import this literature so that few Algerians would ever get a chance to read it. Yet it was during this difficult period, when Algeria was descending into isolation, that Barzakh Editions succeeded in creating a space between the authoritarian powers and a strongly Islamic movement, which had jointly brought the country to a standstill. The two founders and editors Sofiane Hadjadj and Selma Hellal were driven by a passion for books and their belief that freedom of opinion and speech was essential for their country's development. Through them, the work of local authors and writers in exile became not only accessible but also affordable. Moreover, Hadjadj and Hellal encouraged creativity and experiments, and continued to publish both well-known and new Algerian authors.

Barzakh Editions has captured Algerian voices, created a space for critical reflection on the reality of Algeria, linked languages and cultures, and has broken through the threat of Algerian isolation. It is for all these reasons that Barzakh Editions has been granted the 2010 Principal Prince Claus Award.

The ten other 2010 Prince Claus Awards went to:

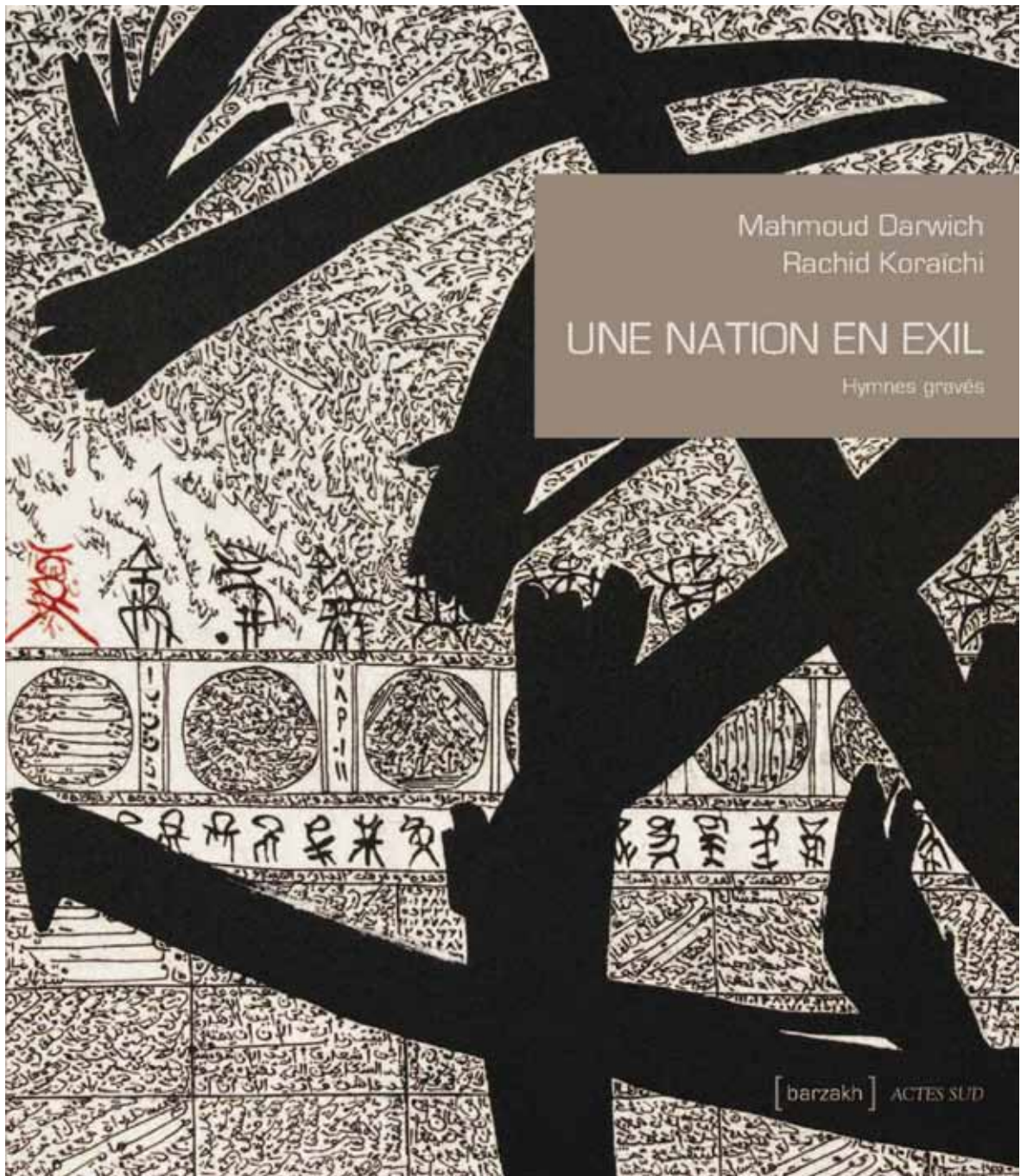
The Decolonizing Architecture Institute (DAi), Palestine

The Decolonizing Architecture Institute is unique in that it focuses on architecture as an important tool in spatial power relations and conflicts. The Institute's mission is to deploy architecture's potential in new ways that have important regional and international consequences for citizens, strategists and policy advisors. Hence the Institute's work contributes to a new vision of urban planning and innovative construction methods.

The members of Decolonizing Architecture are being honoured for their progressive approach to building projects in former conflict zones, their valuable opinions concerning the future of disputed areas, their questioning of old-fashioned notions concerning urban planning in a more peaceful world, and their emphasis on architecture's role and images in the shaping and changing of the Frontiers of Reality.

Maya Goded, Mexico

The photographer Maya Goded (born 1967, Mexico City) creates subtle images of hidden and excluded societies. Her nine books of photographs comprise sensitive studies of the grieving relatives of murdered or abused women, the situation of traditional healers and the sheer endurance that is needed to achieve socially acceptable beauty.



Mahmoud Darwich
Rachid Koraïchi

UNE NATION EN EXIL

Hymnes gravés

[barzakh] ACTES SUD

Cover of a book that was published by 2010 Laureate Barzakh Editions from Algeria with work from poet and 2004 Prince Claus Laureate Mahmoud Darwish



Photos: Capital Photos

HRH Prince Constantijn and HRH Prince Friso are Honorary Chairmen of the Prince Claus Fund



Photos: Capital Photos

Selma Hellal and Sofiane Hadjadj were handed the Principal Prince Claus Award by HRH Prince Friso

Goded's images are animated with an unusual intimacy and a genuine presence resulting from the long-term mutual trust between the photographer and her subject. This bond is revealed in the subject's body language, which evokes the viewer's empathy. She looks at people who live in harsh conditions, which are dominated by power and control. These are not only strong people whose refusal to adapt threatens the established order but also vulnerable people whose lives have been distorted by social pressure. Maya Goded is being honoured for her deeply intimate photography that undermines prejudice and presents us with unique images of a relatively unknown reality. Her photographs show what divides and connects people while also surpassing socially constructed boundaries.

Jia Zhang-Ke, China

The filmmaker Jia Zhang-Ke (born 1970, Fenyang) has broken free of the historical dramas and political idealisation of previous generations so as to convey a different reality. Jia combines humanist realism with a striking aesthetic and a rich, cultural composition. He works with local people and professional actors, dialects, ambient sound and improvisation so as to portray individual experience as realistically as possible. He is a master of the long shot, a recording where the object is presented as a small element in the image, which he gradually fills with subtle gestures and details. He records universal human experiences and emphasises the Chinese way of dealing with adversity, as based on deeply felt values and the tranquil dignity, self-control and inventiveness of those who have survived. Jia Zhang-Ke is being honoured for the extraordinary aesthetic and intellectual qualities of his work, for the social engagement with which he elucidates the reality of ordinary people's lives, for his important contribution to local cultural identity and the raising of self-confidence, and for his creative exploration and transformation of the frontiers of reality.

Gulnara Kasmalieva and Muratbek Djumaliev, Kyrgyzstan

Gulnara Kasmalieva (born 1960, Bishkek) and Muratbek Djumaliev (born 1965, Bishkek) are cultural pioneers in Central Asia, which in many aspects is a Zone of Silence. Their work embodies the transition from a deeply rooted artistic tradition to the use of more contemporary languages. Following their education at the State College of Fine Art in Kyrgyzstan, they studied in Russia during perestroika. They returned to Bishkek where they experimented with new technologies: their documentaries and photographs comprise as yet unseen representations of Kyrgyzstan's transition to independence along with the effect of the Soviet heritage on lives and identities. Gulnara Kasmalieva and Muratbek Djumaliev are receiving their award for their trans-border artistic practice, for their important contribution to contemporary culture in Central Asia, for the freedom and opportunities that they offer young artists and for their original representations of the ways in which different realities can intersect.

Kwani Trust, Kenya

Kwani Trust (founded in 2003, Kenya) is radically changing the production of literature in both Kenya and English-speaking Africa. Kwani Trust is aware of local readers' economic situations. Therefore, it produces cheap paperbacks and also distributes literature from other African countries. This publishing house uses new technologies and a global network so as to reach a broader

public and support local participation in international events. Kwani Trust is being honoured for providing a dynamic platform for new African voices and perspectives, for its progressive influence and energetic dedication to supporting literature, and for crossing social and cultural boundaries so as to expose new aspects of reality.

Dinh Q. Lê, Vietnam

Artist Dinh Q. Lê (born 1968, Ha-Tien) is the joint founder of two transformative institutes for Vietnamese artists. The Vietnamese Foundation for the Arts in Los Angeles counters artists' isolation by providing exchanges and collaboration, while Sàn Art, the first independent, non-profit gallery in Ho Chi Minh City, organises local and international exhibitions, lectures, discussions, and projects. It also offers artists accommodation, a reading room and networking opportunities. Dinh Q. Lê grew up in Vietnam during the Vietnam War; he emigrated to the USA at the age of ten. He studied there and became an artist surrounded by western interpretations of his mother country in the media and Hollywood films. He developed a new and complex art technique: a combination of traditional Vietnamese applied arts and different traditions, histories and modernities. These "surreal memory landscapes" are a dramatic portrait of the schizophrenic realities of exiles and migrants. The Prince Claus Award is honouring Dinh Q. Lê for his powerful creative work that investigates various constructions of reality, for the inspiration and practical opportunities that he offers young artists and for his support for freedom of opinion and contemporary visual forms of expression amidst indifference and hostility.

Ana Maria Machado, Brazil

Ana Maria Machado (born 1941, Rio de Janeiro) writes fascinating children's stories about prejudice and human rights. She developed her passion for story telling as a young girl in the traditional countryside. Later she studied humanities and subsequently became an artist and curator. During the dictatorship she was arrested and exiled. She gained a PhD in linguistics and semiotics, and also taught and worked as a journalist. Machado is the author of more than one hundred books, which have been translated into eleven languages, and is also the owner of the first children's bookshop in Brazil. She is researching Brazil's historic memory and appeals to children by combining historic events with daily life. Machado is wise but not in a pretentious way; her stories display an understanding for the differences between people, courage in the face of tyranny and respect for others. Moreover, they emphasise pleasure and joie de vivre. Ana Maria Machado is being honoured for her extraordinary children's books, which reveal reality to young people and convey important human values to receptive minds and hearts. She has also contributed to the recognition of the importance of children's literature for the development of worldviews.

Mehrdad Oskouei, Iran

The films of the independent filmmaker Mehrdad Oskouei (born 1969, Teheran) infiltrate marginalised sections of Iranian society, bring unknown perspectives out into the open, refute prejudices and interpret people's lives and experiences in a unique way. Following a course at the art school in Teheran, theatre work and short films, Oskouei is now creating realistic reportage. His hybrid, filmic language is factual, poetic and dramatic, and enables him to convey the layers of Iranian reality. Oskouei is passionate about the importance of films



Photo by 2010 Prince Claus Laureate Decolonizing Architecture from Palestine



Photo: Courtesy Netherlands Embassy in Mexico

Presentation of the 2010 Prince Claus Award to photographer Maya Goded in Mexico



Photo: Courtesy Netherlands Embassy in Kyrgyzstan

Presentation of the 2010 Prince Claus Award to Gulnara Kasmalieva and Muratbek Djumaliev in Kyrgyzstan

for social development and has founded the Short Film Society that organises workshops to encourage young filmmakers. Mehrdad Oskouei is being honoured for his moving, informative and probing films that are made in difficult circumstances and are an expression of his genuine involvement with people and his dedication to a pure rendering of their lives. Here, Oskouei is striving to demolish prejudice and promote social justice.

Yoani Sánchez, Cuba

Yoani Sánchez (born 1975, Havana) is a forerunner in the use of social media for breaking through imposed boundaries. After gaining a PhD in philology, she now devotes herself to IT's potential for social change and influencing public opinion. Yoani Sánchez is a webmaster, columnist and editor of Desde Cuba, an online news portal. In 2007, she began a blog, Generation Y. This was a consequence of her resolve to increase the availability of information and to express herself irrespective of the inherent danger. Her blogs regularly contain lively commentary on her daily surroundings. She does not focus on global politics but gives her subjective opinion about practical problems affecting people's daily lives. Sánchez could be arrested at any moment for her clandestine work in an environment that is rampant with strict surveillance and censorship.

Yoani Sánchez is being honoured because her blog introduces the world to everyday reality in Cuba, because her inspiring and courageous example gives a voice to people who have been silenced and because she demonstrates the tremendous significance of IT in social change and development.

Aung Zaw, Myanmar/Thailand

Aung Zaw (born 1968) is the founder and director of The Irrawaddy, the most reliable source about the current situation in Myanmar. He was active in student politics and set up an illegal network in 1987 so as to organise resistance against the authoritarian government. Aung Zaw was arrested on a number of occasions and tortured during interrogation. Following the military take-over in 1988, he went into exile in Thailand. Aug Zaw argues that communication between Myanmar and the rest of the world must remain open. For this purpose, he launched the Burma Information Group that charts human rights abuses, fights for democracy and provides information for international newspapers and human rights organisations. Aung Zaw is being honoured for his active dedication to the ideal of a democratic government in Myanmar, for exposing a reality that the leaders want to hide, for circulating ideas and promoting the availability of information and for his inspiring role in crossing political boundaries that are maintained by violence.

In Memoriam

In 2010, the staff members at the Prince Claus Fund were greatly saddened by the passing of three exceptional and prominent individuals, all of whom were pioneers in the field of international culture. The Prince Claus Fund has worked intensively with these friends, who will continue to be missed.

Virginia Pérez-Ratton (1950–2010)

The Costa Rican curator and visual arts activist Virginia Pérez-Ratton received a Prince Claus Award in 2002 for her notable contribution to visual culture not only in her own country but also in all of Central and South America and far beyond. She was the first director of the Contemporary Art and Design Museum in San José (1994–98) and was honoured as the 1995 Cultural Person of the Year in Costa Rica for her energetic leadership and vision. In 1998, she founded TEOR/ética, which encompassed an independent gallery, a research centre and a critical magazine. Her most important curatorial projects included Mesotica 11 and the biennales of São Paulo, Lima, Venice and Cuenca. She frequently wrote and published, contributed to international debate, participated in juries such as the 2001 Venice Biennale, and was a highly valued member of the Prince Claus Awards Committee (2006–2008). Virginia Pérez-Ratton was an initiator and a dynamic influence on art and culture throughout the world.

Selma Al-Radi (1939–2010)

Archaeologist and cultural role model Selma Al-Radi fought passionately against the destruction and looting of cultural heritage; she also guided the Fund's Cultural Emergency Response Program. Iraqi-born, she discovered important archaeological locations in many Middle Eastern countries such as Syria, Turkey, Lebanon, Kuwait, Egypt and Yemen. She worked as an archaeologist for the Iraq Museum in Baghdad, was the Assistant Professor of Cultural Studies at the American University in Beirut, a consultant at the Antiquities Department in Yemen and was instrumental in the inauguration of the National Museum in Sana'a. Al-Radi achieved international fame with her sublime restoration of the Amiriya Madrasa in Rada'a. She received Yemen's Presidential Culture Medal in 2004 and the Aga Khan Award for Architecture in 2007. Selma Al-Radi was a much-appreciated member of the Prince Claus Awards Committee (2006–2007) and has left an important legacy for the world of culture and development.

Carlos Monsiváis (1938–2010)

Writer and leading public intellectual Carlos Monsiváis was presented with a Prince Claus Award in 1998 in recognition of his major contribution to the discourse on culture and politics both in Mexico and elsewhere.

This productive writer deployed intellectual and aesthetic analysis in combination with incisive criticism and the subtle application of irony so as to expose Mexican society, both current and in the recent past. His challenging vision of subjects as diverse as cultural behaviour, class struggle, student revolt, the 1985 earthquake, music, letter writing, the Zapatistas, cinematography, political cartoons, religion, AIDS, literature and football were widely published in newspaper columns, popular articles and academic essays, and were even featured on radio and TV.

Carlos Monsiváis' work includes the epic chronicles *Días de guardar* ("Days of Observation") and *Escenas de pudor y liviandad* ("Scenes of Shame and Enlightenment"), books such as *Entrada libre* ("Free Entry: Chronicles of a Self-Regulating Society"), satirical parables, anthologies and biographies. As a passionate champion of both democracy and cultural openness, his work represents a basic source of inspiration for culture and development.

4.2 Applications Program

With its Applications Program, the Prince Claus Fund supports a range of activities such as artistic productions, conferences, festivals, concerts and installations in diverse disciplines on the basis of third-party requests. The program also has a separate travel budget for the international journeys of artists and intellectuals. The Fund believes that intercultural exchange between these individuals contributes to mutual understanding and positive social change.

Increased applications

In 2010, the number of project applications received by the Fund had once again increased in relation to previous years. Its reputation has resulted in a greater number of people independently discovering the Fund through its website or network. This growth is also connected with the global economic crisis and the fact that other international funding groups currently have fewer financial resources available for culture. The quality of the proposals 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. In 2010, the Fund supported approximately 120 activities through the Applications Program.

For just one round of applications in 2010 the Fund received around 1,000 formal applications, outlines and requests for information. This means that for each round of applications, the number of proposals and enquiries had increased as compared with previous rounds. A decision was eventually taken to cancel the second round in July. This was due to the sheer volume of applications during the January round and the Fund's restricted budget for honouring them. Here, the Fund hoped to curtail the stream of applications and to ensure the quality of their internal processing.

Special attention for Culture and Conflict

In accordance with the Vision for the Future and in co-operation with the Commonwealth Foundation, the Fund organised a special round of applications on the Culture and Conflict theme that replaced the general applications round in July. A limited number of organisations that specialise in this theme and are located in Sri Lanka, Zimbabwe, Rwanda and Pakistan were invited by the Fund to submit an application. The Fund was astonished at the quality of the applications it received. Both the Fund and the Commonwealth Foundation evaluated these requests where support will be granted to one project per country at the beginning of 2011.

More themes

In 2010, the Fund compiled a vision for the future that sets forth its policy for the next five years. The two guiding themes that the Fund will concentrate on are Zones of Silence and Beauty in Context. Special attention will also be devoted to the theme of Culture and Conflict. As based on this vision, the Applications Department focused on these themes during the course of this year.



In 2010 the Prince Claus Fund supported the preservation of the collection traditional Mongolian costumes



Applications Program; challenges

Supporting projects and individuals in the Zones of Silence and conflict areas entails risks: those who receive support can be threatened and transferring money can also cause problems. Yet the Fund intends to persist with this work because it can make a real difference by supporting the areas where it is needed the most. 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.

In 2010, the Applications Department concentrated on improving the communication of projects both internally and externally. The final results of the supported activities are shared within the organisation through presentations. In terms of external communication, each month a project is selected as the “project of the month”. In addition, increased contact is sought with the project partners so as to acquire attractive visual materials for communication purposes. Here, the aim is always to attract greater attention for the supported activities. In 2010, a number of supported projects received special coverage in the Dutch media through the new International Art in Amsterdam Program. In 2011, the Fund will continue to strive to increase the level of attention for the supported projects.

The diversity of activities that the Fund supports means that their content-based and financial reporting will vary. This can result in too much time being lost through looking for information to improve these reports. For that reason, the department has adjusted the report form by explaining even more clearly the information that the Fund needs for completing the report. Moreover, the Fund has formulated a number of questions so that the answers can be used as clear indicators for evaluating projects. Measuring the activities’ impact will remain a point of special interest over the coming years.

The internal processing of the deluge of project applications has continued to improve over the past year. On the basis of previous experiences, the department has improved the application form so as to ensure that it can be dealt with more smoothly. Through the new website, it is also possible to fill in the form online. Here, the department is hoping that this will save time in the future when dealing with enormous quantities of requests. Due to the increasing number of applications and enquiries, it is sometimes difficult to inform applicants promptly about whether their proposals are eligible for support. The department is doing everything it can to improve this situation. For instance, following the round of applications in January 2010, a temporary staff member was appointed to deal with the rejected proposals as quickly as possible.

The Fund extensively investigates project proposals by seeking the advice of external experts. By constantly updating its network vis-à-vis disciplines, subjects and geographical choice, the Fund strives to limit delays in this research and to avoid asking too much of people.

Examples of activities that were supported in 2010:

The Post Office, a theatre production uniting the Philippines and India

The Post Office is a moving, intercultural performance both in terms of its content and production. This play combines the styles of two different countries: the Philippines and India. Originally written by Rabindranath Tagore and adapted by Rody Vera and Rustom Bharucha, it highlights the quest for happiness of a child whose health is failing.

Founded in 1967, the Philippine Educational Theater Association (PETA) comprises creative artists and teachers who are committed to achieving not only first-rate work but also the empowerment of Philippine society. However, collaborating with India on a play is a somewhat unusual venture. The creation of a new version of The Post Office is a crucial step in maintaining the relevance of the arts. Through the beauty of both the performance and the music along with the sheer resonance and emotional power that art can generate, this play explores culture's role in conflict negotiations. The Prince Claus Fund supported the play's production with a contribution of €18,050.

"By creating an Asian scenario that was both Indian and Philippine, Rustom Bharucha and I regarded this collaboration as being an opportunity to achieve synergy between the artistic vision of the great Indian playwright and visionary Rabindranath Tagore and the Philippine cultural environment."

Lutgardo Labad of the Philippine Educational Theater Association on the play The Post Office.

International Photo Festival in Addis Ababa

The 2010 Addis Foto Fest, which was held from 7 May to 11 December 2010, is the first international photography festival in Addis Ababa to create a dialogue between photographers from both Africa and the African diaspora through a variety of events and workshops. The 2010 Addis Foto Fest comprised exhibitions, film screenings, workshops and discussions focusing on well known and upcoming international photographers while also highlighting contemporary talents from the African continent. These activities offered opportunities such as providing both the participants and the general public with insight into the different ways in which the image of Africa is projected, interpreted and negotiated. The Prince Claus Fund supported the Festival with €24,500.



Photo: Courtesy Addis Photo Festival

Exhibition during the first Addis Photo festival in 2010 in Addis Ababa that was supported by the Prince Claus Fund

“I realised that the power of images has had an enormous influence over our conceptions and misconceptions, over Africa and its diaspora (...). The most important objective here was to stimulate fresh dialogue on the way in which images of the continent are created.”

Aida Muluneh Mangstu, director of the first international photographic festival in Addis Ababa.

Video art; Mecha on the popular Colombian game of Tejo

At the beginning of 2010, video artist Miguel Angel Rios started filming his video installation *Mecha*, which concerns the popular Colombian game of Tejo. This game is virtually unknown outside Colombia yet it was proclaimed the country's national sport in 2000. Already interested in popular video games, Rios became fascinated with Tejo while in Colombia. Tejo is a game where players throw metal discs onto a square field that has been covered with wet mud and pink gunpowder detonators that explode when struck by the discs. The idea behind the game is based on an inverted version of a firearm. Rios regards this game as being the embodiment of beauty (sporting skills) and violence (the explosions). Taking the rules of the game as his point of departure, the artist films the multiple targets from different angles and follows the game as the frequency of the shooting increases. Rios' quality lies in approaching and visualising this traditional game from various perspectives, which also represent Colombia's social and cultural situation. Hence, Tejo is transformed into an extraordinary metaphor for defining the difference between how human behaviour appears and what it actually entails. Although the Tejo players only seem to be playing a game, its use of guns and explosions provide an implicit commentary on the degree of violence that people have become accustomed to in their daily lives. In his *Tejo*, Rios has found an innovative way to visualise his critique on violence, which occurs in Colombia on an everyday basis. The Prince Claus Fund is supporting the installation's production with the sum of €16,000.

Preserving a unique Mongolian nomad costume collection

The irreplaceable costume collection of Mongolia's National Museum has been threatened with extinction. The Museum aims to preserve and document the collection through an exhibition and by publishing a catalogue. These traditional costumes represent the uniqueness of the Mongolian nomadic lifestyle and traditions.

Despite the government's past efforts to imbue the population with a single identity (which was difficult as Mongolia has approximately 20 ethnic groups) and the fact that its nomadic way of life impedes the preservation of material cultural heritage, the project has made it possible to safeguard this matchless legacy. Both at a national and international level, the costume collection's preservation and documentation represent a central contribution to a cultural dialogue on Mongolia's cultural heritage and identities. This reveals not only the many differences in Mongolia but also the fact that an awareness of these differences is essential for the historic recollection of Mongolian cultural development. The Prince Claus Fund supported the improvement of the exhibition's presentation and the publication of a catalogue through a contribution of €20,500.

The Peace Project: people brought together through football, canoe races, dancing and singing

Until recently the Bakassi peninsula was a disputed region between Nigeria and Cameroon. Although this situation was eventually settled through official diplomacy and security measures were taken, inhabitants from different backgrounds live in an atmosphere of suspicion, tension and even occasional violence. The Prince Claus Fund has supported the Africaphonie organisation's Peace Project, a series of activities that include football games, canoe racing, and dance and choir events. Through these cultural celebrations, the project has brought together diverse groups of inhabitants and restored trust between what were once contentious communities. As a result, new activities are being planned so as to reinforce these ties and to build a belief in a peaceful and shared future amongst all the inhabitants and particularly the younger generations. The Prince Claus Fund supported the project with an amount of €24,000.

The International Travel Program

The Applications Program includes a ticket budget. This budget creates an opportunity for people from the cultural field to travel and gain experience, to share and extend both their networks and expertise. Individuals living in countries with limited financial resources are eligible for this budget and are compensated for travel expenses incurred while attending important events elsewhere. In 2010, the Prince Claus Fund purchased 41 tickets amounting to a total of €80,879. The ticket budget promotes international exchange, preferably between development countries. It encourages the sharing of experience and ideas. Special attention was focused on young, upcoming artists, curators and representatives from the cultural field, who are best able to benefit from this opportunity. The Fund also profited from people's presence in certain countries and at particular locations and events. This is because they could also scout for the Fund, extend its network and report on events that they attended and which the Fund has supported.

In 2010, important improvements have been made to the Fund's reporting requirements so as to acquire more detailed information about the exchange's impact on the professional lives of those who benefited along with the ways in which the experience has contributed to cultural development in their own countries.

Here is an example of an activity that was supported by the ticket budget:

Nemesio Berrio Guerrero travelled to Senegal for a workshop on the African diaspora

In 2010, the Colombian organisation Más Arte Acción Más asked the young dancer and choreographer Nemesio Berrio to participate in a three-month-long African diaspora workshop at the Senegalese École des Sables dance school, which is run by the Fund's former network partner Jant-Bi. Nemesio returned with experiences that he shared with two remote communities, Jovi and Coqui, which are located in Colombia's coastal region. He directed workshops with university students, who were familiarised with new techniques and ideas before presenting his work in a packed hall at the celebrated Casa Tres Patios cultural centre. In collaboration with the Red de Emprendedores Bavaria, his presentation was



Dancer Nemesio Berrío Guerrero during his workshop in Senegal at dance school Ecole des Sables of Jant-Bi

transmitted live online so that it could be seen by more than 300 people, who were able to participate in the panel discussion.

“The contact between the dancers was an important activity where we could discover, recognise and exchange our folk dances, their origins and their development right up to the present day.”

Dancer Nemesio Berrío Guerrero on his experiences at Jant-Bi’s École des Sables in Senegal.



A meeting of the Network Partners took place in Bangladesh in 2010, this is a photo of local posters

4.3 The Network Partnership Program

An open exchange that is based on respect and trust with favourable results for both parties: this is the essence of the Prince Claus Fund's Network Partnership Program. Each year, the Fund invites two cultural organisations with their own established networks in Asia, Africa, Latin America or the Caribbean to become Network Partners for a period of three years. The partners and the Fund develop a relationship by working together on innovative activities, by advising, inspiring and supporting each other, and by sharing the experiences of their respective networks.

The themes of Zones of Silence and Culture and Conflict as reflected in new network partnerships

The two new network partnerships of 2010 relate to the Prince Claus Fund's most important interest areas: Zones of Silence and Culture and Conflict.

The Fund entered into the first network partnership with Southasia Trust (SaT) from Kathmandu, Nepal. As its name suggests, SaT is located and active in South Asia, an area that is currently extremely violent. A more peaceful future in South Asia depends on attaining peace and stability between the various countries in this area. To achieve this, Southern Asians must understand the common history of both their region and its inhabitants before the 1947 partition. As based on this, SaT and the Prince Claus Fund have set up a partnership that focuses on research and academic activities in the various countries comprising South Asia: Nepal, Pakistan, India and Bangladesh. This is the first partnership to concentrate on academic fields of research; its objective is to continue to develop the network in this respect.

The second network partnership is with the Museo de Antioquia in Medellín, Colombia. During the 1990s, Medellín was regarded as being the most violent city in the world. Nowadays Medellín is a paradox: On the one hand it is a lush, green city that is buzzing with life, modern architecture, a lively art scene and stunning libraries that soar above impoverished neighbourhoods; on the other hand it is a place dominated by fear. The partnership between the Prince Claus Fund and the Museo de Antioquia is directed towards developing the first community museum in Colombia, which is to be set up in Communa 1, one of the city's most violent districts. This is the first partnership to be developed with a museum.

Committee meetings

Two committee meetings were held in 2010: in Dhaka, Bangladesh (21–27 March 2010) and in Amsterdam (14–15 December 2010). The Network Partnership Committee meeting in Bangladesh focused on the theme of archives and research centres. For the first time, Network Partnership Committee members had invited an external person to hold an expert presentation on archiving. This expert was Pitra Ayu Hutomo from the Indonesian Visual Art Archive. The meeting then drew up a proposal for an implementation plan concerning the extending of the Prince Claus Fund's knowledge function. During the meeting in Bangladesh, the Network Partners also advised on compiling a list of potential Network Partners for 2010.

List of network partners:

| | | | | |
|-----------------------|---------------|----------------|----------------|---------------|
| Triangle Arts Trust | World | November 2002 | November 2005 | 141.000 Euros |
| VideoBrazil | Brazil | November 2002 | November 2005 | 180.000 Euros |
| Jant-Bi | Senegal | January 2004 | January 2007 | 215.116 Euros |
| Komunitas Utan Kayu | Indonesia | March 2004 | March 2007 | 163.746 Euros |
| ZIFF | Zanzibar | March 2004 | March 2007 | 216.000 Euros |
| CAC | Caribbean | January 2004 | January 2007 | 178.700 Euros |
| APAC | Bolivia | December 2004 | December 2007 | 185.000 Euros |
| Drik | Bangladesh | December 2004 | December 2007 | 200.000 Euros |
| MYSA | Kenya | April 2005 | April 2008 | 174.800 Euros |
| Supersudaca | Latin America | February 2006 | February 2009 | 180.000 Euros |
| Reyum | Cambodia | January 2007 | January 2010 | 177.000 Euros |
| UCAD | Rwanda | January 2007 | January 2010 | 172.000 Euros |
| BizArt / Arthub | China | November 2007 | November 2010 | 181.000 Euros |
| Arab Image Foundation | Lebanon | January 2008 | January 2011 | 180.700 Euros |
| Compagnie Falinga | Burkina Faso | October 2008 | September 2011 | 180.000 Euros |
| ATA | Peru | January 2009 | December 2011 | 170.199 Euros |
| CdT | Morocco | October 2009 | September 2012 | 180.000 Euros |
| IAIP | France | January 2010 | December 2012 | 180.000 Euros |
| Museo de Antioquia | Colombia | September 2009 | September 2013 | 180.032 Euros |
| Souhasian Trust | Nepal | July 2010 | July 2013 | 180.000 Euros |



Network Partners working side by side after a meeting

4.4 Cultural Emergency Response (CER)

Emergency relief for cultural heritage

With its CER Program, the Prince Claus Fund provides “first aid” for cultural heritage that has been either damaged or destroyed by man-made or natural disasters. It was launched in 2003 in response to the appalling looting and destruction of the National Museum of Iraq in April of that year. The Prince Claus Fund believes that people suffer a fundamental loss when their heritage is destroyed. In accordance with the view that culture is a basic need, the Fund is convinced that saving endangered cultural heritage can contribute to restoring human dignity and a sense of identity. This establishes a continuity between the past and the present, and provides an anchor of stability for people living in troubled times. Cultural emergency relief should therefore be an integral part of humanitarian aid.

Through CER’s emergency relief, the Fund strives to prevent further damage and to implement basic repairs by providing financial support within six months of a disaster. The CER team relies on an extensive international network for identifying both cultural needs and potential solutions in the aftermath of a disaster. The Fund implements emergency actions in direct co-operation with local partners and relies on their expertise. In general, CER contributes a maximum of €35,000 per action. It also engages partners so as to provide additional support for not only a higher number of cultural emergencies but also longer-term, follow-up restoration. In line with the Fund’s general policy, CER’s policies are rooted in a deep belief in mutual trust and respect. In practice, this means that CER deploys an approach that is based on both the needs and the active participation of the affected community. Hence, CER’s role is more that of a mediator than an implementer. This method is essential for increasing people’s self-respect, sense of responsibility and initiative, which in turn can affect the emergency repairs.

Many serious natural disasters in 2010

According to a study commissioned by the United Nations and conducted by the Center for Research on the Epidemiology of Disasters (CREDE), an estimated 297,000 lives were lost in 2010, thus making it one of the worst years for natural disasters. With the loss of 222,500 lives, Haiti’s tragic earthquake of 12 January was responsible for more than two-thirds of these deaths. Only the 1976 Tangshan earthquake in China has claimed more lives (242,000) in recent years.

Altogether a total of 950 natural catastrophes were recorded in 2010, 90 percent of which were weather-related events such as storms and floods. As such, 2010 markedly exceeded the annual average over the last decade of 785 events per year. This once again confirms the trend that climate-change is playing an increasing role in the destruction of human lives. The Chilean earthquake of 27 February and the flooding and landslides in China and Pakistan caused the most damage to infrastructure and affected tens of millions of people, who lost all their worldly possessions. These disasters affected a total of 207 million people, with by far the most of them (89 percent) coming from Asia.

The CER program in 2010

The Dutch Ministry of Foreign Affairs decided to extend its one million euro subsidy for the years 2010–2011. Hence, with a total in 2010 of 23 actions in 19 countries, CER was able to continue increasing the number of actions throughout the world and to provide cultural emergency relief both where and when it was most needed. In particular, CER aimed at extending its network of local partner organisations in Latin America, where the number of actions was as yet extremely limited. For this purpose, it mapped out the most important stakeholders in this area and developed a number of tools to facilitate communication in Spanish. These efforts paid off, and by the end of the year CER was able to deliver cultural emergency relief in Argentina, Chile, Colombia and Honduras. Valuable contacts were also initiated in East Africa and Central Asia, resulting in CER actions in Kenya, Malawi, Somaliland, Kyrgyzstan and Mongolia. Another of CER's objectives was to help to protect cultural heritage affected by conflict and violence. Although relatively little has been undertaken here, projects have been launched in response to the cultural emergencies following political unrest and riots in Kyrgyzstan, which included the threatened destruction of Sufi architecture by Muslim fundamentalists. Hence, in 2011 CER intends to place greater emphasis on the provision of cultural emergency relief in conflict situations and will specifically explore the possibilities for preventive emergency action. The speed at which projects could be researched and developed has not always been optimal; this was due to both the labour-intensive nature of the early stages of project development and the CER team's limited human resources. Therefore, in 2011 the CER team will concentrate on improving the efficiency of its procedures when launching projects.

Funding

CER received substantial additional funding in 2010. The Prince Claus Fund and the World Monuments Fund have joined forces for a Cultural Heritage Emergency Response Program with a million dollar budget for cultural emergency relief. Over the next three years, both organisations will provide matching funds for disaster-stricken heritage. Here, a number of projects have also been undertaken to protect heritage. These include the initial phase of an ambitious project to document and safeguard the ancient petroglyphs in the Diامر Basha Dam area of Northern Pakistan. This region was also ravaged by flooding that left millions of people homeless. Other projects were launched to restore monuments in Bhutan and West Sumatra, both of which were damaged by earthquakes on respectively 21 September and 30 September 2009. Based in New York, the World Monuments Fund is one of the most important, independent organisations to be devoted to saving global cultural heritage. With its much-publicised Watch List of Most Endangered Places, it has focused global attention on cultural heritage at risk. This combined effort increases support for heritage both where and when it is most needed. It also heightens an awareness of disasters' impact on cultural heritage and the significance of restoration as an integral element in the recovery of affected communities.

Thanks to a major contribution of €225,000 from ICCO & Kerk in Actie, which was raised through the Samenwerkende Hulporganisaties' Giro 555 appeal, CER was also able to launch an ambitious project in co-operation with the Association of the National Committees of the Blue Shield and the Haitian Committee of the Blue Shield. This project focused on saving Haiti's documentary heritage



Through the CER Programme the Prince Claus Fund supports the restoration of the 'Gingerbread houses' in Haiti that were damaged by the earthquake



following the devastating earthquake of 12 January and was undertaken at a point when contact had been restored with all the local libraries and archives.

According to the information about damaged cultural heritage that reaches the Fund on a weekly basis, the demand for cultural emergency relief is far higher than CER could possibly fulfil on its own. To meet this need, in 2011 CER will continue to seek funding opportunities and co-operation with other individuals and organisations so as to extend its network of partners in the field of cultural emergency relief.

Providing damage assessment

In 2010, the CER Steering Committee approved the creation of a special facility for rapid damage assessment so that it can respond to emergency situations more promptly and effectively. After a disaster, it is vital to determine as soon as possible the cultural damage, the ensuing needs, the ways in which cultural heritage can be protected and the priorities involved. The CER team will mainly concentrate its efforts on co-ordinating emergency relief with other initiatives that are active in the relevant disaster area. However, it will strive to ensure that CER's activities do not overlap with those of other organisations. Following the approval of the Director of the Prince Claus Fund, a maximum of €5,000 can quickly be made available for each rapid assessment mission for charting damage. In 2011, a maximum of €25,000 of the CER budget will be reserved for rapid damage assessments. The Prince Claus Fund will endeavour to release this support within 48 hours of a request.

This facility has the following advantages:

- **Efficiency:** The cultural needs and potential of CER projects will be researched as promptly and thoroughly as possible. This work will be conducted at a local level, which will in turn alleviate the CER office's workload.
- **Spin-off:** Damage assessment missions form a solid basis for not only potential CER actions but also the complete restoration of heritage in disaster areas and the support of other organisations.
- **Communication:** A basis of information is being drawn up that will enable both the Prince Claus Fund and the contract partner to highlight a disaster's impact on cultural heritage and to underline the importance of its protection.
- **Expanding the network:** CER is expanding its network of partners while limiting financial risks.

Three damage assessment missions were launched in 2010: in Port-au-Prince (Haiti), in Ladakh (India) and in Rakhine State (Myanmar). All are expected to result in follow-up.

Connecting people and maintaining the network

CER raises awareness amongst a broad public concerning the importance of rescuing cultural heritage in emergency situations. In 2010, CER circulated the first two issues of a digital newsletter so as to share information, and to extend and maintain contact with its network, which constitutes a solid foundation for cultural emergency relief actions.

A selection of cultural relief actions in 2010

1. Spotlight on Haiti

The program's most important action in 2010 took place in Haiti following the tragic earthquake on 12 January. The disaster's unprecedented scale meant that CER needed longer than its stipulated period of six months to respond to the cultural emergency situation. Researching the earthquake's impact and the accompanying cultural needs proved to be extremely complex, which left less time for investigating cultural needs elsewhere in the world.

2. Treatment Centre to recover the library and archive collections in Port-au-Prince

Thanks to the generous support of ICCO & Kerk in Actie, a treatment centre is being equipped to save the fragile collections of at least 30 libraries and archives both in and around Port-au-Prince. These archives are currently buried beneath rubble or conserved in precarious conditions affected by humidity and dust. This project will be implemented throughout 2011 in co-operation with the Association of the National Committees of the Blue Shield and the Haitian Committee of the Blue Shield.

The loss and destruction of precious documents is a major impoverishment of Haiti's cultural history while profoundly affecting the country's reconstruction as a whole. Many of those caught up in the earthquake urgently need official papers such as marriage certificates and other documents. For a lot of these victims, the return of their documents represents the first step in a recovery process where a sense of personal identity and roots play an important role. Once the treatment centre is ready, it will co-ordinate the salvaging of the collections still buried under the rubble. After being treated at the Centre, the documents will be stored safely until they can be transferred to a more permanent place. Approximately 300 international experts have volunteered to train local workers and to assist in safeguarding the information contained in these paper documents. This project has ensured that the public again has access to archives and library collections so that children and students can return to their studies and everyone can resume reading their favourite books.

3. Damage assessment of the Gingerbread Houses in Port-au-Prince

In co-operation with the World Monument Fund and local organisations, CER launched a mission to chart the damage to the iconic Gingerbread Houses. These remarkable villas, with their decorative ornamentation and characteristic steep-pitched roofs, reflect a time of prosperity and creativity at the beginning of the 20th century. The Haitian government has prioritised them in the country's sustainable reconstruction, a process where buildings must be constructed in such a way that they can withstand the earthquakes that occur in this region. In April, the mission team assessed the damage and the community's conditions so as to be able to advise the local authorities and property owners on the alternatives to demolishing these historic structures. A second phase is planned for 2011 that will provide technical support for the houses' conservation and repair as well as trainings and workshops for local owners and contractors.

4. Restoration of the Vodou shrines and murals in Noailles/ Croix-des-Bouquets

CER is also helping its former partner the Fondation AfricAmerica to restore the Vodou shrines and their murals in Croix-des-Bouquets/Noailles. They are a magnificent example of a Vodou iconography and tradition that started in the 1950s. They were seriously damaged by four hurricanes that afflicted the country in the autumn of 2008. Their restoration was completed just a few days before the earthquake of 2010. CER has therefore decided to provide financial support for repairing the additional damage caused by the earthquake.

5. Support for choreographer Jeanguy Saintus to repair his dance school

The earthquake also resulted in considerable structural damage to the Artcho dance school, which is directed by Jeanguy Saintus, the founder of the Ayikodans Compagnie and recipient of a 2008 Prince Claus Award. Over the last 20 years, the Ayikodans Compagnie has become a benchmark of contemporary choreography not only in Haiti but also at an international level. Through his work, Jeanguy Saintus focuses public attention on sensitive issues such as aids, the Haitian people's long road to freedom and the tension between modern society and the Vodou tradition. CER is supporting the dance school's repairs so that the building can once again be used, and the school can continue to provide opportunities for talented young people living in extremely difficult conditions. Restoring the building in which the school is housed will also perpetuate Haiti's valuable intangible heritage and contemporary forms of creative expression.

6. Support for the Manas Presidential Chamber Orchestra in Kyrgyzstan

In 2010, riots and bloody clashes between opposition protesters and law enforcement agencies led to the resignation of President Kurmanbek Bakiyev, the parliament's dissolution and the appointment of a new interim government. Violent riots also occurred during the night of 7 to 8 April in a Bishek neighbourhood with many government buildings, which resulted in the looting of the Orchestra's offices. A great many instruments were either damaged or stolen and the building was devastated to such an extent that the Orchestra could no longer use it.



Archives are also being saved and preserved in Haiti with support of the CER programme



The CFAO Building in Gambia that was restored with support of the CER programme

The musicians now had to borrow the instruments of friends and colleagues so as to be able to rehearse and perform. The Manas Orchestra was founded in 2000 and has now become one of the most esteemed cultural institutions in Central Asia. It has also achieved international recognition with a varied repertoire of classical music and traditional Kyrgyz music. Thanks to the generosity of a private individual, CER was able to provide a contribution of €18,000 so that the orchestra could replace two cellos and continue to provide high quality music as a positive alternative to the wave of violence throughout the country.

7. Stabilisation and restoration of the Khisti Koprak Hammam in Kholm, Afghanistan

In May 2010, following heavy rainfall and regional flooding, this historic hammam was engulfed by a huge mudslide. This caused the roof to collapse and the interior was filled with a layer of wet mud that reached a height of 1.80 metres. It was crucial that immediate action was taken before the onset of winter. Otherwise, the freezing temperatures (-20°C) would have frozen the muddy water and caused the brick structure to shatter under the pressure of the expanding ice. For that reason, CER provided €29,000 of emergency relief. Built in the mid-19th century, the hammam is an emblematic monument and an integral part of the urban fabric. It is also a unique example of a specific type of local hammam that has a second mihrab, a prayer niche indicating the direction of Mecca. Until the disaster the local population still used the hammam every day as a bathhouse. As such, it is an inextricable part of their social customs and traditions. These people are not even aware of having a unique bathhouse culture because it is simply an automatic part of both their identity and way of life. Particularly in Afghanistan, a country plagued by instability through armed conflict since the 1970s, it is essential to have a place where you can relax in the midst of chaos.

“In 1944, as a young man of 26, Wahidullah took over the running of the hammam from his father. He continued working there until the Russian invasion of 31 years ago. We invited the now 92-year-old Wahidullah to visit the hammam from his village of Sayat, which is 15 kilometres from Kholm. His vivid memories of the ins and outs of the hammam were more than helpful and often highly amusing. He told us about the rituals, how the different rooms were used and how little boys would sneak in without paying. In passing he also confirmed the existence of the second mihrab, which we had just uncovered and were extremely excited about.”

Anne Feenstra of AFIR Architects, who is also a CER contract partner.

4.5 Activities Initiated by the Prince Claus Fund and Publications

The Prince Claus Fund also develops its own cultural initiatives. Hence, it does not simply intend to support activities, it also initiates them and is a player with opinions in the international debate on culture and development. The Fund is more than a bank counter. It positions itself as a Fund that creates innovative, good and appealing initiatives. The Fund provides its partners from the Zones of Silence with the opportunity of profiling themselves on an international platform. The Fund has expertise concerning not only international art but also cultural and intercultural exchange. The Fund shares this knowledge through activities, the International Art Program in Amsterdam, the library, the Prince Claus Fund Gallery, the website and the online presentation of documentation.

The Prince Claus Fund strives to share its knowledge, expertise and network with the public. By creating historical connections, providing cultural exchange and organising first-rate, informative presentations, the Fund endeavours to contribute to greater mutual insight and a growing awareness and understanding of the relation between culture and development.

Activities and publications in 2010

In 2010, the Fund held five exhibitions of partners' work at the Prince Claus Fund Gallery. An International Art Program in Amsterdam was also launched in collaboration with the Amsterdam Fund for the Arts. This resulted in the Fund arranging a number of extremely well attended activities that also attracted extensive media coverage. In addition, the Fund organised a lecture by Okwui Enwezor in 2010, it collaborated with other organisations on the Film Grant, which the Fund presented during the CineMart event at the Rotterdam Film Festival, and it held both a speed dating session to familiarise the Fund's international guests with the Dutch cultural field and the orientation trip for culture professionals. In collaboration with the Amsterdam Fund for the Arts, the Fund organised public activities as part of the International Art in Amsterdam Program, which was launched in 2010. In addition, five high-quality exhibitions were held at the Prince Claus Fund Gallery. Further information about all the activities initiated by the Prince Claus Fund is available on page 76.

Finally, three publications were brought out in 2010 as part of the Prince Claus Fund Library series. The first part of the Prince Claus Fund Reader was also issued, which presents the public with a fresh interpretation of material that has been previously published by the Fund.

In co-operation with the Commonwealth Foundation, in 2011 the Fund will provide grants for research into the field of culture and development. The Fund also hopes to commission research into the social impact of projects that it has either supported or organised.

The Prince Claus Fund Gallery

The Gallery offers the Prince Claus Fund's international partners the opportunity of showing their work in the Netherlands and of extending their network. Exhibitions are organised of artists from the Prince Claus Fund's network, who include Prince Claus Laureates and contract partners that the Fund supports. These exhibitions are held both in a large space on the ground floor and on the staircase of the Fund's offices, which are located at Herengracht 603 in Amsterdam. They are open to the public from Monday to Friday between 10 am and 5 pm. Approximately four shows are organised each year. They can all be visited free of charge. The exhibitions in 2010 were well attended and some of them received a great deal of media attention.

Documentation centre

The Prince Claus Fund's documentation centre contains all the printed and digital project results that the Fund has in its possession. This collection forms a valuable source of unique information about international culture and development. The documentation centre is open to the public. So many items have been added to the archive that plans have had to be made to create more space in 2011.

Prins Claus Fonds Reader

The Prince Claus Fund Reader is a new series of quarterly online publications that was launched in 2010. The first edition was produced in October 2010. The Reader comprises a selection of materials that were previously published by the Prince Claus Fund and have been reinterpreted. They provide the reader with a glimpse of the archive of the Fund's work while also examining new ideas concerning culture and development. The Readers are published on the website of the Prince Claus Fund. The publication of the first Reader marked the first steps in expanding the knowledge and information that is now available on the new website.



Several of these publications were published by the Prince Claus Fund

Prince Claus Fund Library series

The Prince Claus Fund Library series was launched in 1998 with the mission of publishing richly illustrated works on art and culture that are both unique and distinctive in terms of subject and social engagement. In this way, the Fund facilitated the publication of books on subjects that were never or hardly ever researched, elucidated or discussed. In co-operation with a wide range of international publishing houses, the Library series currently comprises 28 titles that represent much of the reference material available on culture and development. At the end of 2009, it was decided to discontinue the Library in the form that it has existed since its inception in 1998. While winding up its activities, the Prince Claus Fund Library brought out three publications in 2010. Another 13 will follow before the Library is finally closed. Information about the publications that were brought out in 2010 can be found below.

“In the work of fashion designer Oumou Sy, an Africa comes to light that is brazen, creative, exciting and conspicuously proud of its origins.”

From the publication Oumou Sy: Sand and Silk

Oumou Sy: Sand and Silk

Edited by Katharina von Flotow, published in co-operation with Association Suisse Afrique Design

(208 pages, 24 × 34 cm, hardcover, English and French edition)

The work of 1998 Prince Claus Laureate Oumou Sy negates the boundaries between fashion, textiles and costume design. Her designs combine history and traditions with modern forms. Oumou Sy grew up in Saint Louis, several hundred kilometres to the north of Dakar, the cosmopolitan capital of Senegal. But it was in Dakar that she taught herself the fashion trade. She has held spectacular fashion shows such as at the Prince Claus Fund’s tenth anniversary, organised workshops and set up Senegal’s first cybercafé. She has worked with filmmakers, musicians and dancers. In her work, an Africa comes to light that is brazen, creative, exciting and conspicuously proud of its origins. The book comprises articles by African and European writers along with an extensive iconography of Oumou Sy’s life and work. It is divided into four chapters that deal with her early work, her designs for theatre and film, the creative scene in Dakar and the international fashion shows that she has organised.

Editor Katharina von Flotow is a documentary producer and a media consultant. This publication received a subsidy of €27,500.

Open Shutters Iraq

Edited by Eugenie Dolberg, published in co-operation with Trolley Books, London (248 pages, 17 × 22 cm, paperback, bilingual edition in English and Arabic)

This publication consists of nine essays comprising texts and photographs by Iraqi women, who investigate the experiences of war and occupation. These women come from a variety of social and political backgrounds, and none of them had ever worked with photography before. For that reason, they were trained in both photography and writing by the book’s editor, the photographer Eugenie Dolberg, who was frustrated by the lack of openness for journalists and war reporting in Iraq. She decided to find a way that would enable Iraqi women to

tell their own stories in their own voices so as to create a different account of the daily reality of the war behind the news headlines. An image of Iraq's contemporary history emerges from their stories about war, sanctions, intifada, kidnapping, grief, love, happiness, resistance, achievements and small victories. The workshops on which this book was based, were in part made possible through the support of Index on Censorship, a 1997 Prince Claus Laureate, and were funded by UNDP.

Eugenie Dolberg is a photographer who lives in London and Teheran. The Prince Claus Fund Library granted this book a subsidy of €20,000.

African Film: New Forms of Aesthetics and Politics

Edited by Manthia Diawara, published in co-operation with Prestel, Munich, and Haus der Kulturen der Welt, Berlin (320 pages + dvd, 17 x 22 cm, paperback with cover, English-language edition, DVD in English, French and German)

This publication zooms in on new trends in African film from the 1990s to the present day. "Afro-pessimism" has made way for a new self-awareness that distances itself from such ideological limitations as social realism and nationalism. New film languages have been created and production methods developed that have been partly supported by European film funds. The most important focus is on the African film industry to the south of the Sahara, the argument being that many important changes have occurred following the social realist films of Sembène Ousmane. The Pan-African film festival of Ouagadougou (feSPACO) is currently being defined by new and internationally acclaimed directors such as Balufu Bakupa-Kayinda (Democratic Republic of Congo), Zola Maseko (South Africa), Abderrhamane Sissako (Mali/Mauritania), Newton Aduaka (Nigeria), Mahamat-Saleh Haroun (Chad) and the directors/producers of Nollywood videos. In contrast to traditional print, the filmed interviews on the DVD provide a completely different perspective of the directors and their issues, where their vibrancy and authenticity is immediately conveyed to the viewer.

Manthia Diawara is director of the Africana Studies Program at New York University.

This publication received a subsidy of €20,000, which covered the DVD's production costs.

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 the Fund's partners and objectives, 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 the familiarity of its objectives while boosting its expertise, identity and funding opportunities.

The Fund developed the seventh edition of the art professionals' orientation trip in co-operation with the Mondriaan Foundation, OCA, Office for Contemporary Art (Norway) and BAM, the Flemish Institute for Visual, Audiovisual and Media Art (Belgium).



Yannick Landu was the winner of the Sapeurs edition of a Fashion Battle that was organized within the International Art Programme in Amsterdam



For the presentation of the Prince Claus Awards and the accompanying program, the Fund worked with the Nieuwe Kerk and the Okura Hotel.

The speed dating session was jointly organised with NAI, Fonds Podiumkunsten, Fonds voor de Letteren, the Netherlands Institute for Heritage, Premsula, the Mondriaan Foundation, the Netherlands Foundation for Visual Arts, Design and Architecture and the Cultural Participation Fund. These funding organisations and sector institutes also invited international guests from South America, Africa and Asia.

The International Art Program in Amsterdam involved a great deal of co-operation. In 2010, the Fund worked with the African Hip Hop Foundation, the MAF Fashion Battle, the Verdieping (TrouwAmsterdam), the Tolhuistuin, the DeLaMar Theater, Podium Mozaiek and Amsterdam Public Library.

International Art in Amsterdam

In 2010, the Prince Claus Fund and the Amsterdam Fund for the Arts combined forces and launched an International Art Program in Amsterdam. Exceptional culture makers from throughout the world came to Amsterdam and elucidated topical subjects through fashion, the visual arts, photography, film, media, music and dance. Both Funds invested €100,000. The program was implemented by the Prince Claus Fund in close liaison with the Amsterdam Fund for the Arts. This Program has a special website along with a Facebook and Twitter account: www.internationalekunstinamsterdam.nl.

International Art Program in 2010

The most important objectives of the International Art Program are to provide the Prince Claus Fund's network with a platform, to increase support in the Netherlands and to introduce the Amsterdam public to individuals and stories that would be virtually inaccessible without this program. The Fund also hopes to contribute to a different and more complete picture of countries and people than is often portrayed in the media. Through these activities, the Prince Claus Fund also hopes to generate greater media interest in not only the Fund's objectives but also the stories of its international partners. In fact, the 2010 program proved to be mediagenic, and the activities received a great deal of coverage particularly in the press but also on the NOS-journaal news program (for the Gentlemen of Bacongo exhibition) and the local AT5 channel (for both the exhibition and the Fashion Battle). Further information about this is available in the chapter on external communication, which starts on page 86.

The activities also aim to reach a young and diverse public. A working method that contributes to this is the Fund's quest for new organisations that are mostly located in Amsterdam and can offer the best collaborative potential for the activity in question. Through this, the Fund ensures high-quality activities while also extending its network both within the cultural field and elsewhere. This method bore fruit in 2010, and the activities did indeed attract a larger, more mixed and younger audience than the Fund had previously experienced. A challenge for 2011 will be to ensure that the program continues to include accessible subjects that will arouse both public attention and media interest.

Depth

In various ways, the Prince Claus Fund is constantly emphasising depth in its activities. The International Art Program deploys the presence in the Netherlands of the Fund's partners, who are often specialists in their field. The Fund would like these specialists to share their expertise and experiences with fellow professionals, students and other interested parties. Here, the Fund arranges workshops, master classes and lectures (etc.) in collaboration with universities and colleges of higher education in Amsterdam. A great many activities were already organised in 2010. However, persuading students to attend them proved to be something of a challenge. This will be robustly tackled in 2011 along with the co-operation with the universities and colleges of higher education.

All the 2010 activities of the International Art Program in Amsterdam

Sapeurs

In 2010, the International Art Program devoted a series of activities to the phenomenon of sapeurs. Sapeurs are dandies from Congo-Brazzaville who elevate fashion to the status of a religion. They define their identity through haute couture clothing. Sapeurs are admired locally by a great many people and are also regarded as true celebrities. They differ in terms of age, job, personality, taste and looks, yet they are all part of the same unique group and cultural identity: the SAPE (Société Aux Personnes Élégants). In the following four events, this phenomenon was elucidated from various perspectives and explored in different ways.

Gentlemen of Bacongo

Photos by the Italian photographer Daniele Tamagni were shown at the Prince Claus Fund Gallery from 25 March to 20 August. Tamagni had photographed sapeurs for his publication *Gentlemen of Bacongo*. Sapeur Armel Le Bachelor was present at the opening of the *Gentlemen of Bacongo* exhibition and Peter Geschiere also spoke about the phenomenon. Peter Geschiere is Professor of African Anthropology at the University of Amsterdam, Chairman of the Prince Claus Awards Committee and a member the Prince Claus Fund's Board.

The Importance of Being Elegant

On 13 May, the film *The Importance of Being Elegant* was shown at the Verdieping (TrouwAmsterdam). This documentary follows the Congolese musician Papa Wemba, also known as the "King of Sape". The film was preceded by a speech about sapeurs by the Congolese-Dutch author Alphonse Muambi. It was followed by a performance by the Belgian-Congolese rapper Baloji while DJ Threesixty concluded the evening with African hip hop. For this activity the Fund initiated co-operation the African Hip Hop Foundation.

Debate on the phenomenon of sapeurs

The debate on the phenomenon of sapeurs took place at Amsterdam Public Library on 21 June, and was led by Peter Geschiere. The other participants comprised Justin-Daniel Gandoulou, an author who introduced the phenomenon to Europe in the 1980s, and Francio Guadeloupe, lecturer at the Department of Cultural Anthropology and Development Studies at Nijmegen's Radboud University

and a researcher at the Amsterdam School for Social Scientific Research (ASSR) at the University of Amsterdam.

"I felt ambiguous. Of course, I was happy I won but I was also overwhelmed (...) I just want to look really sharp and good."

Yannick Landu, winner of the Fashion Battle where sapeurs fought it out for who looked the best.

MAF Fashion Battle – Sapeurs Editie

Ten male and female sapeurs, who originally come from Congo, Suriname, Ghana and the Antilles, presented their authentic and unique wardrobes in three catwalk rounds. Felix de Rooy directed the catwalk shows and Guilly Koster presented the evening. The jury consisted of Willa Stoutenbeek, Daniele Tamagni, Anneke Beerkens and Aziz Bekkaoui. Yannick Landu won the battle and went home with a cheque from Oger gentlemen's fashions. The fashion battle was organised in co-operation with MAFB and held at the MC Theater on 15 July.

The Rwandan women drummers of Ingoma Nshya

A group of Rwandan women decided that they wanted to deal in a positive way with their country's violent past and their own, individual tragedies. In 2004, they set up a drumming group under the leadership of Odile Gakire Katese of the University Centre for Arts and Drama (UCAD). Eleven members of Ingoma Nshya came to the Netherlands on 13 June to give a special performance at the Tolhuistuin. It was preceded by a drum workshop for children between the ages of two and twelve, and was concluded with an interview with Odile Gakire Katese. During the performance, the Dutch National Postcode Lottery handed out Ben & Jerry's ice cream to the audience. This was to mark the fact that the women of Ingoma Nshya have also opened the first ice cream parlour in Rwanda.

Khmeropédies I & II

Khmeropédies I & II is a production by Amrita Performing Arts of Cambodia. Four dancers came to the Netherlands on 28 August to give a performance at Podium Mozaïek.

Khmeropédies I is arranged as a solo and explores the idea of prayer. Khmeropédies II comprises a dialogue between an experienced, traditional dance teacher and her three young students, who are curious and want to experiment with other techniques. The dialogue between the old and new ways of expression is transformed into a quest about how they can meet each other. The choreography's basic idea concerns manipulating and changing the classical Khmer language of dance so as to create a new style, which is still recognisably Khmer. On 26 August, they gave a ten-minute preview during the presentation of Amsterdam Fund for the Arts' Amsterdam Prize at MuzyQ. In addition, the four Cambodian dancers met three dancers from the Amsterdam dance group Don't Hit Mama, and shared dance styles at the Nowhere culture building.



Workshop in the 'Tolhuistuin' in Amsterdam by the drumming ladies of Ingoma Nshya from Rwanda



On 12 October a special evening was organized on humor and satire in 'De Verdieping' (Trouw Amsterdam)

“When I show my work, I’m not just giving a great performance, I’m also sharing my art and culture with the world and providing information about today’s Cambodia. It was important to show these people Cambodia through the piece and also to be personally inspired by the people and the city during my visit to the Netherlands.”

Dancer Chey Chankethya about her performance in *Khmeropédies* in the Netherlands.

Gado on humour and satire

A special evening on humour and satire was held at the Verdieping (TrouwAmsterdam) on 12 October. The Kenyan cartoonist and Prince Claus Laureate Godfrey Mwampembwa, alias Gado, was in the Netherlands for the annual Veerstichting conference, and talked about his work and the effect of political humour and satire. After his presentation, he was interviewed by Raoul Heertje. Performance poet Najiba Abdellaoui gave a reading, Joost Stokhof created a live illustration and DJ Threesixty concluded the event. This evening was preceded by a workshop for Dutch cartoonists.

Frontiers of Reality Talk Show

Led by Rageh Omaar, the respected BBC and Al Jazeera journalist, the Talk Show focused on various changing realities in Iran and Afghanistan, two countries that are the most in the news for war and oppression. But Dutch realities were also discussed.

Rageh Omaar spoke about Iran with Maziar Bahari (the Iranian journalist/filmmaker, who writes for Newsweek and co-authored the Prince Claus Fund Library publication *Transit Tehran: Young Iran and Its Inspirations*) and Thomas Erdbrink (the Dutch journalist and Iran correspondent for *The Washington Post* and the *NRC Handelsblad*). He then discussed Afghanistan with Jolyon Leslie (CEO Aga Khan Trust, Afghanistan, architect and co-author of *Afghanistan: the Mirage of Peace*) and Nader Nadery (member of the Afghan Independent Human Rights Commission, and chairman of the Free and Fair Elections Agency, Kabul, Afghanistan). Finally, Omaar talked about the Netherlands with Samira Bouchibti (journalist and former member of the Dutch parliament for the socialist PvdA party) and Russell Shorto (author and director of the John Adams Institute in Amsterdam, who also writes for the *New York Times Magazine*).

In addition, the afternoon included a performance by the band Payam. The Talk Show was held at the brand new DeLaMar Theater on 16 December, the day before the presentation of the Prince Claus Awards.

Activities organised by the Fund alongside the International Art Program

Prince Claus Fund Film Grant for Thai filmmaker

In January 2010, the Prince Claus Fund Film Grant of €15,000 was presented for the tenth and final time during the CineMart event of the Rotterdam International Film Festival. The winner was the Thai filmmaker Anocha Suwichakornpong for her script *By the Time It Gets Dark*. The Chairman of the Jury that selected this script was Bregtje van der Haak, a documentary filmmaker and member of the Prince Claus Fund's Board. The Jury was impressed by the unconventional storytelling in Anocha's script, which was described as being an extremely personal approach to contemporary Thailand.

2009 Prince Claus Laureate Liang Shaoji's exhibition at the Prince Claus Fund Gallery 14 December 2009 – 12 March 2010

An exhibition by Liang Shaoji, the Chinese artist and 2009 Prince Claus Laureate, was held at the Prince Claus Fund Gallery from 14 December 2009 to 12 March 2010. The opening on 14 December was attended by in excess of 150 guests from the Fund's network. A day later, more than 100 international guests, who had been invited to the Prince Claus Awards presentation, were welcomed at the Prince Claus Fund's offices for a special opening. The artist was also present. Marianne Brouwer, the show's curator, and art critic Hou Hanru discussed the work of this Chinese artist. The exhibition attracted many visitors, which was partly due to a positive article in the *Volkskrant* newspaper.

Okwui Enwezor's lecture at Felix Meritus and the presentation of his latest publication *Contemporary African Art Since 1980* (Damani, 2009) 21 January 2010

In *Contemporary African Art Since 1980*, Okwui Enwezor examines how artists have reacted to social and political change in Africa along with the ways in which they have developed new aesthetic principles, artistic concepts, images and visual languages so as to be able to deal with these changes. This event was particularly well attended so that it had to be moved to Felix Meritus in order to ensure a place for all those who had made reservations. After the lecture, students from different courses participated in a Fund-organised workshop where Enwezor discussed ideas about contemporary African art.

2010 orientation trip

28 February – 11 March 2010

For the seventh time, the Prince Claus Fund and the Mondriaan Foundation organised an orientation trip for art professionals in co-operation with OCA, Office for Contemporary Art (Norway) and BAM, the Flemish Institute for Visual, Audiovisual and Media Art (Belgium). This year, the trip visited Turkey (Istanbul), Nigeria (Lagos) and Mali (Bamako) from 28 February to 11 March 2010. The program's objective is to introduce fashion, design and visual arts professionals to the art and culture of the areas they visit. Here, the participants acquire insight into local artistic developments while gaining new contacts and the opportunity to develop new ideas and initiatives.

The Prince Claus Fund invited the following people:

- Rosina Cazali, independent curator and art critic, Guatemala
- Nazareth Karoyan, art critic, director of AICA Armenia, Armenia
- Krishna Luchoomun, director of pARTage, Mauritius
- Ana Pato, director of Associação Cultural Videobrasil, Brazil

The Mondriaan Foundation, OCA and BAM also invited art professionals from the Netherlands, Norway and Belgium to participate in this journey. During the trip, new contacts were made, and partners of the Prince Claus Fund were visited or invited to receptions and dinners.

Here are a few examples of meetings and visits:

Prince Claus Laureate Hasan Saltik, director of the Kalan record label, spoke about his work in Istanbul; in Lagos, the group met with a number of young Nigerian photographers (including Prince Claus Laureate Uchechukwu James Iroha) who showed their work on laptops; finally in Mali the group visited Chô, a village where women from the region run a cotton weaving business that has been set up by the jewellery designer Awa Meite.

Gentlemen of Bacongo at Prince Claus Fund Gallery

25 March – 20 August 2010

The Gentlemen of Bacongo exhibition – comprising photographs by Daniele Tamagni of Congolese dandies, who are also known as sapeurs – was held at the Prince Claus Fund Gallery from 25 March to 20 August 2010 as part of the International Art Program in Amsterdam, which the Fund is jointly organising with the Amsterdam Fund for the Arts.

The Mémoire exhibition with work by 2009 Prince Claus Laureate Sammy Baloji at the Brakke Grond

27 August – 12 September 2010

The Prince Claus Fund presented Mémoire at the Brakke Grond, the Flemish arts centre in Amsterdam. It comprised a remarkable photographic exhibition by the young Congolese photographer Sammy Baloji, who was showing his work for the first time in the Netherlands. This socially critical artist mercilessly exposes the destructive influence that exploitative cultures have had on both Congo's nature and its society. He takes black-and-white archive shots of exploited Congolese workers and superimposes them on modern, devastated landscapes, where colonial rulers once shamelessly pursued their lust for profit. In 2009, Sammy Baloji was presented with a Prince Claus Award for his powerful work. The Brakke Grond was a participating partner in this show that mirrored their exhibition on the theme of Allez Congo, which was organised to mark the 50th anniversary of Congo's liberation.

2009 Prince Claus Laureate Santu Mofokeng's Let's Talk at the Prince Claus Fund Gallery

23 September – 26 November 2010

Santu Mofokeng (1956) is a prominent South African photographer and a 2009 Prince Claus Laureate. The show at the Prince Claus Fund Gallery was the first exhibition of his work in the Netherlands. Santu Mofokeng is regarded as being one of the most important South African photographers of his generation. Destruction and beauty coincide in Let's Talk, a series of exquisite photos where

landscapes are portrayed in relation to ecology, property and power. This show attracted considerably fewer visitors than the one that preceded it, the subject of meditative landscape photography being somewhat overshadowed by the flamboyant sapeurs.

2009 Prince Claus Laureate Dinh Q Lê's Scars & Other Remnants at the Prince Claus Fund Gallery

15 December 2010 – 18 March 2011

This was the first one-man show of work by Dinh Q. Lê in the Netherlands. Dinh Q. Lê (1968) is considered to be one of the most important and influential artists of Vietnam; he is also a 2010 Prince Claus Laureate. Dinh Q. Lê grew up in Vietnam during the war and moved to the United States at the age of ten. As a student and young artist he was greatly influenced by the media vision of his native country as propagated by Hollywood and the West. He developed an innovative technique, which is based on traditional Vietnamese applied arts, and literally and figuratively weaves images and fragments into complex combinations of various traditions, histories and realities. The show's opening was a success and was attended by an extremely diverse public.

Film screening and presentation of African Film book

28 October 2010

The Fund organised the Maison Tropicale – Ownership and Belonging in African Art, Architecture and Film evening, where Manthia Diawara, the author of African Film, New Forms of Aesthetics and Politics, launched this publication in the Netherlands, showed his documentary Maison Tropicale and participated in a discussion with Joe Addo Osae, chairman of African Architecture Matters. This multi-disciplinary event exploring art, architecture and film, resulted in a lively discussion amongst the audience of 180 people. Initially, it was planned to hold the evening at the Fund's offices, but the interest was so overwhelming that it had to be moved to a larger venue: the Rode Zaal at the Brakke Grond.

2010 international speed dating program

16 December 2010

On 16 December, the Prince Claus Fund organised a speed dating session where the Fund's international guests could be introduced to the Dutch cultural field. This event was organised in co-operation with a large number of Dutch cultural funding organisations and sector institutes. They in turn invited international guests from South America, Africa and Asia. During the speed dating, the guests could speak with their Dutch counterparts for ten minutes so as to exchange knowledge and information with a view to launching possible joint projects. The Dutch guests were invited by the funding organisations, the sector institutes and the Prince Claus Fund. In total, there were 120 guests, comprising 60 international and 60 Dutch participants, who were divided into seven disciplines (visual arts, film, architecture, performing arts, literature, design and heritage).

This event was organised at the DeLaMar Theater and preceded the Frontiers of Reality Talk Show. Here, the following funding organisations and sector institutes participated: NAI, Fonds Podiumkunsten, Fonds voor de Letteren, the Netherlands Institute for Heritage, Premsula, the Mondriaan Foundation, the Netherlands Foundation for Visual Arts, Design and Architecture and the Cultural Participation Fund.



The speed date in the DeLaMar Theatre brought a lot of people together

5. Communication

Sharing stories

For the Prince Claus Fund, communication is one of the most important interest points for the coming years. Persuasively illustrating and communicating culture as a basic need has long been the Fund's objective but is now becoming increasingly paramount. The Fund strives to show that culture plays a role in the development of individuals and societies, also in terms of the funding that needs to be raised. The fact that it is hard to measure the extent of culture's role in development means that it is difficult for the Fund to convey the exact impact of the projects it supports and organises. For instance, you cannot prove that murals painted by a group of local people have actually improved the lives of residents of an underprivileged area in a large Latin American city. However, you can sense that this collaboration has had a positive effect, and that the murals' beauty and colours have made the neighbourhood a little bit more hospitable. Similarly, it is not easy to gauge the extent to which an Algerian publishing house has increased the self-awareness of not only the authors it publishes but also the individuals who have therefore been able to read their books. The Fund strives to mention the role played by development in its partners' impressive and inspiring stories and to share as many of these stories as it can.

5.1 Communication in 2010

In 2010, the Fund was already endeavouring to highlight the importance of culture by communicating success stories through, for instance, the Project of the Month, which is included on its website. The Fund also issued 38 press releases, which as far as possible concerned topical events and were nearly twice as many as the 21 press releases of 2009. In addition, the Fund's own activities were extended and given fresh impetus through its collaboration with the Amsterdam Fund for the Arts. The International Art in Amsterdam Program was also a major success in communication terms. The Fund has set up a new website for the program (www.internationalekunstinamsterdam.nl) and has opted for visually driven communication. Hence, to attract the public, the Fund had posters designed and displayed in Amsterdam. The events drew a younger, more varied and, most especially, a larger group of people. These activities' mediagenic nature and accessibility, the selected means of communication, the collaboration with various organisations and the educational component ensured that new target groups were addressed and a larger public was reached. The media also devoted a great deal of attention to the subjects and activities of the International Art Program in Amsterdam. In fact, it was generally a good year in terms of the Fund's media coverage. Page 90 contains extensive information about the Prince Claus Fund in the media in 2010.

In 2011, more communication has to be devoted to the projects that the Fund supports and to the social impact of cultural projects. In addition, when developing communication tools, their use in fund-raising will also be taken into account. In December 2010, a booklet was especially developed for the fund-raising lunch that included various projects that could be supported. In 2011, the Fund will also launch a digital newsletter.

New website

In 2010, a great deal of time, energy and resources were invested in developing a new website for the Prince Claus Fund. It was launched online on 15 December 2010. However, much additional work was required for solving technical problems and uploading data into the Content Management System. The website will remain an important point of activity in 2011.

The new website focuses on the network and the activities: the stories of all the exceptional people and organisations that the Fund maintains contact with because they are being supported, have received an award or have worked with the Fund in some other way. An important part of the website is the interactive section where people and organisations from the network can meet for intercultural exchange on a digital platform. In addition, people from the network can register on an interactive map of the world where they can also create profiles, post events, write on their walls and communicate with each other. Here, the Fund is offering its partners not only a new platform but also the opportunity to draw on the expertise, experiences and contacts of other individuals and organisations in its network. The digital platform was already online in 2010 but will be optimised technically in 2011. Once this has been completed, a mailing will be sent to the network, which will inform them about its possibilities and request their active contribution to this cultural community.

The website's pages for publications, speeches and research results (etc.) will be completed in 2011.

This website is being built by Vesper, which – of all the various pitches – was the one that came up with the best proposal for a new site in 2009. A tailor-made Content Management System has also been created for the website.

The Fund's communication tools

House style and design

In 2010 Irma Boom was once again responsible for the Fund's visual communication. Its stationery in 2010 included the text "Culture is a Basic Need" in English and Dutch. The Fund will continue to overhaul its house style in 2011.

Online presence

The previously mentioned websites (www.princeclausfund.org and www.internationalekunstinamsterdam.nl) play an important role in the communication of activities and the conveying of news. The sites also contribute to increased transparency and the sharing of stories. In 2010, the Prince Claus Fund welcomed almost 10,000 unique visitors to the website.

Social media

The Fund started using Twitter in 2010 for communicating news about the International Art Program in Amsterdam. This program also has its own Facebook page. In 2011, a general Facebook page and Twitter account were also actively deployed for the Fund's communication purposes.

News distribution

The Fund's international network is kept up to date by means of the Annual Report, the website, social media and the many digital invitations for events that the Fund organises.

Annual report

In 2010, the Fund reduced the costs of the Annual Report by a third as compared to the total expenditure in 2009. This was achieved by measures such as producing only a limited number of copies of the printed version. In 2010, the Annual Report was published in both Dutch and English in the form of a digital visiting card. By way of an introduction, the card contained a PowerPoint presentation with the highlights of 2010. The Annual Report was also published on the website and sent to the Fund's partners.

Documentation Centre

In 2010, the Documentation Centre again acquired many new titles. The grand total amounted to approximately 8,070 at the beginning of 2011. Our one and only permanent volunteer (who has devoted many years to the Fund) keeps the collection up to date, conducts research and records relevant information. Visitors can consult all the books housed at the Documentation Centre along with DVDs and reports of projects that have been supported, etc.

Prince Claus Fund Gallery

In 2010, a series of high quality exhibitions were once again organised at the Prince Claus Fund Gallery, which is located at the Fund's offices. For the Fund, the Prince Claus Fund Gallery represents an additional platform for its partners. Extra communication tools were developed for each show such as invitations for openings and stickers for the Fund's windows announcing the exhibition that can currently be viewed.

The Fund's own activities

Communication tools are also developed for the Fund's own activities. Hence, the International Art Program was given its own website, a flyer with program information was distributed, posters were developed and distributed throughout the city that drew attention to the sapeurs edition of the MAF Fashion Battle, invitations and reminders were designed and mailed, and information booklets were produced and handed out at events. All the activities of the International Art Program in Amsterdam were recorded by a photographer and were also filmed. The photos and films are included on the website.

Network

The Fund's great strength lies in the international network that it has been constantly developing since its inauguration. 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 events in 2010. In addition, contact is maintained with contract partners, advisors and laureates, who provide the Fund with second opinions, nominations and advice, and who also participate in conferences and debates either with or on behalf of the Fund. New events organised in co-operation with other organisations, staff

members' trips, new network partnerships, new contract partners and laureates all contributed to extending the Fund's network in 2010.

Internal communication

Good communication is based on informing and involving the Fund's own staff, Board members and network of advisors, who function as the Fund's ambassadors. Representatives of these groups are present at the Fund's events. Through the website and the clippings file, everyone is kept informed about new developments and the way in which the Fund is portrayed in the media. The weekly internal consultations contribute to mutual information and encourage involvement in each other's activities.

5.2 The Prince Claus Fund in the Media in 2010

In 2010, the Fund and its activities featured in the news more frequently and extensively than in 2009. Through a great deal of free publicity, the Fund was able to continue communicating its message, “Culture is a Basic Need”, to both a Dutch and an international audience. Moreover, in 2010 the Fund increased its visibility through its collaboration with the Amsterdam Fund for the Arts.

Figaro

The prominent French newspaper Le Figaro wrote about the Fund in October 2010. The reason was that the Principal Prince Claus Award had been granted to Barzakh Editions of Algeria. The publication of this interview with Sofiane Hadjadj and Selma Hellal was the result of issuing a French-language press release through the ANP news agency to North Africa and the Arab world. It was also sent to French press contacts.

The Fund’s activities in the Netherlands received a great deal of attention in 2010

In 2010, the Fund and the Amsterdam Fund for the Arts jointly set up the International Art Program. It helps to raise the Dutch public’s awareness of the Fund’s contacts and partners. Here, the Fund’s Communication Department collaborates closely with the communication department of the Amsterdam Fund for the Arts.

2010 began with the opening of the Gentlemen of Bacongo photo exhibition at the Prince Claus Fund Gallery. Especially for the opening, the Fund had invited two real-life sapeurs to launch the show. The NOS, a Dutch broadcaster, held an interview that was included in its news program, and AT5, the Amsterdam channel, recorded an item with the sapeurs on the PC Hoofdststraat, the city’s high-end shopping street. In addition, Radio Netherlands Worldwide interviewed these gentlemen for its website.

A photo of a sapeur was used on the cover of the magazine *OnzeWereld*, which included a spread of eight photos. The Dutch dailies also highlighted the gentlemen’s visit and the Prince Claus Fund was frequently mentioned as well. The *NRC Handelsblad* featured an article and a photo under the headline “Congolese Dandies Visit Amsterdam”. *Het Parool* also ran a photo and an article; its headline was “Congo’s Dandies Represent Hope”. Similarly, the *Telegraaf* published a photo along with a piece about the “Dandies in Congo” while *Trouw* ran a photo and an article called “The Flamboyant Sapeur is also a Slave”. Perhaps the most pleasing result in the print media was the two-page photo spread in the *NRC Next* of 25 March; its title was “These Are the Real Dandies”.

Glossies

With such a colourful and exuberant subject as the sapeurs, the Fund attracted the attention of the fashion and lifestyle glossies. The sapeurs appeared in *Quote*, *L’Officiel*, *JFK*, *LIV’ Magazine* and *Hollands Diep*. The fashion glossy *Beau Monde* also mentioned the exhibition at the Prince Claus Fund Gallery as a museum tip. Moreover, there was online attention from the *fashionunited.nl* and *ilovefashionnews* websites. Apart from the glossies, the sapeurs featured in photography magazines and websites that included *Photo Digitaal*, *Creatie* and *PhotoQ.nl*. The leading museum magazines *Tableau Fine Arts* and *Museumtijdschrift* also focused on the Gentlemen of Bacongo exhibition.



The Prince Claus Fund launched a new website in 2010

The Fund's International Art Program held a second event with the sapeurs during the Amsterdam International Fashion Week: the Sapeurs Fashion Battle. Here, Dutch sapeurs challenged each other through a variety of catwalk shows. Before this commenced, the youth broadcaster FunX interviewed Board member Peter Geschiere, and the local AT5 channel also reported on the battle and interviewed some of the participating sapeurs. Once again, both the event and the phenomenon itself received extensive coverage in, for instance, not only the *Telegraaf* and *Trouw* but also the websites blend.nl, couturekrant.nl, 8weekly.nl and quotenet.nl. The NPS radio program *Dichtbij Nederland* reported on the battle as well.

The other activities that the Fund organised as part of the International Art Program were also featured in the media. For example, in June, the Ingoma Nshya female drummers' performance at the Tolhuistuin was reviewed in both the *Volkscrant* ("Synchronous Drumming Sends Shivers Down Your Spine" and *Het Parool* ("The World Encounters North at the Tolhuistuin"). Radio Netherlands Worldwide conducted an interview with Odile Gakire Katese, which was also included on its websites.

Invited members of the press responded enthusiastically to the Amsterdam performance of the Cambodian Amrita Performing Arts dance group. To elucidate this extraordinary Khmer dance tradition, the Fund and the Amsterdam Fund for the Arts organised a "diner culturel", which preceded the performance. Dance critics from newspapers and magazines were invited to attend this dinner. The *Volkscrant*, *Het Parool*, the *NRC Handelsblad*, *Trouw* and *Dansmagazine* all published reviews, even though there was only one performance in the Netherlands. These reviews were extremely positive, and both the *Volkscrant* and the *NRC* awarded this performance a score of four out of a possible five stars.

In October, the Kenyan cartoonist Gado visited the Netherlands for an interview with Raoul Heertje on humour and satire, which was held at the *Verdieping*. This resulted in contact with both the *Volkscrant* and Radio Netherlands Worldwide. The *Volkscrant* published an interview that included several cartoons and was entitled "Kenya Enjoys Laughing at Itself". During another interview, Radio Netherlands Worldwide asked Gado to draw a cartoon while on air. In addition, the magazine *OnzeWereld* published a cartoon by Gado in its September issue that highlights the Millennium Development Goals. A short article about him was featured in the October issue and his cartoons also embellished the newspaper *DePers*. Gado was in the Netherlands as part of the International Art Program.

International

At an international level, the Prince Claus Fund attracts the interest of the local media 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 embassy in the region where the laureate lives and works. Here, the Fund approaches the local media in co-operation with the embassy. This enhances local recognition for both the laureates and the Fund.

Apart from the interview with the 2010 Principal Laureate Sofiane Hadjadj in *Le Figaro*, there was also international coverage of the 2009 Principal Laureate Simón Vélez in the German *ART Magazin* and also in *Bauwelt*, which is an important

German architectural magazine. A Bauwelt journalist was in Amsterdam for the presentation of the Principal Prince Claus Award to Vélez and was to interview him the following day. A reporter from the Belgian MO Magazine also interviewed him after the presentation. This article was published in February under the headline "Plea for Buildings on a Human Scale". In addition, the Indian edition of ELLE Magazine featured an article on Vélez and his method of letting grass grow on the roofs of homes.

Laureates in the media

True to tradition, the Dutch daily newspapers devoted a great deal of attention to the Fund. The Volkskrant wrote about it on more than 12 occasions and it also featured 12 times in the NRC Handelsblad. Trouw published seven articles about the Fund while the Telegraaf covered it four times and the Algemeen Dagblad included several short articles in some of its regional editions.

In 2010, a great of media interest was generated by the exhibitions at the Prince Claus Fund Gallery along with the shows by the laureates Sammy Baloji (Congo) at the Brakke Grond and Dayanita Singh (India) at Huis Marseille.

To mark the 50th anniversary of DR Congo's independence, the Fund and the Brakke Grond jointly organised the Mémoire exhibition of photographs by the 2009 laureate Sammy Baloji. These exceptional photos left a lasting impression despite the show's brief duration and the fact that photographer Sammy Baloji was unfortunately unable to come to the Netherlands. This resulted in a number of first-rate articles. On 2 September, the Volkskrant published a review of the exhibition under the headline "Oppressive Mine Landscapes". On 27 August, the day of the opening, the Telegraaf featured a large colour photo alongside an article called "Memories of Congo". There was also coverage of Mémoire in, for instance, the Dagblad van het Noorden and the Friesch Dagblad along with the websites fotografie.nl and galleries.nu.

Dayanita Singh 's exhibition at Huis Marseille was extensively reviewed in the leading daily newspapers, and her 2009 Prince Claus Award was mentioned in almost every piece. There were also articles in the NRC Handelsblad, NRC Next, Trouw, Het Parool and the magazines Kunstbeeld, Museumtijdschrift and Fotografie Magazine. Following the successful Gentlemen of Bacongo show, the Fund exhibited work by the South African photographer Santu Mofokeng, who was granted a Prince Claus Award in 2009. Mofokeng's photos were mainly appreciated by specific art and photography websites and magazines (De Fotograaf, fotografie.nl and kunstbeeld.nl) and also by magazines and websites specialising in Africa such as ZAM Magazine and its blog. The exhibition was included in the agenda section of Het Parool /PS De Week so that visitors were able to find their way to the show although in much smaller numbers than for the sapeurs exhibition.

True to tradition, in 2010 the Dutch daily newspapers devoted much attention to the Prince Claus Awards. On 6 September, the birthday of HRH Prince Claus, the Fund issued a press release publicly announcing the 2010 laureates. The announcement of the 2010 laureates was reported by more than ten daily newspapers, several magazines, dozens of websites and NOS teletext. Along with the announcement, the Volkskrant and the NRC Handelsblad also published pieces about Principal Laureate Barzakh Editions.



The work by 2009 Prince Claus Laureate and photographer Sammy Baloji was exhibited in the Netherlands in 'De Brakke Grond' and was also part of the Addis Photo festival in Addis Ababa



Photo: Courtesy of Addis Photo Festival

Following a successful international mailing in 2009, the Fund again issued this press release internationally in 2010 through the ANP press agency where the emphasis was on French-speaking Africa and countries in the Arab world. Each year, the Fund specifically approaches the region in which the Principal Laureate is active. The international mailing mainly prompted local interest in Algeria and Morocco.

The awards' announcement even induced the NRC Handelsblad to send a correspondent to Algeria to interview Sofiane Hadjadj and Selma Hellal. This interview ("A Publishing House in a Cultural Desert") was placed alongside a background article on literature in Algeria ("Algerian Literature is Cooking") in the NRC of 15 December, the evening before the presentation. On the day of the presentation, Trouw ran an extensive interview with Selma Hellal under the headline "Arabic Can Also Be Modern". The royalty television program Blauw Bloed reported on the presentation, as did SBS Shownieuws. However, the heavy snowfall on 17 December meant that only a small number of the expected journalists were able to be present at the Royal Palace. Nonetheless, many news articles about the presentation were published both in the print media and online. In the Netherlands, the Telegraaf published an interview with Dinh Q. Lê under the headline "Weaving Reality". On 17 December, the day of the presentation, the Volkskrant also published an interview with Dinh Q. Lê. In the headline he was described as the "Vietnamese Marcel Duchamp".

Apart from the interest in the Principal Laureate Barzakh Editions, in the Dutch press there was also considerable attention for the Cuban blogger Yoani Sanchez. This was reinforced by a comprehensive article along with a photo-reportage in the NRC Weekblad of 12 November. The journalist, who wrote this article, visited Yoani Sanchez in Cuba and described how Sanchez would have liked to have been able to come to the Netherlands for the presentation of her Prince Claus Award. The complicated situation in Cuba as combined with the fact that a 2010 Nobel Prize could not be presented personally to a Chinese activist resulted in a great deal of press interest. Articles about Yoani Sanchez appeared in, for instance, the regional newspapers BN de Stem, Friesch Dagblad and the Gelderlander along with additional coverage by VPRO Radio 1 and Radio Netherlands Worldwide. The Nederlands Dagblad and Het Parool also wrote about the situation.

Cultural Emergency Response (CER)

Since its launch, the CER Program has been the subject of a great deal of attention. This is connected with the fact that a CER action follows a disaster and is therefore obviously newsworthy. In 2010, there was extensive coverage of the Fund's CER activities in Haiti following the devastating earthquake of 12 January. Virtually all the major media in the Netherlands quoted the press release of 23 January, in which the Fund announced that an exploratory mission was to chart the damage to cultural heritage in Haiti. NOS Radio interviewed Director Els van der Plas on a number of occasions, and articles were featured in, for instance, the Volkskrant, the NRC Handelsblad, Sp!ts, the Financieele Dagblad, BN de Stem and Het Parool, and also on many news sites such as BNR, AD.nl, DePers.nl, FD.nl, Gooieneemlander.nl, Architectenweb and Erfgoednederland.nl. A month later, Trouw published an extensive report on the destruction of Haiti's heritage, which included comprehensive coverage of both the Prince Claus Fund and CER's activities. Apart from highlighting CER in Haiti, the media also focused on other CER projects.

6. Sponsors and Fund-Raising in 2010

6.1 Sponsors

The Ministry of Foreign Affairs

The Ministry of Foreign Affairs is the Fund's main source of finance. The Fund is extremely grateful to the Ministry for the support that it has received right from its inauguration in 1996. The Board of the Prince Claus Fund meets once a year with the Dutch Minister for Development Co-operation. 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 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. The Prince Claus Fund was evaluated in 2010 at the request of the Dutch Ministry of Foreign Affairs. A report with the findings and recommendations will be published in 2011 and the Fund will then be informed about the new subsidy period commencing in 2012.

National Postcode Lottery

In 2010, the Prince Claus Fund again received a contribution of €500,000 from the Dutch National Postcode Lottery. The National Postcode Lottery is also supporting the CER Program for the years 2007 to 2011 with a total of €200,000 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 2010, the National Postcode Lottery supported 83 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 270 million euros, which makes it Holland's biggest charitable lottery.

6.2 Fund-Raising

2010 was dominated by formulating policy and making concrete plans for fund-raising. The Fund has invested in people, knowledge and facilities so as to achieve a better result than in previous years. Moreover, an implementation plan has been drawn up that will serve as a blue print for the activities and fund-raising policy for the coming years. In 2010, there was also investment in developing co-operation with other organisations and arranging specific events such as the international speed dating session and the Prince Claus Fund Lunch in Amsterdam, both of which took place in December. Some sections of the implementation plan were successfully realised while others were unproductive and require improvement. The consequences of the global economic crisis and reduced income have increased the importance of developing diversified sources of income. Professionalisation, expansion and the co-ordination of the Fund-Raising Program are all important points of departure. Extending the Fund-Raising Program with a strong network of contacts will be emphasised in 2011.

2010-2012 Plan

In the spring of 2010, the international fund-raising co-ordinator went to London for a workshop at Bernard Ross's Management Centre (=mc). The workshop's objective was to map out the Fund's aims and opportunities in terms of fund-raising and to see which strategies can be deployed to achieve these goals. One of the results of this workshop was the development of an implementation plan.

The implementation plan has established that the Fund must concentrate on maintaining its existing income (such as the subsidies provided by the Ministry of Foreign Affairs and the Postcode Lottery) while also investing in a quest for potential new donors. Here, the possibilities vary from setting up institutional co-operation (i.e.: matching funds) to organising an activities program alongside the annual Prince Claus Awards presentation, which could involve sponsoring the speed dating event and the Prince Claus Fund Lunch. The Cultural Emergency Response's Torchbearers' Program is extremely promising in that it is an appealing program where individuals or businesses can serve as relief workers for stricken cultural heritage. Torchbearers are individuals or companies who, by funding the Cultural Emergency Response Program, provide support for heritage at risk of destruction in the aftermath of a disaster. Donors can indicate whether they have a preference for a particular country or kind of heritage. Once that has been established, the donation can be immediately used to supply emergency relief for the project in question.

Budget

The fund-raising budget was increased in 2010, and the Fund has appointed an international fund-raising co-ordinator. In mid-2010, a new fund-raising staff member was also taken on, who entered employment in September.

Matching Funds

In 2010, the following organisations indicated their wish to co-operate with the Fund on the basis of matching funds:

Commonwealth Foundation

The Prince Claus Fund set up a specific program for Culture and Conflict, which resulted in a contribution from the British Council in Zimbabwe that amounted to €10,000. The Commonwealth Foundation has also pledged 35,000 pounds sterling annually for a period of three years for projects in Rwanda, Zimbabwe, Sri Lanka and Pakistan. In 2011, these incomes will be added to the fund-raising assets.

World Monuments Fund

The Prince Claus Fund and the World Monuments Fund inaugurated a joint program in 2010 consisting of one million dollars for the protection of cultural heritage. The Cultural Heritage Emergency Response Program was launched with four projects: in Bhutan, Haiti, Indonesia and Pakistan.

Amsterdam Fund for the Arts

The Prince Claus Fund and the Amsterdam Fund for the Arts each provided €100,000 for the International Art Program in Amsterdam. The program will be continued in 2011.

More figures

In 2010, the Prince Claus Fund's fund-raising generated a total of €605,842.

2010 Prince Claus Fund Lunch

On 17 December 2010, the first Prince Claus Fund Lunch was held at Hotel de L'Europe; it preceded the presentation of the 2010 Prince Claus Awards. The aim of this lunch was to familiarise a number of eminent private individuals and business world people with the Fund's objectives and projects. The guests were asked to support the Fund in whatever way they could. The lunch received a positive response in terms of both the intimate atmosphere and the presence of interesting people. The Fund's projects were presented during speeches and also in a booklet that was especially developed for this occasion. A number of guests immediately agreed to support a project or to become a Torchbearer while others indicated that they could assist in other ways. Following the lunch, an extensive evaluation was conducted in co-operation with the Fund-Raising Committee, which resulted in a number of points requiring improvement in 2011. This lunch was the first in what will now become an annual tradition.

Fund-raising in 2011

Fund-raising will continue to grow in 2011. The existing activities will be developed further and where possible will be expanded with new initiatives. The challenge will be to retain existing donors while also acquiring new ones. The fact that less money is available for culture will create greater competition for finding sponsors. The Fund attracts pioneers who would like to play a role in the realisation of significant cultural projects in countries where they feel a personal affinity. This approach should be deployed in order to gain and retain new donors.

Thanks to the international field, the Fund is not restricted to the Netherlands and will focus on possibilities abroad. Analysis has proved that there is a great deal of potential there.

The Prince Claus Fund Lunch, which was successfully organised for the first time in 2010, will be held on 14 December in 2011 and will precede the presentation of the Prince Claus Awards. The Torchbearers Program will be expanded and will include a specific event. The Prince Claus Fund will also enter the Postcode Lottery's 13th draw.

The Prince Claus Fund would like to take this opportunity to thank its sponsors. The Fund received sponsoring from the following companies:

- **Epson:** Epson Digigraphie supported the Prince Claus Fund Gallery by providing digigraphie prints for exhibitions including that of Santu Mofokeng.
- Hotel de L'Europe supported the Fund by sponsoring the Prince Claus Fund Lunch, which it provided completely free of charge.
- The five-star hotels of Amsterdam sponsored the Fund by providing free of charge two nights' accommodation for the Fund's international guests, who had come to the Netherlands for the presentation of the Prince Claus Awards.
- Versteeg Wigman Sprey Lawyers supported the Prince Claus Fund by giving legal advice.

7. 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 receives no remuneration.

Directie

The Director's salary amounted to €100,000 in 2010. This sum includes expenses totalling €4,942, which date from 2009.

Administration

Jac's den Boer & Vink, a business economics consultancy for non-profit organisations, was appointed by the Fund to manage its administration and to draw up the annual statement of accounts for the period between 1 January 2010 and 31 December 2010. 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 for the period 2002 through 2011. This amounts to an average annual contribution of €3,403,352. As in the years 2008/2009, in November 2009 the Dutch Minister of Development Co-operation granted the Cultural Emergency Response an additional subsidy of one million euros for the period 2010/2011. Hence, the total received comes to €36,033,516

The Fund is also a beneficiary of the Dutch National Postcode Lottery. In 2010, it received its regular €500,000 contribution from the Lottery. The Fund also receives occasional support for projects, which came to €605,842 in 2010. In addition, revenue from interest and other assets amounted to €24,513. Hence, the Prince Claus Fund had a total of €4,866,407 available for its objectives.

Expenditure resources and overhead standards

The costs of raising revenue, management and office expenditure came to €481,031 while the sum of €4,551,749 was invested in implementing the programs. This means that the overhead percentage was 9.6 percent; it was estimated at 9.5 percent. The division of expenditure is based on the time that each staff member is expected to devote to the various activities. This estimate is then checked against the actual situation every year.

2010 results

The 2010 financial year was concluded with a negative result of €166,373. A positive result of €110,000 had been estimated for this year. The most important reason for this was that the 2010 budget was based on raising discretionary funds. Yet the figures show that the fund-raising results in 2010 consisted almost entirely of project funding and co-funding. The administrative costs entailed in implementing the funded activities were not included here and were covered by the general budget. The adjusted 2011 budget has been drawn up while bearing in mind the 2010 results.

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. As based on a risk analysis vis-à-vis office expenditure, the reserve's optimal size has been calculated to stand at 75 percent 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, and to build it up with an annual allocation of at least €50,000 and hopefully more. By the end of 2010, the continuity reserve amounted to €662,890. 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 at www.princeclausfund.org.

Abbreviated balance as of 31 December 2010

| | 31-12-2010 | 31-12-2009 |
|--------------------------------|-----------------------|-----------------------|
| | € | € |
| Fixed assets | 275.426 | 271.702 |
| Subsidies received | 1.586.692 | 2.049.640 |
| Receivables | 510.910 | 139.581 |
| Liquid assets | <u>1.199.595</u> | <u>1.268.482</u> |
| Total assets | 3.572.623 | 3.729.405 |
| Debits | | |
| Long-term project allocations | -453.829 | -524.007 |
| Short-term project allocations | -2.368.281 | -2.257.416 |
| Other short-term debits | <u>-228.654</u> | <u>-259.750</u> |
| Net assets | <u>521.859</u> | <u>688.232</u> |

Abbreviated account of assets and liabilities in 2010

| | Realised in | Estimated in | Realised in |
|-----------------------------------|-------------------------|-------------------------|-------------------------|
| | 2010 | 2010 | 2009 |
| | € | € | € |
| <u>Available revenue</u> | | | |
| Government contributions | 3.736.052 | 3.903.000 | 4.053.352 |
| National Postcode Lottery | 500.000 | 500.000 | 500.000 |
| Third-party contributions | 0 | 0 | 0 |
| Fund-raising | 605.842 | 555.000 | 283.506 |
| Interest | 23.951 | 20.000 | 13.949 |
| Other assets | <u>562</u> | <u>0</u> | <u>0</u> |
| Total available revenue | <u>4.866.407</u> | <u>4.978.000</u> | <u>4.850.807</u> |
| <u>Expenditure</u> | | | |
| Program expenditure | | | |
| Awards | 1.091.236 | 892.300 | 1.062.947 |
| Knowledge Centre | 292.660 | 349.700 | 226.455 |
| Cultural Emergency Response | 1.163.213 | 751.400 | 953.851 |
| Applications | 1.555.291 | 1.880.300 | 1.691.811 |
| Network Partnership | 532.108 | 531.800 | 536.060 |
| Released from provisions | <u>-82.759</u> | <u>0</u> | <u>-69.515</u> |
| Total program expenditure | <u>4.551.749</u> | <u>4.405.500</u> | <u>4.401.609</u> |
| Cost of raising revenue | <u>144.512</u> | <u>127.400</u> | <u>104.068</u> |
| Management and Office expenditure | <u>336.519</u> | <u>335.100</u> | <u>283.056</u> |
| Total expenditure | <u>5.032.780</u> | <u>4.868.000</u> | <u>4.788.733</u> |
| Operating results | <u>-166.373</u> | <u>110.000</u> | <u>62.074</u> |

8. 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 Fund has followed the regulations of these codes for years now, and even when they were not yet official. 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 is appointed to audit the statement of accounts.

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 maximum period of four years.

The Director has been appointed by the Board for an unlimited period of time since 1997. The Board also stipulates her salary. In addition, the Board approves the general terms of employment for both the Director and the other staff members.

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 approved by the Board along with the annual plan and the budget.

Together with the Dutch Ministry of Foreign Affairs, our main source of income, the organisation evaluates the Fund once every five years. The Fund also conducts 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 organisation meets the criteria of the CBF hallmark. The Centraal Bureau Fondsenwerving has awarded the Prince Claus Fund Foundation its CBF hallmark since 1 January 2005. As of 1 July 2010, the CBF hallmark was again granted following an inspection as to whether the Fund still fulfilled its conditions.

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 exceed 20 percent. The Board and Directorate do their utmost to keep this percentage as low as possible. In 2010 it was 9.6 percent.

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 percent, 50 percent and 25 percent. Four instalments are sometimes deployed for the payment of large amounts.

Relations with interested parties

The Prince Claus Fund maintains an open and correct 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 and the annual accounts, the evaluations and the 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.

9. Organisation, Working Method and Board

General

The Prince Claus Fund organisation consists of a Board, an Office, an International Advisory Council and a number of working committees. An overview is included in the Appendix on page 114.

Statutes

The statutes were revised as of 22 June 2010. The main reason for this was that through benchmarking, it was established that it is customary in the cultural sector for Board members to be appointed for a period of four years (instead of three) with the possibility of a re-appointment for the same period of time. The new period of appointment is important so as to ensure the Board's continuity. The statutes are in accordance with 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 Office, and the advisory and working committees along with the communication between these bodies and the Fund's financial accountability.

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 Office'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. The Board decides on expenditure beyond €25,000 by, for instance, the Network Partnership Program. Hence, the Board maintains authority over 60 percent 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 2010, attention was focused on improving the application form and providing information on the new website for potential applicants and about the projects that the Fund has supported.

The Awards Committee advises the Board about the proposed awards.

The Board then takes its decisions 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. In 2010, the Fund received one complaint from an individual who believed that he had the right to attend the Awards Ceremony on 17 December 2010.

The Fund responded by informing him that it had not been possible to invite him because the invitations policy now precludes inviting the same people every year, and that this was also due to the fact that fewer places were available than in previous years. The Fund emphatically invited him for all the activities

held during the week of the Awards Ceremony such as the Talk Show at the DeLaMar Theater and the opening of the exhibition of work by Dinh Q. Lê at the Prince Claus Fund Gallery.

Honorary Chairmen and the Board

Prince Friso and Prince Constantijn are the Honorary Chairmen of the Prince Claus Fund Foundation for an indefinite period of time. The Board's membership is included in the Appendix on page 112.

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 2010, its meetings were held on 31 March, 18 June, 3 September and 5 November.

According to the statutes, the Board must consist of at least five people. The Board members are appointed for four years and can be immediately re-appointed for the same period of time. This is in accordance with the revised statutes of 22 June 2010. The departure schedule below comprises the current appointments. Board members receive no remuneration. Expenses that are clearly related to Board membership are reimbursed, and Board members can submit their claims to the Office.

| Name | Took office | End | End |
|-------------------------------|-------------|---------------|---------------|
| | | 1st period | 2nd period |
| Lilian Gonçalves–Ho Kang You* | 01-01-2004 | January 2007 | June 2013* |
| Marcel Smits | 02-03-2007 | March 2010 | March 2014 |
| Marjorie Boston | 03-04-2009 | April 2012 | April 2016 |
| Boris Dittrich | 03-04-2009 | April 2012 | April 2016 |
| Herman Froger | 08-11-2007 | November 2010 | November 2014 |
| Peter Geschiere* | 22-08-2003 | August 2006 | June 2012* |
| Bregtje van der Haak | 03-04-2009 | April 2012 | April 2016 |
| Sadik Harchaoui | 02-03-2007 | March 2010 | March 2014 |

* In accordance with the statutes of 22 June 2010

Directorate and Office

The Director presides over the Office and is responsible for its organisation, content and finances, and also reports to the Board. Els van der Plas was the Fund's Director in 2010.

Four program co-ordinators are responsible for the Awards, Network Partnership, Applications and Cultural Emergency Response Programs. They are supported by assistants. Two communication staff members are responsible for communication, press and publicity. Two staff members are in charge of the presentation program of the Fund's own activities (exhibitions, lectures and fellowships) and the International Art in Amsterdam Program, which is a joint initiative of the Prince Claus Fund and the Amsterdam Fund for the Arts. The Operations Manager is responsible for the adequate structuring and implementation of the following areas: organisation, personnel, financial administration, information and communication technology, purchases and management, general secretarial office and domestic services, and legal affairs. The Director's assistant supports the Directorate, the Board and the Operations Manager. The activities of the general secretarial office involve financial administration, telephone and general email inbox duties, and supporting the projects. A volunteer maintains the library.

The Office'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, Network Partnerships, Cultural Emergency Response, Applications and International Programs; preparing and implementing Board decisions; arranging meetings, events and working conferences; organising 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 2010 was 17.96 ftes; 15.45 ftes had been estimated. There was an average of 16.57 ftes in 2009. In 2010, hired personnel temporarily filled some of the vacancies.

Personnel changes at the Office in 2010

The following staff members (some of who were temporary) were appointed in 2010:

Adrienne Schneider, the Director's assistant; Alma Ploeger, Operations Manager; Esther van der Veldt, fund-raising staff member; Keefe Cordeiro, Outreach programme assistant; Adriana González, Awards staff member; Jan Jaap Glerum, Awards staff member; Fleur Verbiest, Applications assistant.

In 2010, the Fund bade farewell to the following staff members, some of whom had a temporary contract:

Franck van der Hooft, Operations Manager; Suzanne Blotenburg, CER assistant; Ricardo Burgzorg, PCF Gallery staff member, Jenneke van Veldhuizen, staff member at the former Project Office; Fleur Verbiest, Applications assistant.

Interns

In 2010, the Fund was supported by many interns, who worked in various parts of the organisation. The Prince Claus Fund is extremely appreciative of their valuable contributions.

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. The Fund regards her many years of devotion as being an enormous privilege. She has now announced her departure from the Fund so that it is facing the impossible task of replacing her in the future.

Coaching and training

A press and publicity staff member attended an English course during 2010. The Director and a staff member also went to London for a fund-raising workshop at the Management Centre (=mc).

Staff representation

In 2010, Prince Claus Fund staff members set up a system for staff representation. The staff is now represented by three of its members at meetings with the Directorate.

The 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.

The Awards Committee

The Awards Committee advises the Fund on the awards' policy, the awards' recipients and their themes. In 2010, the Awards Committee met on 20 – 21 May and 17 – 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.

The Advisory Committee of the Prince Claus Fund Library

This Advisory Committee was formerly known as the Editorial Board of the Prince Claus Fund Library. The Library is being phased out and its objectives accommodated in other activities where the Fund seeks to provide additional background. The Committee is currently advising on this process. It consists of a small group of experts in the field of publishing, marketing and distribution along with others specialising in the area of culture and development. An advisor has been appointed as the executive co-ordinator. Membership 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. The 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.

The Advisory Committee met 3 July in Amsterdam and a number of Committee members also came to Amsterdam for a meeting on 18 December.

The Networks Committee

This 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 21 to 27 March in Bangladesh and on 14 – 15 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. The CER Steering Committee met in Amsterdam on 28 January, 13 April, 15 June and 15 November 2010.

Sahel Opera Foundation

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



Photo: George Osodi

Another piece from the collection of Mongolian costumes that were preserved with support of the Prince Claus Fund

Appendix

The 2010 Prince Claus Fund Board

HRH Prince Friso, Honorary Chairman
Managing Director, Wolfensohn & Company, London,
the United Kingdom
CFO, Urenco, Marlow, the United Kingdom
HRH Prince Constantijn, Honorary Chairman
Member of the cabinet of European Commission vice
president Neelie Kroes, Brussels
Lilian Gonçalves-Ho Kang You, Chairman
The Dutch Council of State, The Hague
Marcel Smits, Treasurer
CEO, Sara Lee Corporation, Chicago, the United States

Peter Geschiere, Member
Cultural anthropologist, Professor of the Anthropology of
Africa at the University of Amsterdam, Amsterdam
Sadik Harchaoui, Member
Chairman of the Executive Committee of Forum, Utrecht
Herman Froger, Vice-Chairman
Lawyer and former Netherlands Ambassador in Sri Lanka,
South Africa, Israel and Portugal, Vorden
Boris Dittrich, Member
Director, Lesbian, Gay, Bisexual and Transgender Program
at Human Rights Watch, New York
Marjorie Boston, Member
Artistic director, MC Theater, Amsterdam
Bregtje van der Haak, Member
Documentary filmmaker and journalist, Amsterdam

The 2010 Prince Claus Fund Office

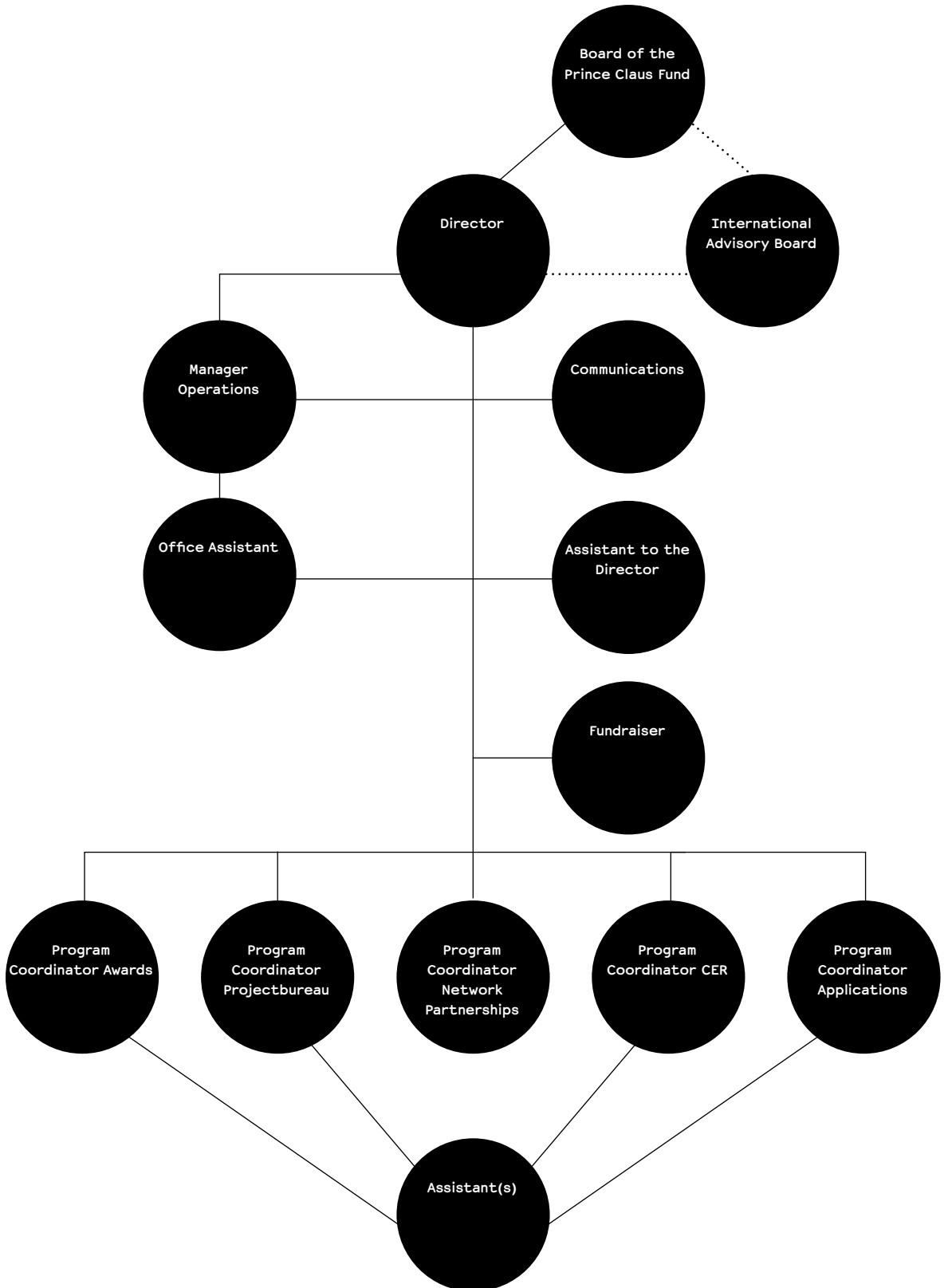
Els van der Plas, Director of the Prince Claus Fund (1.0 fte)
Additional functions: member of the Board of Directors of
the Stedelijk Museum, Amsterdam; chairman of the Board of
the My First Art Collection Foundation for the promotion
of new collectors in the Netherlands, The Hague (2006-);
member of the Recommendations Committee of the Holland
Dance Festival, The Hague (2007-); member of the 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 De
Hoofdstadborrel network, Amsterdam
Alma Ploeger, Operations Manager as of 1 November 2010
(0.8 fte)
Additional functions: chairman of the Vedute Foundation
(2001-); board member of Europan (2010-); chairman of
the Mondriaan Foundation's ad hoc committees (2009-)
Franck van der Hooft, Operations Manager until
17 December 2010 (1.0 fte)
Adrienne Schneider, Director's assistant as of 4 January
2010 (1.0 fte)
Nathalie Ho-Kang-You, Office assistant (1.0 fte)
Fariba de Bruin-Derakhshani, Awards Program Co-ordinator
(1.0 fte)
Ana Arciniega Iriarte, Awards staff member as of 25 March
2010 (0.67 fte)
Jan Jaap Glerum, Awards staff member as of 26 April 2010
(1.0 fte)
Adriana González Hulshof, Awards staff member as of
1 October 2010 (0.67 fte)
Dilara Kanik, Awards staff member until 1 April 2010;
International Art Program Co-ordinator as of 1 April 2010

(1.0 fte)
Merel Oord, Awards staff member until 30 September 2010
(0.6 fte) and Applications staff member (0.4 fte);
Applications staff member as of 1 October 2010 (0.55 fte)
Caro Mendez Nelson, Department Head and Awards Program
Co-ordinator (1.0 fte)
Linda van der Gaag, Applications staff member (1.0 fte)
Cora Taal, Applications staff member (0.6 fte)
Joumana El Zein Khoury, Network Partnership Co-ordinator
(1.0 fte)
Eléonore de Merode, Cultural Emergency Response Program
Co-ordinator (1.0 fte)
Deborah Stolk, Cultural Emergency Response staff member
(1.0 fte)
Eveline de Weerd, Cultural Emergency Response assistant
as of 11 January 2010 (0.89 fte)
Mette Gratama van Andel, Communication staff member
(0.8 fte)
Sebas van der Sangen, Communication staff member
(1.0 fte)
Ricardo Burgzorg, Prince Claus Fund Gallery Co-ordinator
(0.2 fte)
Keefe Cordeiro, Prince Claus Fund Gallery staff member as
of 21 June 2010 (1.0 fte)
Jenneke van Veldhuizen, Project Office staff member until
31 March 2010 (0.6 fte)
Esther van der Veldt, Fund-raising staff member as of
14 September 2010 (1.0 fte)

Volunteer

Leoni Zitman, Documentalist

The Office also comprises freelance staff members,
temporary employees and interns.
The financial and salary administration is contracted out
to Jac's den Boer and Vink in Haastrecht.



**The International Advisory Council
The 2010 Prince Claus Awards Committee**

Peter Geschiere, Chairman, Cultural anthropologist, Professor of the Anthropology of Africa at the University of Amsterdam, Amsterdam, the Netherlands
Rahul Mehrotra, architect, urban designer, Professor of Architecture at MIT, Mumbai, India/Cambridge, the United States
N'Goné Fall, curator, architect and cultural consultant, Dakar, Senegal/Paris, France
José Roca, curator, Bogotá, Colombia
Laksmi Pamuntjak, poet and writer, Jakarta, Indonesia
Fariba de Bruin-Derakhshani is the Awards Committee's secretary.

The Prince Claus Fund Library Advisory Committee

Emile Fallaux, Chairman, former editor-in-chief of *Vrij Nederland*, Amsterdam, the Netherlands
Khaled Hroub, writer and journalist, Palestine/Cambridge, the United Kingdom
Okwui Enwezor, curator, Lagos, Nigeria/New York, the United States
Hou Hanru, curator, San Francisco, the United States

Albert Ferré, editor at Actar Publishers, Barcelona, Spain, is the Managing Editor of the Prince Claus Fund Library

The 2010 CER Steering Committee

Marieke Sanders-ten Holte, Chair, a former member of the European Parliament and Honorary Consul for Botswana, Aardenhout, the Netherlands
Georg Frerks (until 15 November 2010), Head of Disaster Studies at the University of Wageningen, Professor at the Centre for Conflict Studies at Utrecht University, The Hague, the Netherlands
Gerd Junne (as of 15 November 2010), Professor of International Relations at the Political Science Department of the University of Amsterdam
Ila Kasem, director of Van de Bunt Adviseurs and chairman of the Marokko Fonds, Amsterdam, the Netherlands
Paul Meijjs, consultant and former director of CARE Nederland, Boskoop, the Netherlands
Maya Meijer, an art historian specialised in contemporary art and architecture, director of The Hague Sculpture Foundation and director of the Westergasfabriek in Amsterdam, the Netherlands

Auditors at the Steering Group meetings:

Sjoerd Koopman, co-ordinator of professional activities at the International Federation of Library Associations (IFLA), The Hague, the Netherlands
Els van der Plas, Director of the Prince Claus Fund, Amsterdam, the Netherlands

Eléonore de Merode is the CER Steering Committee's secretary

The 2010 Network Partnership Committee

Shahidul Alam, founder and director of DRIK Picture Library, Dhaka, Bangladesh
Peter Karanja, director of Mathare Youth Sports Association (MYSA), Nairobi, Kenya
Cecilia Kenning, Chair of the Asociación Pro Arte y Cultura (APAC), St. Cruz de la Sierra, Bolivia
Felix Madrazo, SuperSudaca, Latin America
Odile Gakire Katese, co-director of the Centre Universitaire des Arts, Butare, Rwanda
Ly Daravuth, director of the Reyum Institute, Phnom Penh, Cambodia
Zeina Arida, director of the Arab Image Foundation, Beirut, Lebanon
Davide Quadrio, co-founder and director of ArtHub, Bangkok, Thailand/China
Etienne Minoungou, director of the Compagnie Falinga, Ouagadougou, Burkina Faso
José-Carlos Mariategui, director of Alta Tecnología Andina (ATA), Lima, Peru
Jorge Villacorta, director of Alta Tecnología Andina, Lima, Peru
Yto Barrada, director of the Cinemathèque de Tanger, Tangier, Morocco
Laurence Hughes, director of the International Alliance of Independent Publishers, Paris, France
Conrado Uribe, chief curator of the Museo de Antioquia, Medellín, Colombia
Laxmi Murthy, associate editor at the Hri Institute, Kathmandu, Nepal
Joumana El Zein Khoury is the Network Partnership Committee's secretary



The Prince Claus Fund supported the Bakassi Peace Project that with many activities was aimed at bringing people closer together

Representation and Working Visits of the Fund in 2010

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

The Fund's Board members, its Director and staff members represent it 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 to 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 diverse projects and committee meetings. The Board's Chairman, 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.

A summary of representation and working visits

This summary does not specify committee meetings unless they have already been mentioned in the "Programs" chapter. Representation at activities initiated by the Fund has also not been specified.

12 January: Els van der Plas directed a workshop at the Prince Claus Fund's Board case study meeting at Atana in Amsterdam.

14 January: Els van der Plas attended the opening of the Winternachten international literary festival in The Hague.

26 January: Els van der Plas went to Brussels for the presentation of the Princess Margriet Award for Cultural Diversity.

1 February: Els van der Plas opened the New York Stock Exchange at the Beursplein in Amsterdam.

4 February: Sebas van der Sangen and Els van der Plas were present at the Dutch National Postcode Lottery's Goed Geld Gala in Utrecht.

5 February: Els van der Plas and Eléonore de Merode participated in an expert meeting on culture's role in the aftermath of conflict and disasters, which was organised by the Dutch National Commission for UNESCO in The Hague. Van der Plas also gave a thematic speech entitled "Why It Is Important To Pay Attention to Culture in

Post-Conflict and Post-Disaster Situations". Eléonore de Merode was a member of the working group that prepared this expert meeting. In addition, two CER case studies were presented by partners from Georgia and Indonesia.

23-25 February: Els van der Plas discussed the Fund's co-operation with the World Monuments Fund in New York.

4-9 March: Els van der Plas held a speech at the award presentation for the Prince Claus Laureate Liang Shaoji. This took place in co-operation with the Dutch embassy and coincided with the opening of the Dutch Culture Centre in Shanghai.

11 March: Els van der Plas attended the centenary celebrations of the Royal Tropical Museum in Amsterdam.

13 March: Els van der Plas was in Maastricht for the opening of the TEFAF, one of the Torchbearers of the

Prince Claus Fund's CER Program.

30 March: Els van der Plas was at the Institute for Social Studies in The Hague for the Prince Claus Chair's inaugural speech by Dr. Patricia Almeida Ashley.

31 March: Els van der Plas held a lecture at the University of Amsterdam on art and law as part of the Prince Claus Fund's activities at the art and law faculty.

31 March: Els van der Plas participated in the expert meeting of the Raad voor Cultuur in Amsterdam.

9 April: Together with Amsterdam Council's Alderman Gehrels, Els van der Plas attended an expert meeting concerning the possibility of a new arts festival comprising arts experts and cultural events.

12 April: Els van der Plas gave a guest lecture on sustainability and cultural policy to students at Amsterdam's Reinwardt Academie.

12-15 April: In Italy, Els van der Plas took part in the Bellagio Symposium on Design for Social Change, a two-day conference about dealing with design for social change, and also in terms of museums.

21-22 April: Els van der Plas held a lecture on the policy and activities of the Prince Claus Fund at the American University of Paris. This took place during the classes of Yudhishtir Raj Isar.

26 May: Els van der Plas was in Utrecht for Herman Wijffels' Verkuyl lecture: "The Value of Us; On Empathy in a Global Society".

17 August: Els van der Plas consulted with Kunststiftung NRW, the Mondriaan Foundation, the Fonds Podiumkunsten and the Goethe Institute about possible co-operation in Amsterdam.

19 August: Els van der Plas participated in discussions concerning the culture and development policy of the Dutch Ministry of Foreign Affairs. This involved Hivos, the Hubert Bals Fund, etc.

26 August: Els van der Plas attended the presentation of the Amsterdam Arts Prizes. It also included an activity of the International Art Program, which the Prince Claus Fund jointly organises with the Amsterdam Fund for the Arts.

2 September: Els van der Plas took part in a meeting about the Afghanistan National Museum. This was held at the Goethe Institute in Munich and involved international museums and cultural institutes. Here, the objective was to raise intrinsic and financial support for the museum.

15-16 September: Els van der Plas attended the opening of the exhibition The Future of Tradition - The Tradition of Future 100 Years After the Exhibition "Masterpieces of Muhammadan Art" at the Haus der Kunst in Munich.

19-20 September: Els van der Plas gave a presentation at the ACT2 conference on culture and conflict in Geneva.

22 September: Els van der Plas attended the culture and development strategy meeting that had been organised by the Fonds Podiumkunsten and which focused on both international cultural policy and culture and development policy.

6 October: Els van der Plas was present at a special meeting of Amsterdam City Council: The State of the City.

7 October: Els van der Plas attended the presentation of the 2010 Erasmus Prize at the Concertgebouw in Amsterdam.

13-16 October: Els van der Plas was invited to present one of the Curry Stone Design Prizes at the Google building in New York. During this trip, she also visited the following organisations: the World Monuments Fund

concerning co-operative progress, the Soros Foundation on possible co-operation, the Netherland-America Foundation to discuss potential funding and the Dutch consulate for co-operation talks with its culture counsellor. In addition, she had appointments with former Jury member Manthia Diawara at New York University and design expert William Drenttel.

29 October: Eléonore de Merode gave a lecture on cultural emergency relief and humanitarian relief networks for participants at the international course First Aid to Cultural Heritage in Times of Conflict. This was held at the ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property) in Rome.

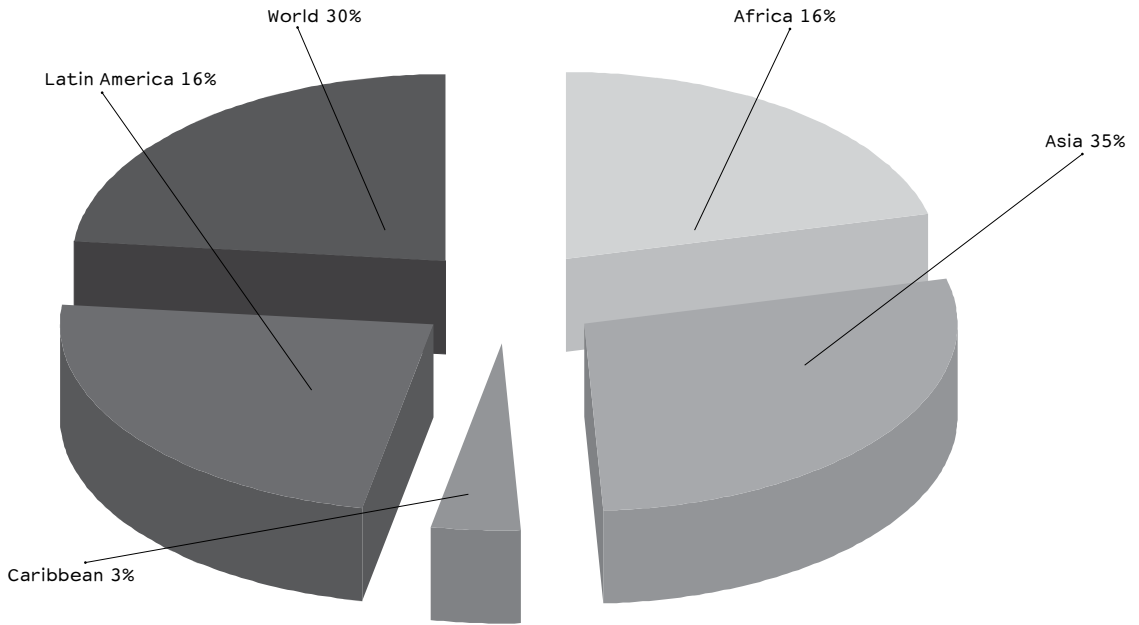
2 November: Els van der Plas attended the annual Forum lecture, "What Are We Scared Of? The Extreme Other in Our Midst", at the Museum voor Communicatie in The Hague.

4 November: Els van der Plas advised on the 2013–2016 cultural policy at a meeting of the Raad voor Cultuur.

30 November: Els van der Plas gave a talk on the Prince Claus Fund's activities to cultural science students at the University of Amsterdam.

11 December: Deborah Stolk held a presentation on the importance of cultural heritage during the conference Bridging Culture and Development between Somaliland and the Netherlands: Summing up the Yearly Cultural Activities. This took place in Utrecht and was arranged by organisations dedicated to Somaliland.

Percentages of Budget of Program Activities Allocated in 2010 by Continent

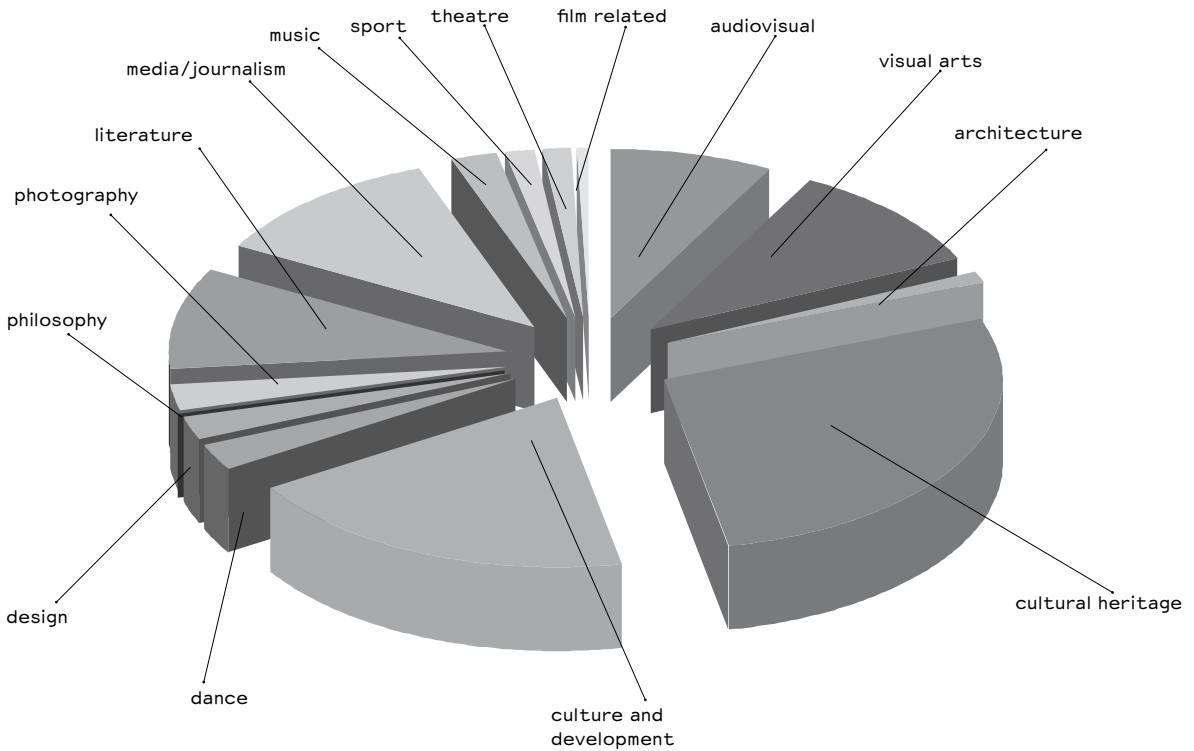


Amount and Percentages of Budget of Program Activities Allocated in 2010 and from 2005 to 2009 by Continent

| | 2010 | | 2009 | | 2008 | | 2007 | | 2006 | | 2005 | |
|---------------|------------------|------------|------------------|------------|------------------|------------|------------------|------------|------------------|------------|------------------|------------|
| | € | % | € | % | € | % | € | % | € | % | € | % |
| Africa | 596.326 | 21 | 520.721 | 16 | 962.247 | 28 | 901.433 | 27 | 960.434 | 32 | 1.148.526 | 39 |
| Asia | 769.270 | 27 | 1.165.505 | 35 | 893.152 | 26 | 903.992 | 28 | 513.003 | 17 | 302.267 | 10 |
| Caribbean | 110.395 | 4 | 103.005 | 3 | 88.880 | 3 | 91.323 | 3 | 77.000 | 3 | 52.685 | 2 |
| Latin America | 668.887 | 24 | 522.166 | 16 | 683.199 | 19 | 536.250 | 16 | 213.081 | 7 | 328.035 | 11 |
| World (1) | 658.238 | 24 | 967.967 | 30 | 828.326 | 24 | 853.456 | 26 | 1.206.635 | 41 | 1.098.379 | 37 |
| Totaal | 2.803.116 | 100 | 3.279.364 | 100 | 3.455.804 | 100 | 3.286.454 | 100 | 2.970.153 | 100 | 2.929.892 | 100 |

1. World concerns activities in the field of intercultural and intercontinental exchanges that do not pertain to a particular continent or region.

Percentages of Budget of Program Activities Allocated in 2010 by Primary Discipline



Amount and Percentages of Budget of Program Activities Allocated in 2010 and from 2005 to 2009 by Primary Discipline

| Discipline | 2010 | | 2009 | | 2008 | | 2007 | | 2006 | | 2005 | | € | % |
|-------------------------|------------------|------------|------------------|------------|------------------|------------|------------------|------------|------------------|------------|------------------|------------|---|---|
| | € | % | € | % | € | % | € | % | € | % | € | % | | |
| Audiovisual | 218.716 | 8 | 278.197 | 9 | 479.884 | 14 | 791.881 | 24 | 244.810 | 8 | 92.680 | 3 | | |
| Visual arts | 289.006 | 10 | 501.655 | 15 | 628.126 | 18 | 322.218 | 10 | 524.867 | 18 | 382.111 | 13 | | |
| Architecture | 29.500 | 1 | 181.600 | 6 | 0 | 0 | 52.792 | 2 | 0 | 0 | 190.300 | 6 | | |
| Cultural heritage | 781.395 | 29 | 841.534 | 26 | 479.152 | 14 | 234.647 | 7 | 358.901 | 12 | 311.500 | 11 | | |
| Culture and development | 533.783 | 19 | 546.772 | 17 | 762.248 | 22 | 863.860 | 26 | 823.910 | 28 | 856.969 | 29 | | |
| Dance | 74.037 | 3 | 61.770 | 2 | 150.580 | 4 | 298.996 | 9 | 68.733 | 2 | 200.650 | 7 | | |
| Design | 61.030 | 2 | 43.025 | 1 | 63.058 | 2 | 51.670 | 2 | 126.405 | 4 | 37.350 | 1 | | |
| Philosophy | 0 | 0 | 895 | 0 | 1.965 | 0 | 1.060 | 0 | 0 | 0 | 20.000 | 1 | | |
| Photography | 70.500 | 2 | 111.395 | 3 | 108.825 | 3 | 39.979 | 1 | 38.108 | 1 | 510 | 0 | | |
| Literature | 273.852 | 10 | 300.896 | 9 | 133.981 | 4 | 65.304 | 2 | 166.498 | 6 | 122.964 | 4 | | |
| Media/journalism | 315.644 | 11 | 133.290 | 4 | 65.160 | 2 | 168.786 | 5 | 45.000 | 2 | 108.658 | 4 | | |
| Music | 58.393 | 2 | 151.935 | 5 | 182.050 | 5 | 208.026 | 6 | 214.103 | 7 | 321.300 | 11 | | |
| Sport | 39.000 | 1 | 12.000 | 0 | 20.000 | 1 | 25.800 | 1 | 0 | 0 | 25.000 | 1 | | |
| Theater | 41.260 | 2 | 114.400 | 3 | 380.775 | 11 | 161.435 | 5 | 358.818 | 1 | 259.900 | 9 | | |
| Film-related | 17.000 | 0 | | | | | | 12 | | | | | | |
| Totaal | 2.803.116 | 100 | 3.279.364 | 100 | 3.455.804 | 100 | 3.286.454 | 100 | 2.970.153 | 100 | 2.929.892 | 100 | | |





Countries where the Prince Claus Fund is active

Grey = Supported projects and Awards allocated since the inauguration of the Prince Claus Fund

Dots = Network Partnerships (main 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 | 36.183 8.248 |
| 4.160 | 4.384 | 4.573 | 4.851 | 4.978 | 5.028 | 44.431 |
| 655 3.458 | 669 3.679 | 774 3.825 | 387 4.402 | 462 4.406 | 485 4.537 | 5.890 38.008 |
| 4.113 | 4.348 | 4.599 | 4.789 | 4.868 | 5.022 | 43.898 |
| 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 2010 sorted by discipline

| Discipline | Country | Continent | Project name |
|---|-------------------------|---------------|--|
| cultural heritage | Ghana | Africa | The restoration of the Bume old cementary in Santro kofɔ-Bume, Ghana |
| cultural heritage | Buthan | Asia | Restoration of Trashigang Dzong (fortress) in Trashigang District, Bhutan |
| cultural heritage | Worldwide | Worldwide | Partnership with World Monuments Fund |
| cultural heritage | Mongolia | Asia | Stabilisation of the Mongolian National Modern Art Gallery |
| cultural heritage | Haiti | Caribbean | Damage Assessment mission on the Gingerbreadhouses, Port-au-Prince |
| cultural heritage | Vietnam | Asia | The emergency restoration of the historic Nguyen Thai Hoc house in Hoi An, Vietnam |
| cultural heritage | Burkina Faso | Africa | Stabilisation and preservation of the Music Museum in Ouagadougou |
| cultural heritage | Haiti | Caribbean | Follow-up emergency rehabilitation of 4 voodoo sanctuaries in Noailles |
| cultural heritage | Honduras | Latin America | Follow-up Episcopal Palace of Comayagua, Honduras |
| cultural heritage | Tunesia | Africa | Rehabilitation and conservation of the library collection of I.B.L.A., Tunis |
| cultural heritage | Vietnam | Asia | The restoration of the traditional Guoil house, Doi Village |
| cultural heritage | India | Asia | Damage assessment mission to flood affected villages of Ladakh, India |
| cultural heritage | Afghanistan | Asia | Stabilisation and Restoration of the Khisti Kopruk Hamam, Kholm, Balkh province |
| cultural heritage | Somalia | Africa | Sacred Architecture of Somaliland: Research on Damages and Conservation Assessme |
| cultural heritage | Myanmar | Asia | Damage Assessment Mission to Flood Affected Villages in Rakhine State, Myanmar |
| cultural heritage | Malawi | Africa | The rehabilitation of the museum buildings and collection of CMCK, Malawi |
| cultural heritage | Chile | Latin America | Rehabilitation of the San Saturnino Church, Santiago, Chile |
| cultural heritage | Haiti | Caribbean | Establishment of a Treatment Centre to safeguard library and archive collections |
| cultural heritage | Kenia | Africa | The rehabilitation of the Kariandusi historic site museum |
| cultural heritage | Colombia | Latin America | Emergency Restoration of the 'Albarrada'-wall, Santa Cruz de Mompos, Colombia |
| cultural heritage | Argentina | Latin America | Restoration of the Ricardo Guiraldes Gaucho Museum, San Antonio de Arec |
| cultural heritage | Kyrgyzstan | Asia | Rehabilitation of the Presidential Chamber Orchestra Manas, Kyrgyzstan |
| culture and development | Worldwide | Worldwide | PCF-AFK Discours |
| art | Worldwide | Worldwide | Gallery: Santu Mofokeng & Sammy Baloji, African Film book launch |
| art | Worldwide | Worldwide | Gallery Tientoonstellig Dinh Q. Lê |
| photography | Iran | Asia | Teheran: Art and Documentary from Iran |
| photography | Iran | Asia | Bam Photo Rescue Project |
| cultural heritage | Vietnam | Asia | Nguyen Quang Phung Monograph |
| photography | Singapore | Asia | Contemporary Photography in South East Asia |
| cultural heritage, art, culture and development | Colombia | Latin America | Network proposal Museo de Antioquia |
| media / journalism | Nepal | Asia | Network Proposal The Southasia Trust |
| culture and development | Worldwide | Worldwide | PCF Network Development |
| literature | Ecuador | Latin America | Poesia mano a mano |
| culture and development | Palestinian Territories | Asia | Atlas Project |
| music | Mauritania | Africa | Waraba Promotion |
| cultural heritage | Sudan | Africa | IAAS emergency aid |

| Amount in Euro | Description |
|----------------|---|
| 9000 | Restoration of the Bume old cemetery in Santrokofi-Bume, Volta region, Ghana. Torrential rainfall caused severe flooding from March–August 2009 and affected the old Bume cemetery |
| 17500 | 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 |
| 100000 | Allocation of matching funds of 500,000 USD over a three year period (2009–2011), in particular for projects in Bhutan, Indonesia and Pakistan |
| 35000 | Stabilisation of the Mongolian National Modern Art Gallery in Ulaanbaatar, after a fire on 17 May 2009 |
| 4450 | Damage assessment mission on the Gingerbreadhouses in Port-au-Prince, following the earthquake of 12 January 2010 |
| 22000 | Emergency restoration of the historic Nguyen Thai Hoc house in Hoi An, wrecked by the Typhoon 'Ketsana' of 28 September to 2 October 2009 |
| 35000 | Stabilisation and preservation of the Musee de la Musique in Ouagadougou, damaged by exceptional heavy rainfall on 1 September 2009 |
| 11900 | Follow-up on the emergency rehabilitation of 4 Voodoo sanctuaries just renovated in Noailles/des-Bouquets affected by the earthquake of 12 January 2010 |
| 10000 | Follow-up emergency stabilisation of the Episcopal Palace of Comayagua by placing a urgency roof, hit by the earthquake of 15 April 2009 |
| 35000 | Rehabilitation and conservation of the library collection of the Institut des Belles Lettres Arabes, because of a fire on 5 January 2010 |
| 5050 | Restoration of the traditional Gouil House in Doi Village, wrecked by the Typhoon 'Ketsana' of 28 September to 2 October 2009. |
| 5000 | Damage assessment mission to the Ladakh region, affected by floods and mudslides of 5 August 2010 |
| 29000 | Stabilisation and restoration of the Khisti Kopruk Hamam in Kholm, severely flooded in May 2010 |
| 10000 | Assessment mission on damages to and conservation of sacred architecture of Somaliland, because of ongoing destruction |
| 1350 | Damage assessment mission to Rakhine state, flooded because of Cyclone 'Giri' on 22 October 2010 |
| 27000 | Rehabilitation of the buildings and collection of the Cultural & Museum Center Karonga, affected by a series of 30 earthquakes between 6 and 20 December 2009 |
| 25000 | Rehabilitation of the San Saturino Church in Santiago, struck by an earthquake on 27 February 2010 |
| 35000 | Establishment of a treatment centre for safeguarding libraries and archive collections in Port-au-Prince, in response to the earthquake of 12 January 2010. |
| 18000 | Rehabilitation of the Kariandusi historic site museum, which suffered from heavy rains in March and April 2010 |
| 35000 | Emergency restoration of the 'Albarrada'–wall in Santa Cruz de Mompox to protect the city from flooding by the river Magdalena, whose level is raised by continuous rains in March–May and September–November 2010. |
| 35000 | Restoration of the Ricardo Guiraldes Gaucho Museum in San Antonio de Areco, severely flooded on 26 December 2009 |
| 18000 | Rehabilitation of the Presidential Chamber Orchestra Manas; their office was looted during the violent uprisings of 7 and 8 April 2010 |
| 10850 | Discussions, lectures and meetings about Sapeurs with students in the field of design |
| 24900 | Exhibitions organized by the Prince Claus Fund in the PCF Gallery and in the Brakke Grond, Amsterdam |
| 15000 | Exhibition of artist Dinh Q. Lê |
| 1000 | Promotional costs for Transit Teheran publication |
| 2000 | Publication on photography archives from the city Bam, before the earth quake in 2003 |
| 7612,5 | Publication on Vietnamese artists |
| 10000 | Publication on Contemporary Photography in South East Asia |
| 180032 | Network partnership |
| 180000 | Network partnership |
| 37838 | Meetings and events related to the Network Partnerships program |
| 13400 | Rescue of sound memory of Ecuadorian poetry |
| 20100 | Creation of a visual atlas of Palestinian Refugee Camps commencing with pilot project in Shufhat Refugee Camp |
| 8000 | Distribution and promotion of Mauritanian rap CD |
| 15000 | Restoration and preservation of cultural heritage stored in the IAAS at the University of Khartoum |

| | | | |
|--|---------------------------|--------------------------|---|
| theatre | Philippines | Asia | The Post Office |
| art | Colombia / Argentina | Latin America | Campo de Tejo |
| theatre | Swaziland | Africa | A drop in the Land |
| media / journalism | Kenya | Africa | The XYZ show follow up |
| media / journalism | Myanmar | Asia | Irrawaddy Information Exchange project |
| audio-visual | Uruguay | Latin America | C3M y Joris Ivens in Uruguay |
| music | Chad | Africa | Soongoh |
| art | Peru | Latin America | Nazca City |
| design | Worldwide | Worldwide | PCF-AFK Sapeurs: Gentlemen of Bacongo |
| cultural heritage, culture and development | Armenia | Asia | Peace Park Art Project |
| audio-visual | Laos | Asia | Théâtre d'Ombres et Cinéma TukTuk |
| music | Worldwide | Worldwide | PCF-AFK Ingoma Nshya |
| audio-visual, music | Worldwide | Worldwide | PCF-AFK Sapeurs: The Importance of Being Elegant |
| dance | Worldwide | Worldwide | PCF-AFK Khmeropedies I & II |
| design | Worldwide | Worldwide | PCF-AFK Sapeurs: Fashion Battle |
| literature | Liberia | Africa | Mano River Union Writers and Artists festival |
| culture and development | Worldwide | Worldwide | PCF-AFK Talk Show Frontiers of Reality |
| culture and development | Worldwide | Worldwide | Commonwealth-PCF culture and conflict initiative Year 1 |
| photography | Mexico | Latin America | Goded, Maya |
| audio-visual | China | Asia | Jia Zhangke |
| literature | Algeria | Africa | Barzakh |
| literature | Kenya | Africa | Kwani |
| art | Kyrgyzstan | Asia | Djumaliev & Kasmalieva |
| art | Vietnam | Asia | Dinh Q. Lê |
| media / journalism | Myanmar | Asia | Zaw, Aung |
| media / journalism | Cuba | Caribbean | Sanchez, Yoani |
| architecture | Palestinian Territories | Asia | Decolonizing Architecture |
| literature | Brazil | Latin America | Machado, Ana Maria |
| audio-visual | Iran | Asia | Oskouei, Mehrdad |
| audio-visual, media / journalism | Cuba | Caribbean | Parabola II |
| literature / philosophy | Mexico | Latin America | SP Revista de Libros |
| art | Trinidad en Tobago | Caribbean | Caribbean Review of Books II |
| literature | Argentina | Latin America | Experiencia de creación poética |
| cultural heritage | Mongolia | Asia | Documentation and Preservation of Costume Collection |
| audio-visual | Argentina | Latin America | Familias Musicales / Cumbias Argentinas |
| media / journalism | Nigeria | Africa | Position Magazine development |
| literature | Mexico | Latin America | Casa Refugio Citlaltépetl A.C. |
| audio-visual | Palestinian Territories | Asia | Electronic 3D space-Art Gallery |
| dance | Uruguay | Latin America | Autopsia |
| art | Eritrea | Africa | Art Pieces |
| literature and art | South Africa | Africa | Chimurenga Magazine |
| audio-visual | Ecuador | Latin America | Diccionario de Videoartistas del Ecuador |
| audio-visual | Brazil and Senegal | Africa and Latin America | Felipe Peres and Abdulaye Kane to Amsterdam |
| media/journalism | Pakistan | Asia | Rumana and Mukhtar Husain to the Netherlands |
| art | Kenya | Africa | Peterson Kamwathi Waweru to Amsterdam |
| dance | Colombia | Latin America | Nemesio Berrio Guerrero to Senegal |
| art | China | Asia | Guangzhou participants to Kinshasa |
| music | Afghanistan | Asia | 7th International Music Festival Nauroz 2010 |
| art | Argentina | Latin America | Urra tickets |
| art | Zambia, Ethiopia and Chad | Africa | Bamako Symposium On The Arts |
| design | Cameroon | Africa | Festival International de la Caricature et de l'Humour de Yaoundé (Fescarhy 2010) |
| art | Bangladesh | Asia | Mahbubur Rahman to Italy |

| | |
|--------|--|
| 18050 | An Indo-Filipino intercultural collaboration through the production of The Post-Office theatre play |
| 16000 | Video art and installation based on the game of Tejo in Colombia |
| 20000 | Co-production South Africa-Swaziland theatre and dance 2010 |
| 24000 | A new season of the 4D cartoon the 'XYZ Show' on Television |
| 8000 | Distribution and communication activities related to the monthly print magazine |
| 5250 | Recovery and restoration of audiovisual heritage from a conflictive period in Uruguay |
| 7000 | Production of CD of traditional music SARA KABA with modern elements |
| 7000 | Land art project inspired by the Nazca lines that consists in drawing a true-scale map of an imaginary city on the surface of the Peruvian coastal desert |
| 8160 | African fashion exhibition |
| 15500 | Series of sculptures in public space |
| 17000 | Series of activities and film presentations in rural areas |
| 12250 | Women Drummers from Rwanda presentation |
| 1740 | African fashion discussion |
| 11225 | Theater performance from Cambodia |
| 11625 | African fashion show |
| 18000 | Consolidation of international network, festival and colloquium in Monrovia |
| 18700 | Talk show |
| 40000 | First year collaboration between the Commonwealth Foundation and the Prince Claus Fund Culture and Conflict Programme |
| 25000 | Award 2010 |
| 25000 | Award 2010 |
| 100000 | Award 2010 |
| 25000 | Award 2010 |
| 25000 | Award 2010 |
| 25000 | Award 2010 |
| 25000 | Award 2010 |
| 25000 | Award 2010 |
| 25000 | Award 2010 |
| 25000 | Award 2010 |
| 25000 | Award 2010 |
| 10500 | Production of multimedia, web site and promotional cards |
| 16600 | Printing of 6 issues of the magazine SP Revista de Libros |
| 10000 | Re-launching a web-only publication of the quarterly magazine covering Caribbean literature and culture |
| 18000 | The practice of poetic creation workshop in the context of the lowlands of the Pampas region |
| 20500 | Documentation and preservation of a historical costume collection |
| 18000 | Publication and CD on Argentinean cumbia |
| 10000 | The development and implementation of strategies that will allow the Magazine to raise or elicit new funds or develop co-funding |
| 12000 | Publication of cultural magazine and extension of their network in Latin America |
| 24000 | Establishment of an electronic 3D gallery |
| 7700 | Production and distribution of CD and theoretical material on the conception of the body in South America and the Caribbean |
| 16000 | Workshops and exchanges within the artistic community in Asmara and publication on artistic creations in Eritrea |
| 18000 | Publication and distribution of two issues of Chimurenga |
| 17500 | A publication/directory on Ecuadorian video artists |
| 1885 | Travel from Sénégal to the Netherlands in relation to the project 'L3' |
| 1600 | Travel from Pakistan to the Netherlands in relation to the Karachi Megacity event and book presentation |
| 914 | Travel from Kenya to the Netherlands in relation to a residency at the Rijksakademie |
| 2670 | Travel from Colombia to Senegal in relation to a training course in Toubab Dialaw |
| 1819 | Travel from China to the Democratic Republic of Congo in relation to Brave New Worlds project |
| 1770 | Travel from Tajikistan and India to Afghanistan in relation to the 7th International Music Festival Nauroz |
| 2315 | Travel from Mexico, Peru and Bolivia to Argentina in relation to the URRR art residency project |
| 2990 | Travel from Zambia, Ethiopia and Chad to Mali in relation to the Bamako Symposium On The Arts: Tapping Local Resources For Sustainable Development In The 21st Century |
| 3000 | Travel from several African countries to Cameroon in relation to the Festival International de la Caricature et de l'Humour de Yaoundé |
| 1022 | Travel from Bangladesh to Italy in relation to the Videozoom-Bangladesh project |

| | | | |
|--|-------------------------------|---------------|--|
| art | Comoros | Africa | Ali Mroivili to Brazil |
| audio-visual | Ethiopia | Africa | Daniel Worku to Shanghai |
| design | India | Asia | Neha Bahuguna to the Hague |
| art | Comoros | Africa | Ahmed Moussa to Brazil |
| audio-visual | China | Asia | Cui Zi En to Amsterdam |
| audio-visual | Peru | Latin America | Javier Fuentes Leon to The Netherlands for the Latin American Film Festival |
| art | Kenya | Africa | Gado to the Netherlands |
| literature | Kenya | Africa | Christopher Okemwa to Colombia |
| architecture | Colombia | Latin America | Simón Vélez exhibition preparation |
| literature | Guinea | Africa | Koumantho Zeinab Diallo to Colombia |
| art | Myanmar | Asia | Beyond Pressure artists to Vietnam |
| art | Chile | Latin America | Interface tickets |
| music | Kenya | Africa | The New East African Sound Tour 2010 |
| literature | Morocco | Africa | Mohammed Bennis to Colombia |
| literature | Cuba | Caribbean | Domingo Alfonso to Colombia |
| dance | Argentina | Latin America | Esteban Cárdenas to New York |
| art | Mongolia | Asia | Badral Bold to the Netherlands |
| dance | China | Asia | Zuhe Niao to Amsterdam |
| art | Uruguay | Latin America | David Allan Ssekite Watermill |
| culture and development | Armenia | Asia | Marianna Hovhannisyán to France |
| audio-visual | Rwanda, Angola and Uganda | Africa | Raiding Africa |
| theatre | South Africa | Africa | Peter Hayes and Nombulele Pamela Ngwabeni |
| art | Peru | Latin America | Mariano Marquez to Watermill |
| dance | Philippines | Asia | Jay B Cruz to Amsterdam |
| art | Brazil | Latin America | Rafael Tondi to Palestine |
| art | South Africa, Kenya and Egypt | Africa | Gabi Ngcobo, Jimmy Ogonga and Mia Jankowicz to Spain |
| media / journalism | Surinam | Latin America | Jeugdjournaal Suriname naar Mexico |
| music | Chad | Africa | International performers NdjamVI |
| dance | Nigeria | Africa | Trufesta Tickets |
| art | Myanmar | Asia | Mrat Lunn Htwann to Israel and Thailand |
| theatre | Uzbekistan | Asia | Maxim Tumenev to Amsterdam |
| music | Palestinian Territories | Asia | Karakeeb |
| art | Colombia | Latin America | Taller Juanchaco, Ladrilleros y La Barra |
| sports / culture and development | Cameroon | Africa | The PEACE Project |
| dance / audio-visual | Argentina | Latin America | Videodanza BA |
| culture and development | Sri Lanka | Asia | Connecting South Asia |
| art | Armenia | Asia | Towards Collaborative Curating: Curriculum design as a New Path for Art Networking |
| art | Ecuador | Latin America | Frontera Compartida |
| cultural heritage, art | Bolivia | Latin America | The Street of Culture |
| design | Mexico | Latin America | Grey Area |
| audio-visual | Lebanon | Asia | Mobile Cinema Project |
| sports | Rwanda | Africa | sixteen |
| film | Syria | Asia | Dox Box |
| Culture and development / audio-visual | Senegal | Africa | Rose des Vents Numeriques |
| cultural heritage | China | Asia | Seeding Pilot IFCHINA Museum of Memories (MOM) |
| art | Surinam | Latin America | Multi Cultureel Centrum Moengo |
| art | Myanmar | Asia | Blue Wind International Art event |
| media / journalism | Surinam | Latin America | LfL TV |
| Literature / art | Botswana | Africa | Sadc Poetry Festival 2010 |
| cultural heritage | Egypt | Africa | Rethinking the Archive: a symposium on archival projects |

- 2432 Travel from the Comoros to Brazil in relation to an exchange program with CEIA
- 1400 Travel from Ethiopia to China in relation to the One Minutes exhibition
- 745 Travel from India to the Netherlands in relation to the project 'Views on the West'
- 2432 Travel from Moroni, Comoros, to Brazil in relation to an exchange program with CEIA
- 1400 Travel from China to the Netherlands in relation to the CinemAsia Filmfestival
- 966 Travel to The Netherlands in relation to the Latin American Film Festival.
- 1001 Travel from Nairobi, Kenya to the Netherlands in relation to the Veerstichting Symposium
- 2550 Travel from Kenya, to Medellin, Colombia, in relation to the XX International Poetry Festival of Medellin
- 4500 Travel Colombia to China in relation to the Shanghai Expo
- 2755 Travel from Guinea to Colombia in relation to the XX International Poetry Festival of Medellin
- 1990 Travel from Myanmar to Vietnam in relation to an art exchange
- 2338 Travel from Argentina, Cuba and Brazil to Chile in relation to the Interface project
- 2270 Travel from Kenya to the Netherlands in relation to promotion tour
- 2002 Travel from Morocco to Colombia in relation to the XX International Poetry Festival of Medellin
- 545 Travel from Cuba to Colombia in relation to the XX International Poetry Festival of Medellin
- 975 Travel from Argentina to the U.S.A. in relation to the 2010 Dance Omi International workshop
- 1590 Travel from Ulaanbaatar, Mongolia, to The Netherlands, to give live demonstration of ink painting on felt during the second edition of the ETFAM (European Ethical and Fair Trade Market Place)
- 3000 Travel from China to the Netherlands in relation to the Julidans Festival 2010
- 1621 Travel from Uganda to the Watermill International Summer Program USA
- 545 Travel from Armenia to France in relation to the 'Not valid from' exhibition project
- 3025 Travel of African video artists to IFFR
- 2360 Travel from South Africa to the Netherlands in relation to the Afrovibes Festival 2010
- 1470 Travel from Peru to the Watermill International Summer programme
- 917 Travel to The Netherlands to attend speed dating event
- 2006 Travel from Brazil to Palestine in relation to the Al-Mahatta Gallery International Artists Workshop
- 3539 Travel to Spain in relation to a symposium organized by Manifesta .
- 2544 Travel from Suriname, Peru and Curacao to Mexico in relation to the VN Climate Conference 2010.
- 3000 Travel from Gabon and Cameroon to Chad in relation to the Festival NdjamVI
- 3000 Travel from Cameroon, Burkina Faso and inside Nigeria, to Lagos, Nigeria in relation to Trufesta 2010
- 1126 Travel from Myanmar to Israel in relation to the ZAZ Festival
- 850 Travel to The Netherlands to attend speed dating event
- 11383 Improve the performance of the youth musical band "Karakeeb" and support their musical performances in Palestinian Territories
- 20000 International workshop in rural areas of Colombia
- 24000 A carnival canoe race, a choral music display, traditional dance exhibition for women, and a football competition for youth that will bring together inhabitants from the 3 contentious villages in Bakassi
- 12000 Support for the festival and meetings on Video-dance in Buenos Aires
- 24800 Conference, exhibition and publication of South Asian cultural experts
- 17000 5th International Summer Seminar for Art Curators in Yerevan and organize a partner's meeting
- 15000 Residence of Ecuadorian and Peruvian artists in a border region
- 15000 Series of cultural activities and productions in the streets of the low income neighbourhood of El Alto
- 13500 First symposium and exchange on contemporary Latin American jewellery design in Mexico City
- 13050 Setting up of a mobile cinema in Palestinian refugee camps
- 15000 Organization of a commemorative programme regarding the mass killings committed in the Football Stadion of Kibuye during the Rwandan Genocide in 1994
- 17000 3rd edition of the first independent non-profit creative documentary event in Syria, that include film screenings, debates, publications and capacity building
- 15000 International meetings on multimedia and digital tools in Senegal and Mali
- 23000 Seeding activities of the ground-breaking IFCHINA Museum of Memories in the symbolic Ji'an City, cradle of the Maoist revolution
- 20500 Support for African and Caribbean artists in residency at Moengo/Marowijne, Surinam
- 7000 Blue Wind -international Art event during 5-days in Yangon
- 15000 Audio-visual training for youth in four villages in Surinam for the eventual realization of short production for TV programs
- 20000 A three day festival and workshop that brings together poets and visual artists to explore the relationship between visual art and poetry
- 9000 Symposium on archival and documentation initiatives with a strong focus on burgeoning historiography projects in the Middle East

| | | | |
|--|-------------------|---------------|---|
| art | Mongolia | Asia | Open Academy Ulaanbaatar 2nd year |
| media / journalism and photography photography | Afghanistan | Asia | Bamyan Photography Project |
| audio-visual | Congo-Brazzaville | Africa | Atelier interculturel, recherche et photographie |
| | Brasil | Latin America | Videobrasil Residency Programme 2010-2011 |
| dance,music | Philippines | Asia | Reconfiguring the Body for New Reality |
| dance | Burkina Faso | Africa | Residence de creation du solo 'Seul' |
| design | Morrocco | Africa | Semaine de la Mode FestiMode Casablanca |
| dance | Burkina Faso | Africa | Spectacle Dans un s'y mettre |
| audio-visual photography | Uruguay | Latin America | Efecto Cine Latinamerican NET |
| | Ethiopia | Africa | Addis Ababa Photography Festival |
| music | Guinea | Africa | Le Rap aussi 2010 |
| dance and music | Congo | Africa | 5 jours pour 50 ans |
| design | Peru | Latin America | Todos Somos Dateros |
| audio-visual | Cuba | Caribbean | Time_Frame Connecting la Havana |
| art | Colombia | Latin America | Plataforma Chocó |

| | |
|-------|--|
| 18000 | Open Academy Ulaanbaatar (OAU) comprises lectures, workshops, and projects focused on local training for Mongolian cultural development |
| 24500 | Training of 12 youth photographers and journalists from 5 different provinces of the central highland of Afghanistan for three months in Bamyan city |
| 8000 | Organization of an intercultural workshop and exhibition |
| 16000 | Residencies for Brazilian and African artists within the framework of Southern Panoramas – 17th International Electronic Art Festival |
| 16000 | Dance residency to build the framework of Reconfigure the Dancing “Body” for 21st century |
| 2800 | The creation of a dance performance “Seul” of the compagnie Sombo |
| 16000 | Publication of a ‘Look Book’ containing the collection 2011 of all participants in the Festival |
| 6250 | Costs for choreography and administration during a dance performance |
| | Percentages of Budget of Program Activities Allocated in 2010 by Continent |
| 24000 | Creation of a Latin American network of public film exhibitions |
| 24500 | First international photography festival promoting photography in Africa through exhibitions, conferences, workshops and publications |
| 12720 | Participation of the group Daara J in the ninth edition of African Rap Festival with the theme: National Reconciliation, Unity and Solidarity |
| 7500 | Festival in Kisangani to celebrate 50 years of independence of Congo |
| 8000 | Design, programming and implementation of a virtual platform on participatory urban design |
| 13000 | Workshops with young Cuban audio visual artists |
| 22000 | Three artist-led projects in Chocó, Cali and Medellín including workshops, presentations, symposium and a publication |



C

Fonds

Prins Claus Fonds voor
Cultuur en Ontwikkeling

Prince Claus Fund for
Culture and Development

Prince Claus Fund
Herengracht 603
1017 CE Amsterdam

telephone +31 20 344.91.60
fax +31 20 344.91.66

info@princeclausfund.nl
www.princeclausfund.org

© Prince Claus Fund, Amsterdam, April 2011
ISBN/EAN: 978-90-76162-20-1

Final editing and production supervision: Els van der Plas
and Mette Gratama van Andel, Prince Claus Fund
Design: Irma Boom Office (Irma Boom, Julia Neller)
Translation: Annie Wright

The Dutch Postcode Lottery
supports the Prince Claus Fund