



Fonds

Prince Claus Fund Annual Report 2011

Prins Claus Fonds voor
Cultuur en Ontwikkeling

‘We used terms like the amnesty for culture, culture as a basic need, giving voice to the unheard in the zones of silence. They are all expressions of the central idea that culture is what makes us human. Development without it cannot be sustainable and is meaningless....’

HRH Prince Constantijn on 6 September 2011



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Message from the director

I am happy to present the Prince Claus Fund's 2011 annual report.

In 2011, the Prince Claus Fund celebrated its 15th anniversary. Since its launch on 6 September 1996, the Fund has had a succession of action-packed years and 2011 was no exception. In 12 months the Fund supported 113 creative change-making endeavors in 66 countries, gave emergency aid to cultural heritage in 30 urgent situations and presented awards to 11 outstanding achievers in the field of culture and development.

The Fund used its anniversary as an opportunity to highlight the important work of the critical thinkers and cultural actors it supports. Of particular note was the launch on 6 September of the pioneering handbook on cultural emergency aid and the accompanying debate in the Peace Palace in The Hague. Speakers from Yemen, Kashmir and the Netherlands argued that because of culture's crucial contribution to the reconstruction of communities after disaster or conflict, first aid for cultural heritage should be included as part of all humanitarian aid. The effectiveness of the Fund's 15 years of work was also featured at the Awards ceremony in December through interviews with 2007 laureate Ars Aevi (Bosnia-Herzegovina) and 2003 laureate Ganesh Devy (India), the display of recent work by 1998 laureate Oumou Sy (Senegal) and an intercontinental collaboration using Facebook and the internet that resulted in a dance performance.

The Fund's belief that it is worth investing in and taking risks for global development was vindicated on many occasions during the year. The status and outreach of seminal role models was increased through the Awards to the 2011 laureates who included the cutting-edge pan-African platform Chimurenga, radical Guatemalan performance artist Regina Galindo, the Book Café as activator of free expression in the difficult context of Zimbabwe, and the courageous Beijing-based blogger Tsering Woeser who remains a potent voice for the people of Tibet despite harassment and house arrest.

In 2011 the Fund provided emergency support to rescue irreplaceable manuscripts and documents of global significance damaged by the fire at the Egyptian Scientific Institute during the protests in Tahrir Square. It also launched the first handbook on cultural emergency aid in times of conflict and disaster, arguing that saving culture following disaster or conflict is an important factor in the rebuilding of communities.

Other notable activities of the Fund in 2011 included contributing to the Arab Dance Platform festival in Beirut where 35 choreographers presented their work, supporting the Fourth Hargeysa International Book Fair in bringing people together to share and discuss their experiences in Somaliland, and collaborating with Dialogue for Peace in Kashmir in order to promote tolerance and respect for difference through a cultural exchange involving high school students from Kolkata and Srinagar. Additionally, post-conflict rehabilitation and social development in Angola was supported through the Tsikaya project, an initiative which seeks to stimulate musical creativity amongst people living in rural areas neglected by years of civil war. One popular public outcome of this was the world premiere in November 2011 of Rio Cubango, a concert which featured music inspired by Angolan children who recycle parts of weapons they find into musical instruments.

Environmental awareness and community engagement were increased through projects such as Futuristic Past, a fashion show in Uganda that promoted the use of sustainable materials and involved groups of underprivileged women and youth, and the pARTage workshop and exhibition in the National Park of Black River in Mauritius. The important developmental issue of gender equality and empowerment was successfully highlighted through the well-received photo exhibition 'Fragments of Tradition, Beauty and Hope, Photographs by 13 young men and women from Bamiyan' which was opened by HE Mr Ben Knapen, Minister for European Affairs and International Cooperation. The Ambassador of Afghanistan attended the opening and expressed his appreciation for the fact that another image of Afghanistan was portrayed through this exhibition.

The Fund also facilitated the participation of many artists and thinkers from Africa, Asia, Latin America, the Arab world and the Caribbean in important cultural events such as the first international conference on the Impact of Music in Shaping Southeast Asian Societies and the XXIst edition of the International Poetry Festival of Medellín.

2011 was also a year of change. I started as the new director in February. After an external evaluation of the Fund's work in May and the end of the ten-year subsidy period in December, new targets were defined and an emphasis was placed on exploring alternative strategies of funding including reaching out to private donors, forming partnerships, and seeking out opportunities for collaborate with other organizations on certain projects. As a result, our efforts in the coming period will concentrate on the five-year theme *Culture and Conflict* and on supporting courageous individuals and organisations working in places where freedom of cultural expression is threatened or even dangerous to attempt. Instead of one open call for project proposals per year, the Fund will issue two calls that target specific regions or disciplines. These targeted calls will be made in collaboration with local funding agencies in order to increase local ownership and facilitate our access to proposals in local languages. Drawing on the experiences of 2011 and working with a smaller but highly motivated and professional team, we are determined to both increase our resources and make them work as effectively as possible. In 2012, the Fund will focus on supporting culture where it is most needed and where it can really make a difference to local development.

I would like to personally thank the Ministry of Foreign Affairs and the National Postcode Lottery for their continuous support and also to the many other organisations and individuals who provided a valuable contribution to the work of the Prince Claus Fund.

Christa Meindersma
Director

Introduction to the annual report 2011

As of this year, the annual report of the Prince Claus Fund will be presented on-line. The annual report strives to convey the work of the Fund in a more visual manner by utilizing video and photographic materials. In this way, we want to communicate a more complete picture of what the Fund has accomplished in the preceding year. Written text is limited to essential information. The annual report can be found online at www.princeclausfund.nl.

'Culture, that is every moment of life.'... 'Too often people associate the word 'culture' with something that is far from them. That is of course a wrong idea. Every nation has its cultural expression. How do people live in the *comunas*, working class neighborhoods? What do they eat, to what music do they listen, what do they dream about? All that reveals something on the culture of the people.'

-Carlos Jiménez of the Museo de Antioquia in Medellín

Prince Claus Fund in 2011

Mission

Based on the principle that culture is a basic need, the Prince Claus Fund's mission is to actively seek cultural collaborations founded on equality and trust, with partners of excellence, in spaces where resources and opportunities for cultural expression, creative production and research are limited and cultural heritage is threatened.

The Fund has an extensive network in Africa, Asia, Latin America and the Caribbean. Local partners and initiatives guide all of its work in accordance with the conviction of Prince Claus that people are not being developed but develop themselves.

In 15 years the Fund has supported close to 1600 cultural initiatives, awarded 165 outstanding cultural achievers and provided cultural emergency aid to over 90 emergency situations.

Programmes

In 2011 the Prince Claus Fund had the following programmes:

Applications

The Prince Claus Fund financially supports cultural initiatives through calls for project proposals. The Prince Claus Fund selects projects on the basis of quality, innovation and developmental relevance.

The Prince Claus Awards

Annually, the Prince Claus Awards are presented to individuals and organisations in Africa, Asia, Latin America and the Caribbean for their outstanding achievements in the field of culture and development and the positive societal impact of their work.

Cultural Emergency Response

The Prince Claus Fund provides first aid to cultural heritage damaged by natural or man-made disasters. Cultural emergency actions are implemented in direct cooperation with local partners in the affected communities. By responding within six months of the disaster, the aim is to prevent further damage and carry out basic repairs.

Network partners

Each year, two cultural organisations with their networks in Asia, Africa, Latin America or the Caribbean become Network partners of the Prince Claus Fund for a period of three years.

Outreach

Through its gallery, documentation center and cultural events, the Prince Claus Fund provides its partners with an international platform and residents of the Netherlands with an insight into the work and expertise of its partners.

Applications in 2011

Project support

In 2011, the Fund supported 65 cultural initiatives in 41 countries. The projects concerned the following disciplines: visual arts, audio-visual arts, theater, music, cultural heritage, architecture, media and journalism, literature, dance and design.

The Fund organized one general call for applications which received 738 suitable proposals . 126 project proposals passed to a second phase of research and 65 projects were eventually approved (see the list of projects 2011). Particular attention was given to proposals from *zones of silence*, referring to places where opportunities for cultural and creative expression are limited due to war, repression, poverty, marginalisation and/or taboos. Culture and conflict is a five-year focus of the Fund. The average allocation was € 16.432. In addition, the Prince Claus Fund supported a total of 48 tickets.

In 2011 a total of 44 projects were finalized. Special attention was given to the monitoring and evaluation of ongoing and finalised projects. In 2012, a new monitoring and evaluation system will be implemented for the Fund to better account for the results of supported projects.

Challenges

The focus on countries in conflict or where the space for cultural expression is limited brings new challenges to supporting projects, particularly in terms of correspondence and transfer of funds. The Fund is also affected by the decisions of other institutions to limit or end financial support in certain countries or regions. The Prince Claus Fund is operating in close coordination with other financial actors in the areas of concern.

In 2012, the Fund intends to issue two targeted calls for proposals.

Prince Claus Awards 2011

Awards selection and committee

The Prince Claus Fund received 113 nominations for the 2011 awards. The 2011 Prince Claus Awards committee consisted of cultural anthropologist Peter Geschiere, the Netherlands (chair); architect and urban designer Rahul Mehrotra, India; curator and cultural consultant N'Goné Fall, Senegal; curator José Roca, Colombia; poet and writer Laksmi Pamuntjak, Indonesia, and cultural anthropologist Rema Hammami, Palestine. The Awards committee met in Amsterdam from 29-31 May and selected 11 laureates that were presented and subsequently approved by the Fund's board on 24 June. In 2011 the laureates included four new countries/regions: Kazakhstan, Azerbaijan, Uzbekistan and Tibet (China).

The Fund is grateful for the expert contributions of Rahul Mehrotra, N'Goné Fall and Laksmi Pamuntjak who completed their terms on the committee in 2011. On 18 and 19 December, the 2012 awards committee met in Amsterdam with the addition of two new members, theatre director Ong Keng Sen from Singapore and African art historian Salah Hassan from Sudan. Dutch documentary filmmaker and board member Bregtje van der Haak replaced Peter Geschiere as chair of the committee.

2011 Prince Claus Laureates

The 2011 laureates were announced to the press on 4 September 2011. The Principal Prince Claus Award was presented to Ntone Edjabe, founding director of Chimurenga, a ground-breaking pan-African cultural platform from Cameroon/South Africa. Ten Prince Claus Awards were presented to: Said Atabekov, visual artist, Kazakhstan; The Book Café, cultural venue, Zimbabwe; Nidia Bustos, community leader, Nicaragua; Rena Effendi, photographer, Azerbaijan; Regina Galindo, performance artist, Guatemala; Ilkhom Theatre, Uzbekistan; Kettly Mars, writer, Haiti; Rabih Mroué, performance artist, Lebanon; RIWAQ, organisation for architectural heritage, Palestine; Tsering Woesser, poet and blogger, Tibet/China. The presentation of the 2011 Prince Claus Awards took place on 14 December 2011 at the Royal Palace in Amsterdam.

Awards presentations abroad

The official presentations of the ten 2010 Prince Claus Awards were held during 2011. In each case, the award was presented to the laureate by the Dutch ambassador or representative in the laureate's respective country/region. The first of the presentations was to Cuban blogger Yoani Sánchez on 7 January. Burmese journalist Aung Zaw and photographer Maya Goded also received their awards in January in Thailand and Mexico respectively. In February, artists Gulnara Kasmaliev and Muratbek Djumaliev received their award in Kyrgyzstan and writer Ana Maria Machado received her award in Brazil. Filmmaker Jia Zhang-Ke received his award in March in China. The Decolonizing Architecture institute (DAi) in Palestine and Iranian filmmaker Merhdad Oskouei both received their awards in April. The last of the 2010 award presentations was to Vietnamese visual artist Dinh Q. Lê on 8 August. On 22 December, following the main 2011 awards ceremony in the Netherlands, the first of the ten 2011 Prince Claus Awards was officially presented to Saïd Atabekov in Kazakhstan.

Points of note

In August, 2002 Prince Claus laureate Ali Ferzat, a prominent cartoonist known for his critical cartoons, was severely beaten in Syria. His hands were broken 'as a warning'. As soon as his fingers heal he intends to continue his work.

The Fund was saddened by the death of 2008 Principal Prince Claus laureate Indira Goswami on 29 November 2011. She leaves an important and lasting legacy in her books, writings and example of active engagement, which effected social and cultural change within India and beyond.

Work on the legacy of 2000 laureate and Armenian/Egyptian photographer Van Leo was shown in the exhibition *Becoming Van Leo: a work in progress*, from 7 July until 11 November at the Fund's gallery in Amsterdam. A related talk show *Through the eyes of Van Leo – An evening on the past, present and future of Egypt* was held at cultural center De Balie on 29 September in Amsterdam.

The exhibition *Lives Behind* of 2011 laureate Rena Effendi, which documents the struggles and triumphs of people living in extreme conditions, opened at the Prince Claus Fund Gallery on 12 December 2011.

Three of this year's laureates participated in the Talk Show *Who needs beauty?* which preceded the Award ceremony: Ntone Edjabe, performance artist Regina Galindo from Guatemala and photographer Rena Effendi from Azerbaijan. Ghida Fakhry, presenter for Al Jazeera English which received a Prince Claus Award in 2003, hosted both the Talk show and the Prince Claus Awards Ceremony.

Various media paid attention to the presentation of the Prince Claus Awards and the 2011 laureates. Among others, the Volkskrant published two page spreads with interviews from Ntone Edjabe and Rena Effendi. Another Dutch newspaper, the NRC, published a blog of 2011 laureate Tibetan poet and blogger Tsering Woesser on their website from December 2011 to March 2012.

Cultural Emergency Response 2011

In 2011 the Fund supported 36 cultural emergency response (CER) actions in 22 countries with a total amount of € 904,503; 13 more actions than in 2010. Such an increase indicates the urgency of cultural emergency relief.

30 projects concerned imminent relief to cultural heritage affected by natural disaster. The Fund also supported four damage assessment missions to identify cultural heritage priorities immediately following disaster.

CER supported cultural relief actions in seven countries that had not received CER support before including Egypt, Nepal, Pakistan, Togo, Malawi, Serbia and Montenegro and Bosnia-Herzegovina. To sustain results from CER actions, capacity building on heritage relief and conservation methods is included as an integral part of the projects. In cooperation with ICCROM, the Fund supported small initiatives for capacity building in conflict affected areas. Such areas will be subject to more attention in 2012.

To increase the impact and effectiveness of CER interventions, the Fund is supporting projects focused on awareness raising and skill-development to cope with disaster in disaster-prone communities. This has proved useful in preventing damage to cultural heritage under imminent threat and increases the flexibility to respond to cultural needs in disaster situations.

In some situations, a more phased approach will be taken in order to prevent unexpected difficulties once a project is underway. In such cases, the Fund will first support a thorough assessment of the structural stability of a building and only later develop a solid relief plan.

Since CER was established in 2003, it has gained substantial expertise in damage assessment missions which aim at mapping damage to heritage and identifying the most urgent needs. Previous missions have resulted in successful relief actions. In many cases, the report resulting from these missions provided a solid overview of the cultural assets of an area and inspired other organisations to also take action. CER intends to share the knowledge gained on missions through meetings with experts and the development of guidelines based on practical experience.

Network Partnerships 2011

In 2011, the Prince Claus Fund developed 3 new partnerships: 2 with young up and coming organisations of € 80,000 each, the Tirana Institute of Contemporary Arts in Albania and Studios Kabako, the dance school of Laureate Faustin Linyekula in the Democratic Republic of Congo; and 1 partnership with the Qattan Foundation, a funding agency in the Palestinian Territories. To the latter, the Prince Claus Fund contributed € 110,000 and the Qattan Foundation € 200,000. The collaboration with the Qattan Foundation is aimed at supporting artistic productions in refugee camps in Lebanon.

These new types of partnerships respond to specific needs. The partnerships with emerging organisations offer the ability to fund young organisations with a relatively small budget. The collaboration with a locally based funding agency is developed to enhance local funding capacity.

In 2012 these types of partnerships will form an integral part of the new Grants and Collaborations programme.

In 2011 several activities were undertaken by and between the network partners and the Prince Claus Fund. The Arab Image Foundation for instance contributed to the exhibition of Van Leo at the Prince Claus Fund Gallery in Amsterdam. The presentation of the e-publishing study supported by the Fund and carried out by the International Alliance of the Independent Publishers was held at the office of the Prince Claus Fund, as well as at the Frankfurt and Buenos Aires book fairs. Shahidul Alam published his book *My journey as a witness* that was supported through the network partnership between Drik and the Prince Claus Fund. Furthermore, the Cinémathèque de Tanger in Morocco reached out to over 10.000 children through their *Magic Lantern* cinema programme that is supported by the Prince Claus Fund partnership.

A special activity in which network partners played an active and supportive role was the presentation of the Prince Claus Fund at the Shanghai Biennale. Network partner ArtHub was the curator of the biennale and Supersudaca designed the Prince Claus Fund space where the Funds activities, publications and network partners were presented to the public.

Outreach in 2011

In 2011 the Prince Claus Fund organized 9 cultural events in the Netherlands that attracted a large and varied audience and generated extensive media coverage. These activities included a Moroccan fashion show at the Nieuwe Kerk; a lecture on contemporary Iranian photography with Newsha Tavakolian and Malu Halasa at the Nieuwe Kerk; the presentation of the video installation *Mecha* by Miguel Angel Rios inspired by Tejo, a dangerous game played in Colombia at the Dutch Institute for Media Art; a concert composed by Victor Gama at the Concertgebouw with instruments made by Angolan children from weapon parts; a performance by rappers Master Nomila (Senegal) and Waraba (Mauritania) together with Thoro Borough Symphony (the Netherlands) at the Melkweg; a side event of the *Becoming Van Leo* exhibition in the Prince Claus Fund Gallery discussing Egyptian photography practices at De Balie; an evening on Caribbean culture with writer Kettly Mars at MC Theater; a Talk show at Tuschinski Theatre with laureates and project partners debating the meaning of beauty in situations of conflict or repression; and the 2011 cultural speed date at WI39 which brought together the diverse network of the Prince Claus Fund to discuss collaborative opportunities.

The Prince Claus Fund also organized three exhibitions in its own gallery: *Fragments of tradition, beauty and hope: Bamian photography project* where thirteen young Afghan men and women from different rural districts were invited to look at their environment through the lens of a camera; *Becoming Van Leo: a work in progress* where photographs of Armenian-Egyptian photographer and 2000 Prince Claus Laureate Van Leo (1921-2002) provided a unique insight into the cosmopolitan and vibrant society of Cairo in the second half of the 20th century; and *Lives Behind* by 2011 Prince Claus Laureate Rena Effendi, which shows a ten-year journey of documenting the struggles and small triumphs of people living in the countries of the former Soviet Union.

The Prince Claus Fund collaborated with the Amsterdam Fund for the Arts in the International Art Programme, which was established in 2010 to offer the general public the opportunity to meet special people and learn about present-day events from unexpected angles. The special website (www.internationalekunstinamsterdam.nl) and Facebook-page are used to make announcements about the program. In the organization of events in 2011 the Fund worked with MAFB, De Nieuwe Kerk, NIMk, de Melkweg, MC Theater, de Balie and the African Hip Hop Foundation. Both the Prince Claus Fund and the Amsterdam Fund for the Arts invested € 70,000 in the International Art Programme in 2011.

A Selection of Activities in 2011

Activities supported through Applications

Futuristic Past, a fashion show in Uganda

Xenson is a creator without borders, multi-talented and a role model for youth. With the fashion show *Futuristic past* he showed his fashion collection and that of upcoming designers. His use of Ugandan organic cotton, bark cloth and recycled materials help to create awareness on the need to preserve the environment. Besides using traditional and recycled materials, he also involves groups of underprivileged women and youth in order to assist them by creating income generating activities instead of resorting to crime. These underprivileged women and youth participated in the fashion show by making and selling fashion accessories and textile designs. *Futuristic past* aims to connect ancient Ugandan culture with the urban future. This involves the promotion of alternative and sustainable materials, and at the same time helps young aspiring artists to develop along innovative lines. This activity was supported with € 10,000.

‘One thing is for sure though, with the likes of Xenson and his contemporaries like Stella Atal and Latif, the Uganda fashion flag is flying high and whoever thought the fashion boom in Uganda could end pretty soon, is in for a shocker.’

- Elizabeth Namakula (freelance writer living in Kampala, Uganda)



Bidoun Journal, January 25th issue on Egypt

Since 2004, *Bidoun* has addressed a gap in the arts and culture coverage of the Middle East, pioneering a distinctive voice that is intelligent, critical, and original. From the beginning, *Bidoun* has served as a platform for new questions, images, and ideas about the Middle East. *Bidoun* magazine has been recognized by some of the most sought-after honors in the publishing world, including a nomination for a National Magazine Award for General Excellence in 2009 and three UTNE Independent Press Awards for social and cultural coverage, design, and art writing. *Bidoun* devoted the summer 2011 issue to the convulsions in the Middle East from the incredible vantage point of Egypt. Egypt has long been an integral part of *Bidoun*'s unique geography, as the magazine has tracked the evolution of the country's extraordinary contemporary art community. The significance of the recent events in the Middle East and the value of this publication has brought *Bidoun* magazine and the Prince Claus Fund together for the translation and publication of the January 25th edition in Arabic for a wider, regional distribution. The magazine was supported with an amount of € 22,000.



Beyond Pressure Festival of performance art in Myanmar

Beyond Pressure Festival is one of the few cultural events in Myanmar where local performance artists find the opportunity to perform in public spaces and collaborate with visiting international artists in workshops. This fourth edition took place in a park and in a shopping center in Yangon and at a school of art and restaurant in Mandalay. The choice of public and peripheral venues was a conscious choice of the organizers to circumvent strict censorship and lengthy permit procedures. The casual nature of the workshops provided for a more intimate connection with the general public. The performances brought up topics such as freedom of expression, corruption and governance in innovative and highly symbolic ways. The festival was deemed a success in terms of introducing an art form that is very new in Myanmar to a wider audience, and in terms of the exchange of ideas between the international participants. The festival was supported with € 15,000.

'We could freely do our performance with no awareness of do's and don'ts of censorship.'
-Organizer

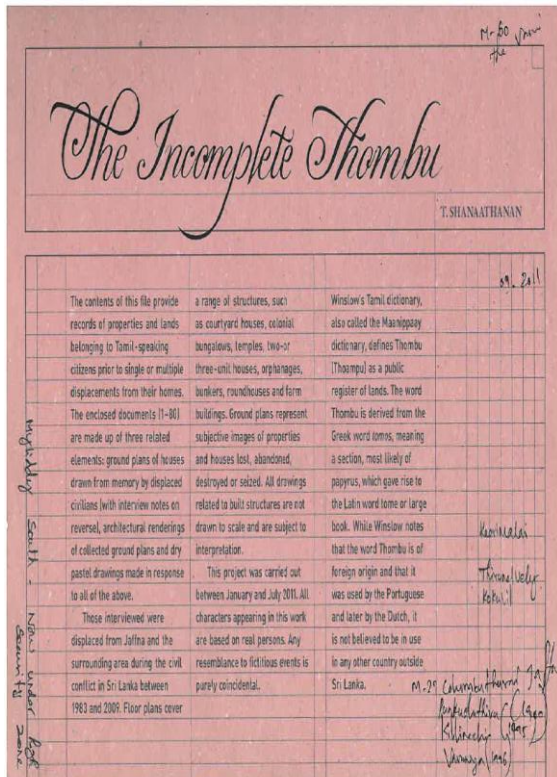


The incomplete Thombu, Tamil displacement during the civil war in Sri Lanka

The incomplete Thombu, published by Raking Leaves, poses as a bureaucratic document file. Thombu was a term used by the Dutch to describe a public land registry, derived from the Greek tomos. *The incomplete Thombu* covers the subject of Tamil displacement during the civil conflict in Sri Lanka between 1983 and 2009. Though numerous documents of statistical data have recorded the displacement of civilians, few have highlighted the personal plights of those involved. This project records the stories that removed civilians from their homes and the memories that they took with them. The author, T. Shanaathanan, examines the subject of displacement through a series of drawings that overlay ground plans of houses produced from memory by displaced Tamil-speaking civilians accompanied by architect's renderings and dry pastel depictions. It is both an art piece and the documentation of personal histories in the midst of ethnic conflicts. This publication was supported with an amount of € 12,000.

'When the air strike happened we were in our neighbour's bunker. After a while we came out of the bunker and found our house no longer existed. A piece of roof hanging on a single wall was all that remained.'

- One of the many quotes from the publication *The Incomplete Thombu*



Mi rincón, self portraits on film made by children in Colombia

Laboratorio Público is a non-profit organization based in Colombia. Its main objective is to design strategies that promote social change through communication, education and arts with a particular focus on children and youth in vulnerable areas of the country. Mi rincón (My place) is a series of workshops aimed at producing self-portrait documentaries made by a group of children in Mariámulata Centre, which recently won the Award for Best Informal Art School in Colombia. Self-portrait documentaries were compiled together with a book that presents the whole process. Mi rincón aims to be a reflection of the life of Afro-Colombian children told from their own perspectives who, despite their lack of basic resources, take to artistic expression to ponder their present and envisage a future. This activity was supported with an amount of € 10,000.

'The process of producing a self-portrait documentary will give the participants the experience of recognizing themselves, discovering their passions, connecting with their geographic and cultural community, while at the same time of improving their skills in technical aspects of media production, contributing to their personal and professional development.'

-from the proposal



I Rebel (Kohkuma 7°sud) in Burkina Faso

I Rebel (Kohkuma 7°sud) is a multidisciplinary performance based on true stories of people who lived in refugee camps in Burkina Faso. *I Rebel* is an exploration in dance, music, video and theatre about the inner conflict that occurs when a person loses his references.

The title, *I Rebel* refers to I phone or I robot, a XXI century man who refuses to submit to an established system, that oppresses him and who aspires to be an actor in a revolution. In the performance seven dancers want to live “something” else, by need (conflict and exile) or simply by the desire to free themselves of conformism. They have all left their past and have fled from a situation that was insufferable. They are driven by desire for change and all of them will have to adapt, find their own way, and build a new life where everything seems possible.

The performances took place in Bobo Dioulasso, Ouagadougou (Burkina Faso), Tanzania and Lille (France). Workshops of dance and theatre, supported by the Prince Claus Fund, took place in the refugee camps in Burkina Faso with 200 young participants during several months. *I Rebel* was supported with an amount of € 23,000.

‘How will they manage to live together, when nothing attaches them to the others, other than the desire for change?’

- one of the questions posed in the performance



Dream City in Tunisia

Dream City is a meeting point for multi-disciplinary contemporary art that supports alternative spaces of creation, life, artistic, cultural and social experiments. This meeting point provides a space for artistic projects and offers the opportunity to re-discover the city and meet those who make it and live in it. Dream City promotes the newest forms of artistic creation in urban spaces: contextual arts, urban artistic guerilla, new architecture and urban spaces, new urban cultures and all other forms of artistic re-appropriation and critiques of the city. Art in public space is a genre to re-invent, install and implement in Tunisia. Dream City was created as an act of defiance and self-expression through contemporary artworks. Dream City is a subtle creative project with a strong social and aesthetical impact. Among the many activities that took place were a street art festival and artists workshops. The project was supported with an amount of € 20,000.

'We have always dreamt of a city living harmoniously with its past and its modernity. We have always wanted to give life to the daily routes where "travellers/passers-by" no longer stop. For a long time, we have dreamt our city to be planted with seeds of local initiatives whose aim would be to assemble its inhabitants through cultural activities in their social approach. We have dreamt our most enclosed city to be at the core of cultural projects that honor and defends itself from the bottom up'.

-organisers of Dream City



Presentation of the 2011 Principal Prince Claus Awards

On 14 December, Her Majesty the Queen, HRH Prince Willem Alexander, HRH Princess Máxima, HRH Prince Friso, HRH Princess Mabel, HRH Prince Constantijn and HRH Princess Laurentien attended the presentation of the 2011 Prince Claus Awards at the Royal Palace in Amsterdam. HRH Prince Constantijn presented the 2011 Principal Prince Claus Award to Ntone Edjabe. Ghida Fakhry, a presenter with the 2003 Prince Claus laureate Al Jazeera, hosted the awards ceremony. The opening performance addressing social and environmental issues was a highly inventive online collaboration between dancer Nemecio Berrio, visual artist Fernando Arias from Colombia, and choreographer Patrick Acogny of the Senegalese dance company Jant-Bi. The closing performance was a satirical mini opera on culture and politics conceived by Mozambican musician Neo Muyanga and Ntone Edjabe, and performed by South Africa-based ensemble UZUbandi.

In his speech, the Chairman HRH Prince Constantijn said:

'The independent mind, daring to aspire for change and inspiring others, is what is feared most by oppressive governments. Why? Because people can truly make a difference by showing civil courage. This was a bit of a mantra for my father. After living under two dictatorships in Germany and in the Dominican Republic, he was convinced of people's duty to show 'Zivil Courage'. In remembering him, we celebrate today: the courage to speak up, to perform, and express. The Prince Claus Awards provide a stage to acknowledge the exceptional work of organisations and people who make a real difference. They contribute to culture, and through culture. In doing so, they offer - in their own small or grand manner - new pathways for hope and development.'

The 2011 awards ceremony also celebrated the 15th anniversary of the Fund. 2003 laureate Ganesh Devy from India and Amila Ramovic of 2007 laureate Ars Aevi from Bosnia Herzegovina described the impact of the Prince Claus Award on their work and the wider cultural and social environment.



Cultural Emergency Response actions in 2011

Rescuing 21 *tatas* (traditional houses) in Koutammakou, Togo

21 traditional houses (*tatas*) in the Unesco World Heritage listed cultural landscape of Koutammakou were seriously damaged by exceptionally heavy rains from June to November 2010. The vernacular architecture – mud tower houses, often used as a home or granary – is the physical expression of the special spiritual relation of the Batammarabi people with their natural environment and way of life.

The traditional techniques that are used to build these *tatas* are gradually being lost and replaced by modern techniques to restore the houses in the aftermath of a disaster, thereby compromising the authenticity and integrity of the historic cultural landscape. Following the excessive rains of 2010, concerted action to preserve the unique cultural landscape of Koutammakou is urgently needed. Therefore the Prince Claus Fund, through its Cultural Emergency Response (CER) programme supports the Service de Conservation et de Promotion du Koutammakou (SCPK) with an amount of € 22,000,-, for the rehabilitation of the *tatas*. SCPK, under supervision of the Ministry of Culture and Arts of Togo, is restoring the houses using traditional techniques. An awareness-raising programme for the local community will complement the restoration action to reinforce its long-term sustainability and enable it to serve as an example and inspiration for future restoration activities in the historic cultural landscape. The project started on 1 October 2011 and the works are progressing well. The project is expected to finish on 31 May 2012.

‘Que la grâce du Seigneur soit avec vous afin que nos relations de partenariat entre nos deux institutions se pérennisent pour le bien-être des populations dont nous défendons leurs causes’.

Freely translated: ‘That the grace of the Lord be with you and that the partnership between our institutions may continue for the welfare of the populations whose causes / rights we defend.’

- Badoualou Karka Alizim, Conservator, Service de conservation et de promotion du Koutammakou (SCPK)



Before the storm



After the storm

Restoring Darwaza Khona, the historic toll gate to Kholm in Afghanistan

Darwaza Khona, the 18th century toll gate to the city of Kholm, suffered extensively as a result of a combination of two earthquakes that hit northern Afghanistan (5.9 Richter on 14 May 2011 and 5.7 Richter on 21 March 2011) and exceptional heavy rains (May 2010). The monument is the only toll gate left in the area and a landmark on the historical trade-route between Bokhara and Kabul.

The impact of the natural disasters on the gate made the structure of the monument very weak and dangerous for its users. Intervention was urgently needed before the upcoming winter would aggravate the situation beyond repair and also to prevent pieces of material from collapsing onto passers-by using the road. Therefore the Prince Claus Fund is currently supporting AFIR architects and planners to restore the entrance gate with an amount of € 26,500,-.

A community-driven initiative will revive one of the original functions of the gate as a water and refreshment distribution point for users of the road and thereby generate income for the local community while enhancing the significance of the building. Although freezing temperatures have slowed down the work, the restoration team is still working ahead of schedule and the activities are expected to finish on 1 May 2012.

‘The Darwaza Khona played and will play an important social role for the people of Kholm and its surroundings.’

- Anne Feenstra, AFIR architects and planners, Kabul and Kholm



Work in progress



Restoration team

Stabilizing the Taleju Temple, Patan Royal Palace Complex, Nepal after Himalayan earthquake

The Himalayan earthquake, measuring 6.9 on the Richter scale and affecting more than 100,000 homes in India, Nepal, Bhutan and Tibet, greatly damaged the Taleju temple of the Patan Royal Palace Complex, Nepal. The temple, sitting on the roof of the Mul Chowk, the “main courtyard” is of world-class artistic quality and significance and is regarded as one of the defining features of the Patan Darbar skyline.

The Taleju Temple of Mul Chowk was built as an addition atop the pre-existing Mul Chowk building in 1671 BCE by King Shrinivas Malla. It was built as an esoteric shrine to the tutelary goddess of the Malla kings, Taleju Bhavani. The Taleju temple’s three-tiered and tiled roofs are supported by exquisitely carved timber struts representing various divinities. Royal temples to this lineage and personal deity of the Malla kings were erected in all three Durbar Squares, making Patan’s Taleju temple a historic and artistic testament to the five and a half century rule of the Malla kings under whose patronage the craftsmanship of the Kathmandu Valley flourished.

The Taleju temple is still used for religious purposes and is therefore important for the local community. To preserve it, the Katmandu Valley Preservation Trust undertakes its restoration and implements certain measures, such as seismic strengthening and installation of a drainage system, which contribute to the sustainability of the intervention and helps in saving this outstanding example of ‘living heritage’.

‘It is difficult to imagine what might happen to the cultural property of the Valley after the next earthquake. Despite the numerous opportunities to improve structural performance by introducing seismic strengthening measures it is not the norm; in fact, preservation guidelines in Nepal do not encourage it. A review of the history of earthquakes in Nepal suggests that every 90 to 100 years a significant earthquake strikes.’

- Erich Theophile, KVPT



Booklaunch *Cultural Emergency in Conflict and Disaster*, 6 September 2011

On 6 September 2011 the Prince Claus Fund celebrated its 15 year anniversary at the Peace Palace in The Hague. On the occasion HRH Prince Constantijn presented *Cultural Emergency in Conflict and Disaster*, a pioneering handbook for cultural emergency relief published by the Prince Claus Fund and NAI Publishers, to our Torchbearers: individuals and organisations that support the Prince Claus Fund. Along with the book release, a panel discussion was held on the subject of the role of culture and cultural emergency relief in humanitarian aid.

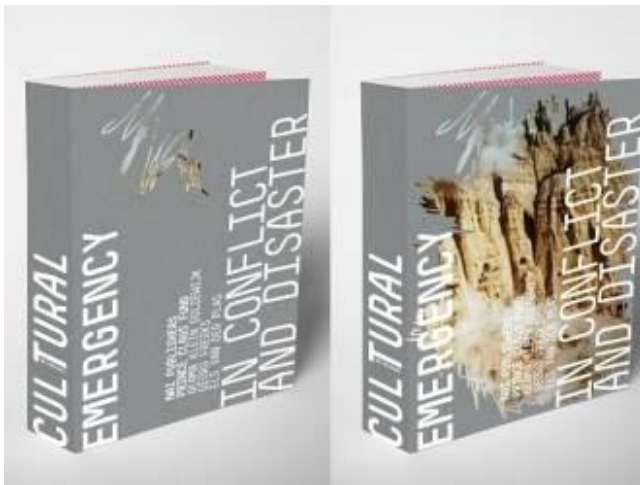
The book provides practice-based examples of emergency relief in disaster and conflict situations and contains contributions discussing international legal questions, political dimensions and sociocultural perspectives.

The book includes a chapter on the efforts to safeguard the collections and reconstruct the National Museum of Afghanistan from the devastating effects of the Taliban regime. It also addresses the global traffic in Iraqi antiquities and recovery efforts following the fall of Saddam Hussein in April 2003, and reconstruction initiatives in the aftermath of the Indian Ocean Tsunami in 2004. The publication is illustrated by a captivating series of photo essays such as that demonstrating the impact of the devastating earthquake of 12 January 2010 on Haiti's unique architectural heritage. Irma Boom and Julia Neller were responsible for the design of the book, including a unique scratch cover.

As a result of the presentation of the book, a series of lectures will be organized at the Centre for Conflict Studies of Utrecht University in summer 2012.

‘..culture as a basic need; giving voice to the unheard in the zones of silence. They are all expressions of the central idea that culture is what makes us human. Development without it cannot be sustainable and is meaningless....’

-HRH Prince Constantijn on 6 September 2011



Activities supported within Network partnership Programme

Feeding Roots, a film by Koulsy Lamko

Feeding Roots is a film that tells the story of the University Centre for Arts and Drama (UCAD) and its experience in art- education- therapy in the post genocide context of Rwanda, a region characterized by an extraordinary capacity for the resilience of its people.

UCAD is the first academic department in Rwanda that offers a curriculum with a designated centre for arts and culture. The network partnership with the Prince Claus Fund worked on show-casing how culture contributes positively to the peace and reconciliation building of a country that has suffered conflict.

Koulsy Lamko was founding director of the University Center for Arts and Drama (NUR) from 1999 to 2002. Writer, academic, activist and cultural entrepreneur, he now lives in Mexico City at Casa R. Hankili Africa, a space active in promoting African cultures and artistic residencies of writers and artists from Africa and the black Diaspora.

Art is nothing more than a poetical expression of the culture, a “know- how” which condenses into a space, (voice, and body, culinary etc.), individual imaginary, social vision, a historical period. Its practice could be an effective alternative to humanize interpersonal relationships, to reconcile man with himself, to rebuild destroyed lives or sensitivities in destruction process, to restore values in inventing new ones, making them clear to consciousness.

‘They may keep saying that the practice of art is a useless exercise; my art is nonetheless, marvelous because it is a sharing of possible worlds [...] the genuine desire of being united to build the best of the possible worlds. An art that wants to operate metamorphosis: re-start again, grow green again, the scorched dialogue.’

-Dr Koulsy Lamko



Shahidul Alam – my journey as a witness

Shahidul Alam's newest book *My journey as a witness* was launched by Bengal Foundation and Skira Editore at Bengal Shilpalaya in Dhaka on September 23, 2011. Shahidul, a founder and director of Drik Picture Library, is a network partner of the Prince Claus Fund. Celebrated around the world, the book was selected as one of the 50 best photo books of 2011 by the American Photo Magazine. The Prince Claus Fund launched the presentation of the book *My Journey as a witness* on 24 January 2012 in Foam, Amsterdam.

My Journey as a witness offers insight into the evolution of one of the most significant movements in contemporary photography through the eyes and voice of the man who shaped it. An extraordinary artist, Shahidul Alam is a photographer, writer, activist, and social entrepreneur who uses his art to chronicle the social and artistic struggles in a country known largely for poverty and disasters.

'One of the most important books ever created by a photographer, and it goes far beyond photography'

-John Godfrey Morris, 11 November 2011



Prince Claus Fund presented at the Shanghai Contemporary

At the initiative of one of its network partners, Arthub Asia, the Prince Claus Fund presented its activities at the Shanghai Contemporary from 8 – 10 September 2011. Given the important role artists and intellectuals play in China this was a great opportunity for the Fund to connect with Chinese artists and cultural pioneers. The Shanghai Contemporary highlighted the work of galleries that promote innovative practices and research and nurture the creative movements that are emanating from China and Asia, changing the global cultural landscape.

At the fair the Fund presented its programmes through projections on the walls of a booth. The booth was designed for the occasion by architect Juan Pablo Corvalan Hochberger, a member of network partner Supersudaca. He designed the *Mueblestein*, an all-in-one furniture piece where the documentation of the Fund was presented and visitors could rest while reading the publications of the Fund or watching examples of its efforts projected on the walls. The display was inspired by the traditional Chinese building tenet that furniture can be multifunctional.

Many Chinese visitors paused at the booth and showed great interest in the work of the Prince Claus Fund. As a result of the presentation, the Fund was able to broaden its network and create new possibilities for future collaborations in Asia.



Exhibitions in the Prince Claus Fund Gallery

Bamiyan photography project

From 31 March to 17 June 2011 the exhibition *Fragments of Tradition, Beauty and Hope* displaying the work of thirteen young Afghan photographers was shown at the Prince Claus Fund Gallery in Amsterdam. The exhibition was made with the advice of Hripsimé Visser, photography curator for the Stedelijk Museum Amsterdam.

In the province of Bamiyan, situated in Afghanistan's central highlands, thirteen young men and women from different districts were invited to look at their environment through the lens of a camera during a three month workshop that was supported by the Prince Claus Fund. An exhibition in a cave close to where the Bamiyan Buddhas were destroyed was organised to show the results of their efforts. The event was well attended and received a lot of interest from the local community.

The photographs illustrated the resilience of people in the midst of conflict. They also gave a unique and personal insight into the geographic, social and political context of life in Afghanistan during the reconstruction and peace-building efforts. The pictures of Afghan society, culture and landscape enhanced the understanding of Afghanistan as it is seen by its youth. The aim of the workshops was to foster the talent of young amateur photographers in Afghanistan. Photography functioned as an instrument for social development, cultural reflection and preservation, women's emancipation, capacity building and youth empowerment.

The opening was attended by H.E. Ben Knapen, Ambassador of Afghanistan H.E. Mr Enayatullah Nabel and Mr Ehsan Turabaz of the Honorary Consul of Afghanistan. The exhibition was showcased by the National Postcode Lottery in a full page advertisement in its support of the Fund.

'Knowing your background is an important part of developing yourself.'

- Ben Knapen, Minister for European Affairs and International Cooperation at the opening of the exhibition on 31 March 2011



Exhibition with photographs of Egyptian photographer Van Leo

From 7 July until 11 November 2011, photographs of Armenian-Egyptian photographer and 2000 Prince Claus laureate Van Leo were displayed at the Prince Claus Fund Gallery in Amsterdam through an exhibition entitled *Becoming Van Leo: a work in progress*. The exhibition was opened by Katia Boyadjian, Van Leo's niece and a photographer herself. She shared her personal story of her uncle and his work. Zeina Arida and Karl Bassil (Arab Image Foundation / Mind the Gap) spoke about the Arab Image Foundation and Van Leo. This exhibition was organized within the International Art Programme in Amsterdam of the Prince Claus Fund and the Amsterdam Fund for the Arts.

The photographs of van Leo offered a unique insight into the cosmopolitan and vibrant society of Cairo in the second half of the 20th century. Among Van Leo's clients were theatre actors, cabaret dancers, soldiers, strippers, journalists, intellectuals and movie stars. Among them were famed singers, such as Farid al-Atrash, film stars such as Omar Sharif and Rushdie Abaza, and even iconic Egyptian writer Taha Hussein. Van Leo also took close to one thousand self-portraits, many of which were previously unseen. He was surely one of the most original studio photographers of his time.

On 29 September 2011, a side event, *Through the eyes of Van Leo* was organized in the framework of the exhibition at De Balie. The evening provided a unique look at the Cairo of the past, the current situation and the Cairo of the future.

'In 2002, feeling his death was coming soon, Leon (Van Leo) called me and revealed me his secret life. Recognition of his work excited him, and especially, the Prince Claus Fund comforted him in his artistic doubts'.

- Katia Boyadjian, photographer and niece of Van Leo



Lives Behind of photographer and 2011 laureate Rena Effendi

The exhibition *Lives Behind* with work by photographer and 2011 Prince Claus Laureate Rena Effendi (Azerbaijan) opened on 12 December in the Prince Claus Fund Gallery by the artist herself. She spoke of her work which is an eloquent testimony to human dignity and resilience. Rena Effendi is honored with a 2011 Prince Claus Award 'for her remarkable portraits of individual lived experiences in zones of silence, for documenting the social impact of rampant, profit-driven 'development' and for raising awareness of social realities in contexts that require developmental support.'

In the exhibition, Effendi combines and contrasts the urban decay of her series *Oil Village* with the butterfly collection of her father, a dissident entomologist, who amassed more than 90,000 butterflies before his death in 1991. In this combination the beauty of nature blends with the bleakness of the human condition, its resilience and fragility. Also included is *Chernobyl: still life in the Zone* in which Effendi documents the strange yet heroic existence of old women living in the restricted area around Reactor 4. In the aftermath of nuclear catastrophe, they returned to reclaim their homes from an inhospitable world where most of the food they produce still contains dangerous levels of radiation. Nonetheless, these women subsist on their orchards and sheer perseverance. For them, the idea of abandoning their homes is even more terrifying than radiation poisoning. As Effendi continues to highlight the themes of isolation and loss in the face of progress, her most recent work focuses on Egypt's struggle for reform and justice in an uncertain future. Here too, the hopes of millions of people for a better life remain unfulfilled. Curator of the exhibition was Bas Vroege, director of Paradox.

'Someone gave me a camera once; I picked it up and it just all fit – there was a physical connection almost'

-Rena Effendi



Other outreach events

Caftan as couture

The Prince Claus Fund and the Amsterdam Fund for the Arts organized a spectacular fashion show of Moroccan fashion designer Zhor Raïs at De Nieuwe Kerk in Amsterdam on the 17th of February 2011. Zhor Raïs is known for transforming the traditional Moroccan caftan into contemporary haute couture. The show was preceded by a fashion battle between three young Moroccan-Dutch designers and was presented by Chazia Mourali.

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Zhor Raïs was trained at the École des Beaux-Arts in Casablanca where she launched her couture studio in 1984. She designs typically Moroccan garments such as the djellaba and the caftan. The Moroccan caftan, a long, traditional gown that is exclusively worn by women in Morocco dates from the Merinides dynasty (1244 – 1465) and has grown into an important symbol of Moroccan culture.

The fashion show by Zhor Raïs was preceded by a fashion battle. In this battle three young Moroccan - Dutch designers challenged each other with creations from their own collections. A professional jury consisting of Zhor Raïs, Majid Akkrouch, Steven Dahlberg, Sonny Groo and Willa Stoutenbeek judged the creations and elected WI-AM Designs as the winner with her collection *The Black Golden Water*. WI-AM won a masterclass by Zhor Raïs in Casablanca. All of the pieces were received with great enthusiasm by a large and varied crowd (approximately 450 people) . The fashion battle and the fashion show of Zhor Raïs were produced by MAFB (Music and Fashion Battle) in coordination with the International Art Programme. The Fund also collaborated with Premsele, a Dutch platform for design and fashion, that introduced Zhor Raïs in the Dutch fashion scene. In addition to the fashion show, Zhor Raïs conducted two masters courses for students at the Rietveld Academy and the Meesteropleiding Coupeur in Amsterdam.

'In fact I would like to show the female curves. Nowadays women ask for it, they want to wear shorter caftans and show their legs.'

- Zhor Raïs in an interview with the Volkskrant



Rio Cubango

On the 12th of November the world premiere of the concert *Rio Cubango* took place in the Concertgebouw in Amsterdam. For the occasion a special collaboration was created between Victor Gama and Zapp 4, a string quartet from Amsterdam.

A brand new composition entitled *Rio Cubango* was written by Victor Gama. For this piece he was inspired by the music of Angolan children who made musical instruments from parts of weapons during the civil war in Angola. The piece illustrates the human capacity to transform conflict into something beautiful. In March 2010 Victor Gama performed in Carnegie Hall, New York, together with the Kronos Quartet. They played a similar piece called *Rio Cunene*. Gama says about this piece: 'I wanted the piece to link directly to the realities of these kids in a way that their instruments would speak for them, as if saying, "Look, this is what I can do with this object"'.

In the Concertgebouw, Victor Gama, Salomé Pais Matos and Zapp 4 proved to be gifted musicians. Gama's performances are mostly cross-border and exploratory with a strong visual component. Zapp 4 String Quartet is an energetic band that combines improvisation, imagination and passionate solos. Together they created magic; the music, the video projections and the unique instruments enchanted the audience.

The musicians played various instruments made by the Angolan children and instruments from the Pangeia instrumentos series; acoustic instruments and installations that Victor Gama designed to experiment with shape and sound.

To make good use of his time in the Netherlands, Victor Gama also gave a workshop to children at the Vlinderboom school in Amsterdam. He taught them how the instruments were made and about the war in Angola.

Almost 300 people attended the concert at the Concertgebouw.

'I think it's funny that they make something so beautiful from bullets.'
- Isah, one of the children that attended the workshop, from a Radio Netherlands Worldwide article

'I think it is very special. I don't think I would have thought of it myself. Maybe if I lived there. Because then you have almost nothing.'
-Jamilia, one of the children that attended the workshop, from a Radio Netherlands Worldwide article



Book launch *Saisons Sauvages*

On the 24th of November the Prince Claus Fund and the Amsterdam Fund for the Arts invited 2011 Prince Claus Laureate Kettly Mars of Haiti to present the Dutch translation of her novel *Saisons Sauvages* in the MC Theater in Amsterdam. During the evening, visual artist Natasja Kensmil also spoke about her work and soul singer Shirma Rouse provided musical entertainment. The evening was led by Tanja Fraai, journalist and producer. Lucia Nankoe, Romanist and literary scholar, curated the evening.

By giving the Prince Claus Award to Kettly Mars, the Fund honours her bold approach to unconventional subjects that adds a new impulse to Caribbean literature. The Award and the appearance of a Dutch translation of one of her last novels, published by De Geus/ Oxfam Novib, were the motivation to devote an evening to her and explore certain topics that are highlighted in the book. During the evening Kettly Mars read aloud parts of *Saisons Sauvages*. The story is set in the Haiti of the sixties, dominated by the terror of François Duvalier. The husband of Nirvah works as a journalist for the main opposition newspaper. His criticism on the regime is not appreciated and he is arrested by the militia, while Nirvah stays behind with their children. The only way to see her husband again and to take care of her family is to get involved with the dangerous Raoul Vincent, an important official in the regime. The Dutch translation of *Saisons Sauvages*, *Wrede Seizoenen* was sold after the programme and Kettly Mars was available for a signing.

Approximately 60 people attended the event in the MC Theater.

'It is my duty to remind people of what happened, and to say, never again.'

-Kettly Mars



2011 Talk show: Who needs beauty?

This year's Talk show *Who needs beauty?* preceded the 15th presentation of the Prince Claus Awards and took place on 13 December at Tuschinski Theatre. Leading international artists and thinkers explored the meaning of art, culture and beauty and its impact on the lives of people. Host Ghida Fakhry Khane, presenter for Al Jazeera English, interviewed laureates and project partners who shared inspiring experiences of creating beauty and awareness in difficult circumstances. They also spoke about their motivation to stimulate social change with their work. The Talk show was enlivened by a performance by Malinese singer Fatoumata Diawara, also known as Fatou.

Participants of the Talk show included: Sharmeen Obaid-Chinoy, Pakistan, Oscar winning film producer, journalist, and co-founder of the Citizens Archive of Pakistan; Odile Gakire Katese, Rwanda, theatre director, playwright, founder of Rwandan Professional Dreamers; Regina Galindo, Guatemala, performance artist, 2011 Prince Claus Laureate; Rena Effendi, Azerbaijan, photographer, 2011 Prince Claus Laureate; Joe Osae-Addo, Ghana, architect; and Salma Samar Damluji, UK/Yemen, architect specialised in Islamic and vernacular architecture of the Middle East.

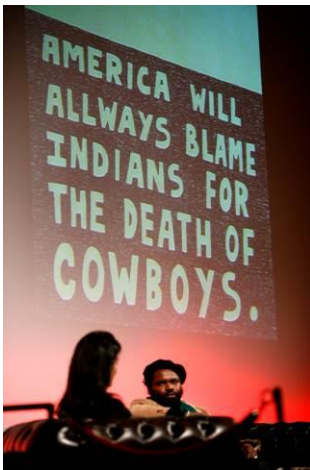
The Talk show illustrated that the Prince Claus Fund works with people in difficult situations from areas where normal structures are often absent or destroyed, and conflict and post-conflict situations where cultural expressions are difficult, repressed or even dangerous. The innovative and courageous cultural actors highlighted the rich diversity of human creativity and resilience. The Talk show attracted around 400 Dutch and international guests.

'I don't think I would make documentary films if I didn't feel that I could affect some sort of change'

-Sharmeen Obaid-Chinoy at the Talk show

'I hate the idea when the first world looks at me as a victim. I'm not a victim, I'm part of the system'

-Regina Galindo at the Talk show



Orientation trip

From 2–14 March 2011 the Prince Claus Fund, Mondriaan Foundation and Premsele in collaboration with BAM- the Flemish institute for visual, audiovisual and media art, the Danish Arts Agency and Pro Helvetia organized the 8th orientation trip to Mali (Bamako and Segou), Senegal (Dakar) and Morocco (Casablanca). The goal of this orientation trip was to extend international networks and contacts, and to stimulate the international dialogue between art and design professionals. With this initiative, the organizations want to contribute to a quality intercultural dialogue, stimulating future exchanges between cultural institutions and individuals in different countries. A select number of institutions, galleries and museums were visited in the cities mentioned above. The trip also included visits to existing partners and contacts of the Prince Claus Fund, such as the National Museum of Mali and Centre de la Bande Dessinée in Bamako, Festival sur le Niger in Segou, Oumou Sy and Jant-Bi in Dakar and Zhor Raïs in Casablanca. A blog was written by various participants of the trip and is found here: <http://orientationtrip2011.wordpress.com/>

The group consisted of 18 Dutch and international art and design professionals. The Prince Claus Fund invited the following persons:

- Abir Boukhari, founder All Art Now, Damascus, Syria
- Jogi Panghaal, independent designer and educator, India
- Amila Ramovic, executive director Ars Aevi, Bosnia and Herzegovina
- Luis Romero, editor-in-chief of Pulgar Magazine, Venezuela



Collaborations and partners

Partners

The Prince Claus Fund is supported by the Ministry of Foreign Affairs, the National Postcode Lottery and by some generous individuals and organisations.

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 since 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: €1,000,000 for 2008-2009. One 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 was published in 2011.

National Postcode Lottery

In 2011, 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.

Collaborations

In collaboration with other organisations the Prince Claus Fund has set up several programmes with a special focus on specific activities.

Amsterdam Fund for the Arts

The Amsterdam Fund for the Arts promotes development, expansion and versatility in the Amsterdam arts scene. The Fund encourages this by making financial contributions to projects and schemes for artists, institutes and other initiators. Qualifying criteria for the Fund's grant schemes are: artistic quality, economic viability and increasing public interest in the arts and culture in Amsterdam. The Fund supports all disciplines, artists, art institutions and organizations, professionals, semi-professionals and amateurs.

Commonwealth Foundation

The Culture and Conflict programme is designed to further the role of culture as a way of engaging with people and communities in countries which have undergone recent experiences of profound social upheaval and conflicts. The programme will support and develop projects in collaboration with civil society organisations working in culture to respond to conflict and post-conflict situations. The different strands of the programme will help build the capacity of local practitioners and cultural organisations as they work with communities and help address issues of reconciliation and prevention of future conflict. It will also help to strengthen networking between different countries and cultural practitioners working in these countries, and to win greater international support for the use of cultural resources in conflict and post-conflict situations. This joint initiative between both organisations focuses on 4 specific countries, namely Rwanda, Zimbabwe, Sri Lanka and Pakistan.

ICCO & Kerk in Actie

With generous financial support from ICCO & Kerk in Actie, CER in cooperation with IFLA (International Federation of Library Associations and Institutions) supports the establishment of a mobile treatment centre for archives and library collections in Port-au-Prince, Haiti. The treatment centre will function like a mobile response unit in the Caribbean area once work in Haiti is finished prepared to respond to documentary heritage in need immediately.

World Monument Fund

Under its cooperation with the World Monument Fund and with additional support from TEFAF, CER was able to provide additional support to Drametse Lhakang (temple) in Bhutan, one of the most important temples in eastern Bhutan. Drametse Lhakhang has been severely damaged by the earthquakes that hit eastern Bhutan in 2009 and 2011. Additional support was also granted to the Lubuak Barah mosque in Pariaman, Sumatra, Indonesia under CER's cooperation with the World Monument Fund.

Funders and sponsors

The Prince Claus Fund would like to thank the following organisations and individuals for their highly appreciated support.



Ministry of Foreign Affairs

The Ministry of Foreign Affairs



National Postcode Lottery



Amsterdam Fund for the Arts



The World Monument Fund



The Commonwealth Foundation



ICCO



Kerk in Actie



Epson

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Akzo Nobel

Ribbink - van den Hoek familiestichting

Stichting Kramer-Lems

Marry de Gaay Fortman/ Evert Meiling

Versteeg Wigman Sprey Advocaten

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. The organisation meets the criteria of the CBF hallmark.

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 of one period.

The director has been appointed by the board for a limited period: from 14 February 2011 to 14 February 2012. 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.

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 2011 it was 10 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 Prince Claus Fund also has a complaints procedure. There were no complaints in 2011.

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.

Board

The board receives no remuneration.

Directorate

The director's salary amounted to €80,909 in 2011.

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 2011 and 31 December 2011. PwC was asked to audit the annual statement of accounts.

Available revenue

The Dutch Minister of Development Co-operation granted the 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 2011, it received its regular € 500,000 contribution from the Lottery.

The Fund also receives occasional support for projects, which came to € 495,564 in 2011. In addition, revenue from interest and other assets amounted to € 32,857.

Expenditure resources and overhead standards

The costs of raising revenue, management and office expenditure came to € 459,903 while the sum of € 4,158,356 was invested in implementing the programs. This means that the overhead percentage was 10 percent; it was estimated at 11.2 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.

2011 results

Apart from the usual implementation of the activities plan and the budget, 2011 was also a year of considerable change. A new director, the operations manager's departure along with the end of the 2002-2011 subsidy period and the acquisition of a subsequent subsidy have all entailed a great deal of additional effort on the part of the organisation. Moreover, the Fund has endeavoured to conclude the 2002-2011 subsidy period with as clean a financial slate as possible.

Despite all the circumstances mentioned above, the 2011 financial year kept within the budget. The available revenue amounted to € 5,049,073 despite an estimated budget of € 5,191,000. This was caused not only by the fund raising revenue, which fell short of its expected level by more than € 100,000, but also by the other revenue, which amounted to approximately € 50,000 but involved a provision for doubtful debts. The expenditure came to € 4,618,259 as opposed to the budgeted amount of € 4,909,900. Intensive transactions, which mainly involved the older project commitments, resulted in € 440,557 being released from provisions. To a significant extent, this release of provisions has again been redirected and used for new project commitments. Ultimately, the Fund's objective received roughly € 200,000 less than expected. This accounts for most of the expenditure budget's underspending, which comes to approximately € 290,000. The costs of raising revenue along with the management and office expenditure (the overheads) were roughly € 90,000 less than the estimated budget despite an increased level of activities. This was achieved through stricter budgetary control. Particularly in the final quarter of 2011, the directorate succeeded in restricting these costs by means of additional reports and intensive consultation.

The financial year was concluded with a positive result of € 430,814 as opposed to an estimated € 281,100. This result has been added to the reserves and funds.

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 € 712,890.

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 2011

	<u>31-12-2011</u>	<u>31-12-2010</u>
	€	€
Fixed assets	239,783	275,426
Subsidies received	1,186,582	1,586,692
Receivables	164,728	510,910
Liquid assets	<u>2,015,053</u>	<u>1,199,595</u>
Total assets	3,606,146	3,572,623
Debits		
Long-term project allocations	-488,647	-453,829
Short-term project allocations	-1,969,989	-2,368,281
Other short-term debits	<u>-194,837</u>	<u>-228,654</u>
Net assets	<u><u>952,673</u></u>	<u><u>521,859</u></u>

Abbreviated account of assets and liabilities in 2011

	<u>Realised in 2011</u>	<u>Estimated in 2011</u>	<u>Realised in 2010</u>
	€	€	€
<u>Available revenue</u>			
Fund-raising	495,564	600,000	605,842
Third-party contributions	500,000	500,000	500,000
Government contributions	4,070,652	4,071,000	3,736,052
Interest	32,857	20,000	23,951
Other assets	-50,000	0	562
	<u>5,049,073</u>	<u>5,191,000</u>	<u>4,866,407</u>
<u>Expenditure</u>			
Program expenditure			
- Awards	1,007,888	992,300	1,091,236
- Knowledge Centre	467,095	595,900	292,660
- Cultural Emergency Response	1,147,564	1,205,500	1,163,213
- Applications	1,518,588	1,331,200	1,555,291
- Network Partnership	457,778	328,400	532,108
- Released from provisions	-440,557	-95,000	-82,759
	<u>4,158,356</u>	<u>4,358,300</u>	<u>4,551,749</u>
Total program expenditure			
Cost of raising revenue	<u>168,501</u>	<u>230,500</u>	<u>144,512</u>
Management and Office expenditure	<u>291,402</u>	<u>321,100</u>	<u>336,519</u>
Total expenditure	<u>4,618,259</u>	<u>4,909,900</u>	<u>5,032,780</u>
Balance of assets and liabilities	<u><u>430,814</u></u>	<u><u>281,100</u></u>	<u><u>-166,373</u></u>

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.

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 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 2011, its meetings were held on 18 March, 24 June, 2 September and 18 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.

name	start	end 1st period	end 2nd period
Lilian Gonçalves-Ho Kang You*	01-01-2004	January 2007	June 2013*
Peter Geschiere*	22-08-2003	August 2006	June 2012*
Marcel Smits	02-03-2007	March 2011	March 2015
Marjorie Boston	03-04-2009	April 2013	April 2017
Boris Dittrich	03-04-2009	April 2013	April 2017
Herman Froger	08-11-2007	November 2011	November 2015
Bregtje van der Haak	03-04-2009	April 2013	April 2017
Sadik Harchaoui	02-03-2007	March 2011	March 2015

* 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 2011 until 15 January 2011. From 14 February 2011 the director is Christa Meindersma.

Four programme co-ordinators are responsible for the Awards, Network partnership, Applications and Cultural Emergency Response Programmes. 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 was 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 2011 was 18.34 ftes; 18.46 ftes had been estimated. There was an average of 17.96 ftes in 2010. In 2011, hired personnel temporarily filled some of the vacancies.

Personnel changes at the office in 2011

The following staff members (some of who were temporary) were appointed in 2011:

Emma Bijloos, assistant Awards, per 11 July 2011-31 December 2011.

Adriana Gonzalez Hulshof, staff member Awards until 16 January 2011, programme coordinator Network partnerships, 17 January – 1 October 2011.

Tijn Pieren, assistant CER, 1 March-31 December 2011.

Oriane Ruzibiza, assistant Applications, 1 October-31 December 2011.

Anne Toppen, assistant Communications, 1 June-31 December 2011.

Fleur Verbiest, assistant Applications, 17 February-16 September 2011.

Eveline de Weerd, assistant CER, 25 January 2010-31 January 2011, and per 1 September 2011.

Evelyn Onnes started as a volunteer for the library per 1 July 2011.

Monique Simons started as volunteer in November 2011.

In 2011, the Fund bade farewell to the following staff members, some of whom had a temporary contract:

Els van der Plas, director, per 15 January 2011

Jan Jaap Glerum, assistant Awards, per 28 February 2011

Merel Oord, assistant Applications, per 1 March 2011

Sebas van der Sangen, staff member Communications, per 27 August 2011

Alma Ploeger, manager operations, per 1 September 2011

Esther van der Veldt, staff member fundraising, per 1 November 2011

Leoni Zitman, volunteer library, April 2011

Interns

In 2011, 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

The permanent volunteer that has worked at the Prince Claus Fund as a librarian left the Prince Claus Fund in April 2011. The Fund is grateful for her devotion all those years. To our pleasure we managed to find another volunteer for the library, who started in the summer of 2011.

Staff representation

The staff is represented by three of its members at meetings with the director. Three meetings between the director and the staff representatives took place in 2011 (21 March, 9 June, 8 September).

International Advisory Council

The Fund's international character means that the organisation requires input from experts and especially 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 various committees jointly comprise the International Advisory Council. Membership of the Council is contingent on membership of an advisory committee. The Council meets once a year shortly before or after the Awards ceremony to discuss the direction and activities of the Fund. In 2011 the Advisory Council meeting took place on 15 December 2011.

Awards committee

The Awards committee advises the Fund on the awards' policy, the awards' recipients and their themes. In 2011, the Awards committee met on 29-31 May and 15-16 December in Amsterdam.

Network 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 24-25 May and on 15 - 16 December in Amsterdam.

Steering committee Cultural Emergency Response

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 7 April, 13 September and 7 December 2011.

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.

Prince Claus Fund board

HRH Prince Friso, Honorary Chairman
CFO Urenco, Marlow, UK
HRH Prince Constantijn, Honorary Chairman
Member of Cabinet of Vice-President Neelie Kroes, European Commission, Brussels, Belgium
Lilian Gonçalves – Ho Kang You, Chair of the board
State Councillor at the Council of State in The Hague, The Netherlands
Marcel Smits, Treasurer
CEO of Sara Lee Corporation, Chicago, USA

Peter Geschiere, Board member
Cultural anthropologist, Professor of the anthropology of Africa at the University of Amsterdam, Amsterdam, The Netherlands
Sadik Harchaoui, Board member
Chair of the board of directors of Forum, Utrecht, The Netherlands
Herman Froger, Vice Chairman
Lawyer, former ambassador to Sri Lanka, South Africa, Israel and Portugal, Vorden, The Netherlands
Boris Dittrich, Board member
Advocacy director of the Lesbian, Gay, Bisexual and Transgender programme for Human Rights Watch, New York, USA
Marjorie Boston, Board member
Artistic director of MC Theatre, Amsterdam, The Netherlands
Bregtje van der Haak, Board member
Documentary filmmaker and journalist, Amsterdam, The Netherlands

Office of the Prince Claus Fund in 2011

Christa Meindersma, Director
Adrienne Schneider, Assistant to the Director
Mette Gratama van Andel, Coordinator Communications
Fariba Derakhshani, Programme Coordinator Awards
Caro Méndez, Programme Coordinator/Head of Applications Department
Joumana El Zein Khoury, Programme Coordinator Network Partnerships/Coordinator for International Fundraising
Eléonore de Merode, Programme Coordinator Cultural Emergency Response
Dilara Kanik, Coordinator Outreach
Ana Arciniega Iriarte, Staff member Awards
Emma Bijloos, Staff member Awards
Cora Taal, Staff member Applications
Linda van der Gaag, Staff member Applications
Oriane Ruzibiza, Staff member Applications
Deborah Stolk, Staff member Cultural Emergency Response
Eveline de Weerd, Staff member Cultural Emergency Response
Tijn Pieren, Staff member Cultural Emergency Response
Keefe Cordeiro, Staff member Outreach
Nathalie Ho-Kang-You, Office Assistant
Evelyn Onnes, Documentalist (Volunteer)
Monique Simons (Volunteer)