

The 2012 Prince Claus Fund Annual Report



Prins Claus Fonds voor
Cultuur en Ontwikkeling



The Prince Claus Fund is continuously seeking to encourage and support new expressions of the same basic values of human culture, freedom, and development to suit the narrative of the time and place we live in.

HRH Prince Constantijn during the 2012 Prince Claus Awards Ceremony

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Cover photo: A man reading a manuscript on the roof of Djingareyber Mosque, Timbuktu, Mali

Message from the Director

I am delighted to present the Prince Claus Fund's 2012 Annual Report.

In 2012, the Prince Claus Fund was able to support 100 creative endeavours by artists and intellectuals in 45 countries, give first aid to cultural heritage in 36 emergency situations and present Awards to 11 outstanding pioneers in the field of culture and development

The creativity, courage and resourcefulness of people wanting to make a difference in their societies through cultural initiatives is humbling and inspiring. Among the many outstanding persons and initiatives supported by the Fund in 2012 are Boniface Mwangi, who took his acclaimed photographs of the 2007 post-election violence back to the Kenyan slums so as to avoid similar scenes in the upcoming elections, Jameel of *Top Goon*, who uses satire to speak out against violence in Syria, and Abdelkader Haidara, who rescued centuries-old manuscripts from being wilfully destroyed by extremists.

2012 was a year of innovation. The Fund set up a research team that enhanced the sharing of ideas and information among its programmes. It asked students from various countries to provide independent assessments of the impact of its work based on a new monitoring and evaluation protocol. For the first time, the Fund issued two targeted calls for proposals. These calls, one geographic and one thematic, were in collaboration with local funding organisations, which made it possible for the Fund to receive proposals in local languages. The Fund's network partners have now become an integral part of the selection procedure of projects.

In 2012, the Fund communicated its work more actively on Facebook, Twitter and in the regular media. Highlights include the exhibition at the Prince Claus Fund Gallery on creative dissent in Syria, HRH Prince Constantijn's presentation of the Prince Claus Award to Eloísa Cartonera and the Fund's support the rescue of ancient manuscripts in Timbuktu. During the year, the Fund stepped up its fundraising activities so as to attract more private funding and to forge new partnerships with corporations, foundations and organisations worldwide.

The Fund's belief in the value of taking risks on behalf of global culture and development was reaffirmed throughout the year. The status of influential role models was advanced through the Awards, which honoured such 2012 Laureates as Zarganar, a leading Burmese comedian who refused to be silenced, Yassin al-Haj Saleh, a voice of reason who lives in hiding in Syria and Widad Kawar, collector of Palestinian embroidered clothing since the 1948 Arab-Israeli War.

In 2012, the Fund provided cultural emergency aid that rescued irreplaceable manuscripts from Timbuktu and saved heritage damaged by earthquakes in the Himalayan region. It also provided cultural emergency response training for those living in disaster-prone regions. Other interesting activities in 2012 include the Fund's new partnerships with Syria's DOX BOX and Sàn Art of Vietnam along with the commencement of our collaboration with the A.M. Qattan Foundation, where we are working together to support creative initiatives in the refugee camps of Beirut.

In 2013, the intention of the Fund is to continue supporting culture and creative expression where it is threatened or impeded, to act as a catalyst and broker to inspire others to collaborate, to support people whose cultural actions have a positive impact on the development of their societies and to bring people together through the Fund's extensive global network. The Fund will use its limited resources wisely in order to act where it can make a real difference, for the Fund is not only a donor but also a sounding board, advisor and friend.

An Introduction to the 2012 Annual Report

The 2012 Annual Report includes an online visual presentation of the Fund's work. Through photography and the moving image, it provides an impression of what the Fund has accomplished during the preceding year. The accompanying text is limited to essential information that summarises our actions and choices. The Annual Report is available at www.princeclausfund.nl.

Culture is the pulse of a society – it defines who we are....

Sangeeta Thapa (project partner, 2nd Kathmandu International Art Festival, Nepal, 2012)

The Prince Claus Fund in 2012

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.

Over the past 16 years, the Fund has supported 1770 cultural initiatives; it has also presented Awards to 184 outstanding cultural achievers and provided cultural emergency aid in more than 140 emergency situations. 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 Prince Claus's belief that people are not developed, but develop themselves.

Programmes

The Prince Claus Fund restructured its programmes in 2012. The new Grants and Collaborations Programme brings together the activities of the Applications and the Network Partnerships Programmes. The Fund has also set up a research team serving all the programmes, adopted a monitoring and evaluation (M&E) protocol and initiated new M&E activities.

The Prince Claus Awards

Each year, 11 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 for the positive societal impact of their work.

Grants and Collaborations

The Prince Claus Fund financially supports cultural initiatives through calls for project proposals. Support to exceptional cultural initiatives outside the calls can be made through the Flexible Fund. The Fund selects projects on the basis of quality, innovation and developmental relevance. It also establishes partnerships with organisations, developing long-term initiatives, a platform for exchange and a worldwide network. Through its ticket grant, the Fund also covers the travel expenses of promising artists and intellectuals.

Cultural Emergency Response

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

Outreach

Through its Gallery, documentation centre and cultural events, the Prince Claus Fund provides not only its partners with an international platform but also the Gallery's visitors with insight into the work and expertise of the Fund's partners.

Monitoring and Evaluation

In accordance with a monitoring and evaluation protocol, the Prince Claus Fund follows the progress of ongoing projects, evaluates their results and analyses the projects' impact. M&E activities provide feedback and recommendations to the Fund's other programmes.

Prince Claus Awards

Facts and figures

A total of 96 nominations were received for the 2012 Prince Claus Awards. Research and documentation were then considered and a shortlist was drawn up at the first meeting of the Prince Claus Awards Committee in December 2011. During the second meeting in June, the Awards Committee conducted an in-depth assessment of the shortlisted candidates, of which 11 were selected as recipients of the 2012 Prince Claus Awards. The 2012 Prince Claus Awards Committee consisted of: Bregtje van der Haak (Chair), filmmaker and journalist, the Netherlands; Rema Hammami, cultural anthropologist, Palestine; Salah Hassan, Professor of African and African Diaspora Art History and Visual Culture, Sudan/USA; Ong Keng Sen, theatre producer and artistic director, Singapore; José Roca, curator, Colombia, and Fariba Derakhshani, Awards Programme Co-ordinator and Secretary to the Committee. Their recommendations were presented to the Fund's Board on 22 June. On 13 and 14 December, the 2013 Awards Committee met in Amsterdam with the addition of a new member, Kettly Mars, a writer and 2011 Prince Claus Laureate who is based in Haiti.

The 2012 Principal Prince Claus Award was granted to Eloísa Cartonera, as represented by María Gómez and Santiago Vega. This Argentinean non-profit publishing house creates handmade books of outstanding aesthetic and literary quality. The ten other Prince Claus Awards were presented to: Sami Ben Gharbia, cyber-activist, Tunisia; Habiba Djahnine, writer and filmmaker, Algeria; Yassin al-Haj Saleh, writer, Syria; Widad Kawar, collector of cultural heritage, Jordan; Teresa Margolles, visual artist, Mexico; Boniface Mwangi, photo-journalist and activist, Kenya; Phare Ponleu Selpak, cultural organisation, Cambodia; Ian Randle, publisher, Jamaica; Maung Thura (Zarganar), comedian and social activist, Burma and Maxamed Ibraahim Warsame (Hadraawi), poet, Somaliland/Somalia. The names of the 2012 Prince Claus Laureates were announced on 6 September. The Awards Ceremony was held at the Royal Palace in Amsterdam on 12 December.

Nine of the ten 2011 Prince Claus Awards were presented by the Dutch ambassador or representative in each Laureate's country or region. The first of these official presentations was held in 2011, when Saïd Atabekov received his award in Kazakhstan. In February 2012, the RIWAQ Centre for Architectural Conservation, community leader Nidia Bustos and writer Kettly Mars were presented with their awards in, respectively, Palestine, Nicaragua and Haiti. In March, the Book Café platform for free cultural expression received its Award in Zimbabwe, while performance artists Rabih Mroué and Regina J. Galindo were given their Awards in Lebanon and Guatemala. In April, Ilkhom Theatre accepted its Award in Uzbekistan and, in May, Rena Effendi was presented with hers in Azerbaijan.

The Prince Claus Fund regrets that, because she had been placed under house arrest, the poet and blogger Tsering Wooser was denied the opportunity of receiving her Award personally from the Dutch Ambassador in China.

In April 2012, the Dutch Embassy in South Africa hosted a reception for Chimurenga, the Pan-African cultural platform and 2011 Principal Prince Claus Laureate.

Prior to the 2012 Awards Ceremony, Boniface Mwangi spray painted a graffiti artwork on the Dam Square in Amsterdam. Mwangi, and Kenyan graffiti artist Swift, created this work live for the general public.

Grants and Collaborations

In 2012, the Prince Claus Fund launched its new Grants and Collaborations Programme. It provides four types of support for projects through specific calls, ticket grants, long-term partnerships and special assistance for innovative initiatives that come to the Fund's attention.

Facts and figures

Two specific calls for funding were issued in 2012, one regional and one thematic. The Fund supported a total of 64 projects through these calls.

The first call closed on 15 March and welcomed project proposals for cultural initiatives from Cambodia, East Timor, Nepal, Laos, Bangladesh, Bhutan, Burma, Tajikistan, Kyrgyzstan, Uzbekistan, Vietnam, the Philippines, Thailand, Mongolia, Turkmenistan and Azerbaijan. This call was made in collaboration with the following organisations from the Fund's network: Art Network Asia, Singapore; ArtHub, China; Drik, Bangladesh; Reyum Institute for Arts and Culture, Cambodia and Hri Institute for Arts and Culture, Nepal. These organisations helped to disseminate and translate the call into 11 local languages. Once they had received the proposals, they then made an initial selection, which was translated into English. This collaboration enabled the Fund to receive proposals in a greater number of languages. The Fund received 146 proposals and funded 31 projects.

The second call closed on 17 June and welcomed project proposals from Asia, Africa, Latin America and the Caribbean that focused on innovative creative initiatives that link digital techniques and/or new media with culture and development. The Fund received a total of 197 proposals and provided grants for 33 projects.

Outside of the targeted calls, the Fund also supported 36 projects through its flexible fund (see: Annex I Overview of all the 2012 Projects).

In order to make the application process more transparent, the Fund published the selection process's procedure, criteria and phases, and the monitoring and evaluation schedule on its website. In 2013, the website will also include a review of each call and a list of all the projects that received grants.

67 ticket grants were allocated in 2012, almost half of which were assigned to African travellers and where 60% were used for intercontinental travel. In 2012, a more structured procedure was developed for these grants. A special page was added to the Fund's website that explains the procedure and its criteria, and incorporates a new application form.

Here are two examples of interesting exchanges that were facilitated by ticket grants:

- The poets John Robert Lee and Jane King from Santa Lucia travelled to Medellín, Colombia, for the International Medellín Poetry Festival.
- The Meem Group of Lebanon comprises a community of lesbians, bisexual women and transgender people - both male-to-female and female-to-male - along with women questioning their sexual orientation and/or gender identity. A number of their members travelled to the 12th AWID International Forum, where up to 2,000 women's rights leaders and activists gathered from around the world in Istanbul, Turkey.

Collaborations

The Prince Claus Fund embarked on two, three-year network partnerships in 2012.

The first partnership is with DOX BOX, an independent documentary film festival in Syria. Because of the country's current situation, it has become impossible to organise a "normal" festival. Hence, DOX BOX and the Fund have decided to create a new platform: the DOX BOX Tamkeen workshops. Over the next three years, the two organisations will be collaborating with 12 young filmmakers in a workshop that lasts for eight weeks. The objective is to develop the skills of citizen journalists and young film and video artists in Syria.

The second partnership is with Sàn Art, Vietnam. Sàn Art is a non-profit gallery space and reading room in Ho Chi Minh City, Vietnam. It encourages the development of contemporary art locally by supporting young and upcoming critical thinkers and artists. In partnership with the Fund, Sàn Art will host an annual series of six artist-in-residence programmes for a period of three years. This will include organising lectures and classes with historians, curators and teachers from South Asia, South East Asia, Latin America and Africa. The goal is to develop art and cultural education, and to offer a new and broader perspective on the variety of work being created throughout the world.

In 2012, the Prince Claus Fund organised two network committee meetings: firstly in Lima, Peru, from 17 to 23 June and then in Amsterdam, the Netherlands, between 10 and 13 December. A cultural speed date event was held during the Lima meeting so that the network partners could become acquainted with the city's cultural organisations. This created a unique dynamic that led to serious discussions of future projects and collaborations.

In addition, the meeting included dialogue about the network partners' role as a think tank for the Prince Claus Fund and as advisors during the application procedure. It also drew up a list of future themes for the targeted calls for proposals and issued advice about potential network partners in 2012.

During the Amsterdam meeting, partners briefed each other on activities that had been implemented throughout the year. The partners also discussed a new procedure that would involve them in the selection of project proposals.

Cultural Emergency Response

Facts and figures

In 2012, CER supported a total of 36 emergency relief actions in 32 countries. It established a new network in 13 nations including Tanzania (Zanzibar), Namibia, Iran, Laos, Cambodia and Ivory Coast.

This year, CER focused specifically on the inclusion of local capacity building and awareness raising in projects. It also paid special attention to advocacy for sites that are endangered by their direct surroundings. Raising awareness of the threats to heritage and providing training in situations that do not allow for actual emergency restoration are an important and effective way of mitigating the damage to cultural heritage. For instance, with a contribution of € 15,000, the Trust for African Rock Art (TARA) was able to generate a greater understanding of the immediate threats to the ancient rock art sites in Kisii, Kenya. These sites are being put at great risk by human activities and land exploitation, especially through quarrying and the sale to outside parties of engraved rocks. Together with the local authorities, TARA is organising community engagement workshops to garner appreciation for the ancient rocks, while a conservation survey is also being conducted to document the site and develop a plan for its preservation.

CER issued its first call for proposals in October 2012. There were two reasons for doing this. Firstly, to see if there were more efficient and less time consuming ways of generating suitable, high quality proposals. Normally, disaster situations are actively researched to identify needs and, if not already in place, a trustworthy network. This involves a great deal of work before a application is submitted. The second reason is to publicise CER's existence..

The call resulted in not only a great many applications, but also applications from countries and regions where CER has never previously been able to establish a network. Hence, the call succeeded in expanding CER's network amongst local and international organisations, which in turn shared it with their own networks. After sending out the call, the CER office also noticed that an increasing number of applications are being sent to its general application inbox.

In 2012, a number of applications for cultural emergency support concerned emergency situations that were not directly caused by a recent conflict or disaster. In 2013, as based on ten years experience of cultural emergency relief, CER will further explore the definition of both "emergency" and "heritage" in the context of today's rapidly changing world.

Collaborations

CER observed in 2012 that, based on its analysis and risk assessments of emergency situations and its initial support, other organisations could be enticed to provide additional funding or follow-up assistance. Hence, CER plans to strengthen its broker function in 2013. Moreover, in January 2013, CER was able to convince other donors of the need to immediately evacuate manuscripts from conflict-stricken Timbuktu in Mali. Timbuktu had fallen into the hands of a militant group in April 2012; it was feared that the group would eventually destroy the city's valuable manuscripts. By raising awareness of this imminent need amongst other donors, CER successfully acquired sufficient funding to evacuate and secure over 95% of the manuscripts. Here, commitment was based on trusting CER's assessment of the situation and its subsequent action plan.

In 2012, CER extended its partnership with ICCROM by providing small grants for the participants of ICCROM's First Aid to Cultural Heritage in Times of Conflict course. The grants enabled participants to implement the disaster response knowledge that they had gained in the course and to organise training sessions to share this knowledge in Colombia, Iran, Lebanon and Egypt. These grants help to ensure that the right people are already in place once a disaster strikes. By training first aid teams, damage to heritage can be mitigated either instantly or immediately after a disaster.

The Global Heritage Fund and the Prince Claus Fund discussed a partnership for rehabilitating heritage in areas that have recently been affected by conflict or natural disaster. In 2013, the GHF and the PCF will join forces so as to monitor and map emergency situations, to share the research and the assessment of heritage needs and to carry out emergency conservation and rehabilitation measures in selected heritage sites.

In 2012, CER and the World Monument Fund jointly continued implementing emergency relief projects in Bhutan, Guatemala, Madagascar, Indonesia and Haiti.

As a first step in sharing its expertise and experience, CER supported a publication on the implementation of one of its most successful projects, the restoration of the historical Khisht-i-Kopruk hammam in Kholm, Afghanistan. Through this book, the architects wish to reach a wider audience and to communicate not only the unique method of working together with the local community in a war-ravaged and poverty-ridden region, but also the value of culture in Afghan society.

Outreach

Facts and figures

In 2012, the Prince Claus Fund organised two exhibitions and 18 cultural events in the Netherlands. The first exhibition in 2012 was *Culture in Defiance: Continuing Traditions of Satire, Art and the Struggle for Freedom in Syria*, which explored Syria's creative dissent under extreme duress. It consisted of cartoons by Ali Ferzat, popular songs, graffiti, art, political posters, cell-phone cinema and the first series of *Top Goon*, a satirical Syrian puppet show. The show was accompanied by a bilingual, English-Arabic publication comprising an analysis of the individual works.

The other exhibition was *Carnal* by the 2012 Prince Claus Laureate Teresa Margolles. Whether in Spanish or English "carnal" refers to the body. But in Mexico, it is also used to describe a close acquaintance. Hence, in Margolles' exhibition, "carnal" expresses not only the body but also the artist's empathy with her subjects and social issues. Moreover, "carnal" hints at the limits of what can be endured by a society that has been traumatised by violence.

The following cultural events were organised in 2012:

- Launch of the book *My Journey as a Witness* by project partner Shahidul Alam (Bangladesh) at Foam
- Hanneke Groenteman's interview with the 1999 Laureate Claudia Roden (UK/Egypt) in collaboration with *De Nieuwe Kerk*
- Special screening of the Oscar winning documentary *Saving Face* along with a Q&A with the filmmakers Daniel Junge (USA) and Sharmeen Obaid-Chinoy (Pakistan) at the Movies that Matter Festival
- *The Inhabitants of Images*, a lecture/performance by the 2011 Laureate Rabih Mroué (Lebanon) in collaboration with BAK and SMART Project Space
- Interview with the 2000 Laureate Ayu Utami (Indonesia) at the launch of the Dutch translation of her book *The Number Fu* at the *Tolhuistuin*
- *La Création du Monde 1923-2012* by the 2007 Principal Laureate Faustin Linyekula (DR Congo) at the Holland Festival. This included an introduction and a Q&A
- Discussion on the role of poetry in conflict areas with various poets including Cynthia Marangwanda (Zimbabwe) at the Poetry International Festival
- Syrian programme at the World Cinema Festival as a side event to the exhibition *Culture in Defiance*. It included films by Meyar Al-Roumi and Hala Al-Abdallah
- Minka Nijhuis's interview with the 2012 Laureate Zarganar (Burma)
- *The Civil Society Debates and the Arab Spring* lecture by Sadik Al-Azm (Syria)
- *Soil*, an exhibition by the 2009 Laureate Jivya Soma Mashe (India) and Jackie Sleper
- *Defiant Culture* lecture and discussion on creative dissent in Syria at the Hermitage
- Several screenings of the documentary *Sweet Dreams* with performances by project partner Ingoma Nshya (Rwanda) at the International Documentary Film Festival Amsterdam (IDFA)
- Cultural Speed Date at Restaurant Fifteen as part of the Awards Week
- Book salon about the work of the 2012 Principal Laureate Eloísa Cartonera (Argentina) in collaboration with Special Collections
- Interview with the 2011 Laureate Kettly Mars (Haiti) and Karin Amatmoekrim at Amsterdam Public Library

These activities attracted a large and diverse audience and generated extensive media coverage.

Collaborations

The International Art Programme, which was set up in 2010 by the Prince Claus Fund and the Amsterdam Fund for the Arts, was concluded in 2012.

The Fund joined forces with the Doen Foundation, Hivos and the Performing Arts Fund to present a new programme, *Ervaar Daar Hier Theater* ("Experience There Here Theatre"), which comprised five unique theatre and dance performances from regions with theatre traditions that are largely unknown to Dutch audiences. This programme is being staged in seven different theatres throughout the Netherlands. Two of them were held in 2012: *MedEia* by Third World Bun Fight/Brett Bailey (South Africa) and *Listening to Third Grandmother's Stories* by Living Dance Studio/Wen Hui (China). The three remaining performances will take place in 2013.

In addition, the Prince Claus Fund worked with BAK, the Holland Festival, IDFA, the Movies that Matter Festival, *De Nieuwe Kerk*, Amsterdam Public Library, Poetry International, SMART Project Space, Special Collections, *Tolhuistuin*, the University of Amsterdam and the World Cinema Amsterdam festival.

Monitoring and Evaluation

In May 2012, a monitoring and evaluation unit was set up along with an accompanying protocol, which includes procedures and instruments to monitor ongoing projects, evaluate the results and assess their impact at a later stage. Hence, the progress of both the Fund's objectives and the programmes can be evaluated on an annual, long-term basis.

Facts and figures

M&E activities in 2012 included:

- Evaluating almost 80 projects dating from 2010 and 2011
- Monitoring and evaluating more than 100 projects that were concluded in 2012; this included Prince Claus Fund Library publications
- Monitoring ongoing contracts and payments relating to all the Fund's projects
- Reviewing mid term and final reports to compile data.

A random sample of ten per cent of the projects finalised in 2010-2011 was subjected to an in-depth analysis so as to understand their impact. The 80 projects' success rate was relatively high in the short term: Only ten per cent were delayed or put on hold, while 92% achieved their stated objectives. Based on a sample of 50 projects, it was estimated that 300,000 persons were reached, 474 local, national and international media items were generated, and that the Fund collaborated with 228 organisations. The most common long-term effects are that projects have created new opportunities for participating artists and have stimulated communities to provide resources for the continuation of activities, which were previously supported by the Fund.

In 2012, an innovative monitoring and evaluation element involved the use of students and researchers, who live in countries where projects have been implemented in M&E activities. Here, 100 academic advisors were contacted and asked to inform their students about a call for researchers that had been issued by the Fund. As a result, four students at Dutch and/or local academic institutions are currently researching Prince Claus Fund projects in four different countries: Argentina, Colombia, Lebanon and Kenya. The Fund envisages expanding this activity because of the mutual benefits of training for the students and evaluations reflecting diverse perspectives. As part of the Fund's collaboration with the Commonwealth Foundation on the Culture and Conflict Programme, two researchers - one from Zimbabwe and one from Pakistan - are currently visiting and closely following four projects supported by the same joint programme in Rwanda, Zimbabwe, Pakistan and Sri Lanka. Furthermore, monitoring and evaluation staff visited ten projects in Rwanda; this included the East African Nights of Tolerance Festival, which is the country's first contemporary dance festival. They also met with one of the researchers involved with the Commonwealth Foundation collaboration.

In addition, the M&E unit has analysed the impact of the ten-year collaboration between the Prince Claus Fund and CineMart/the International Film Festival Rotterdam. The collaboration ended in 2010. Of 10 film projects five have been already produced. Three of them were included in the prestigious Cannes Film Festival. Together these films have gathered 10 awards at numerous international film festivals.

The M&E unit seeks to enhance knowledge about the context in which projects occur. Five members of the International Council of Advisors were asked to write a short article that served as the basis for discussion during the advisors' meeting on 13 December 2012 in Amsterdam. Five booklets have been produced and the intention is to extend this collection every year for future reference.

A Selection of Activities in 2012

The Presentation of the 2012 Principal Prince Claus Award

On 12 December, Her Majesty the Queen, HRH Prince Willem Alexander, HRH Princess Máxima, HRH Princess Mabel, HRH Prince Constantijn and HRH Princess Laurentien attended the presentation of the 2012 Prince Claus Awards at the Royal Palace in Amsterdam. HRH Prince Constantijn presented the 2012 Principal Prince Claus Award to the popular publishing initiative Eloísa Cartonera, which was represented by María Gómez and Santiago Vega.

2011 Laureate Rabih Mroué opened the ceremony with *The Pixelated Revolution*, a compelling lecture/performance on the relationship between the act of digital documentation by Syrian protesters and death, while also exploring the way in which we perceive these videos. Subsequently, an interview was conducted with 2012 laureate Boniface Mwangi who sprayed painted graffiti on Dam Square prior to the ceremony. Classical Arabic singer Rima Khcheich then performed a beautifully executed and moving song that had been composed by Mroué, together with renowned Dutch jazz musicians. To conclude the ceremony, Pablo Inza and Moira Castellano performed *En el Abrazo*, a tango especially created for the Awards ceremony.

In his speech, HRH Prince Constantijn described the 2012 Prince Claus Laureates as follows: *They make their point not by arms but with humour; not by wasteful consumption but by the ingenious reuse of products; not by controlling people but by empowering them and giving space for free speech and expression. About the principal laureate Eloísa Cartonera Prince Constantijn said: This co-operative venture from Argentina publishes work from emerging writers and poets from the region in affordable hand-made books with recycled, hand-painted cardboard covers. Eloísa Cartonera came up with a collective response to a context of crisis by combining art, circular thinking and creativity to promote expression and generate social and economic welfare. As such they present a positive example for us all.*



Activities Supported Through Grants and Collaboration

Tiny Toones Next Generation, Cambodia

Tiny Toones uses breakdancing and hip hop as a vehicle for reaching vulnerable young people in Phnom Penh. Hip hop is extremely popular amongst young Cambodians. This makes Tiny Toones uniquely appealing to some of the city's most marginalised communities, where it encourages at-risk youngsters to opt for music and dance rather than harmful activities. Through this project, children and young people are able to invest their creative energy in the arts and education, which also helps them to gain greater confidence in their daily lives.

With the support of the Prince Claus Fund, Tiny Toones students have worked as DJs, rappers, beat makers and producers on an album of ten original songs. This also involved choreography and Tiny Toones' artwork. The album's lyrics reflect the background, experiences and feelings of all those involved, while the music incorporates not only hip hop but also elements of traditional Cambodian music and an array of other influences. The dance pieces provide an exciting visual counterpoint for a series of live performances, while also forming the basis for a music video. This project - which includes international tours and televised performances – shows the younger generation just what can be achieved through commitment and sheer dedication.

Tiny Toones Next Generation received a contribution of €5,376.

I teach these kids how to dance. But I also teach them to be strong. Even though their lives are hard, I tell them they can all find their own way. But what about my future? When I was a kid, my dream was to teach dance. This is my future. Because of Tiny Toones, I am living my dream.

Diamond, Tiny Toones' teacher



Photo: Tiny Toones students

PUNCTUM

PUNCTUM was launched in 2011. It showcases contemporary photography from a pan Asian point of view. Each issue aims to present at least fourteen photo essays by Asian photographers, accompanied by texts that reflect on the reality expressed by the images.

Printed and designed in India and distributed by Idea Books, UK, it has an international presence and consists of an expert team of guest photo editors which brings us the best from 14 Asian countries twice a year. PUNCTUM has launched issues at the first Delhi Photography Festival and Bombay Electric. For this special occasion and thanks to the collaboration of the Prince Claus Fund, this fourth issue, "Asia told by its photographers" will include 5 photo essays by 5 local photographers and writers from Cambodia, Philippines, Bangladesh, Bhutan and Thailand.



Photo: Image of Nge Lay (Myanmar) courtesy of Punctum

Kolor Kathmandu, Nepal

Sattya Media Arts Collective uses murals and street art as a tool for change by encouraging a collaborative relationship between artists and the local community. Its project Kolor Kathmandu consists of a team of fifteen local artists, who work with vulnerable youngsters and have created a total of 75 public murals that are located throughout the city.

These murals involve both traditional and modern designs, and the sites are selected for their historical and contemporary significance. Hence, Kolor Kathmandu has transformed the streets into an open art gallery; it has imbued the city with beauty and has created a vibrant, creative atmosphere. The Prince Claus Fund's contribution of €17,485 has made it possible for Sattya Media Arts Collective to hire two project co-ordinators while also providing fees for all the artists. In addition, a documentary will be made about the project that will showcase the collaborative process, the artwork's creation, and the community's attitude towards the murals. A booklet will also be published about the stories behind each mural.



On the left: Mural artist Priscila De Carvalho works her magic, Kolor Kathmandu, December 16 2012

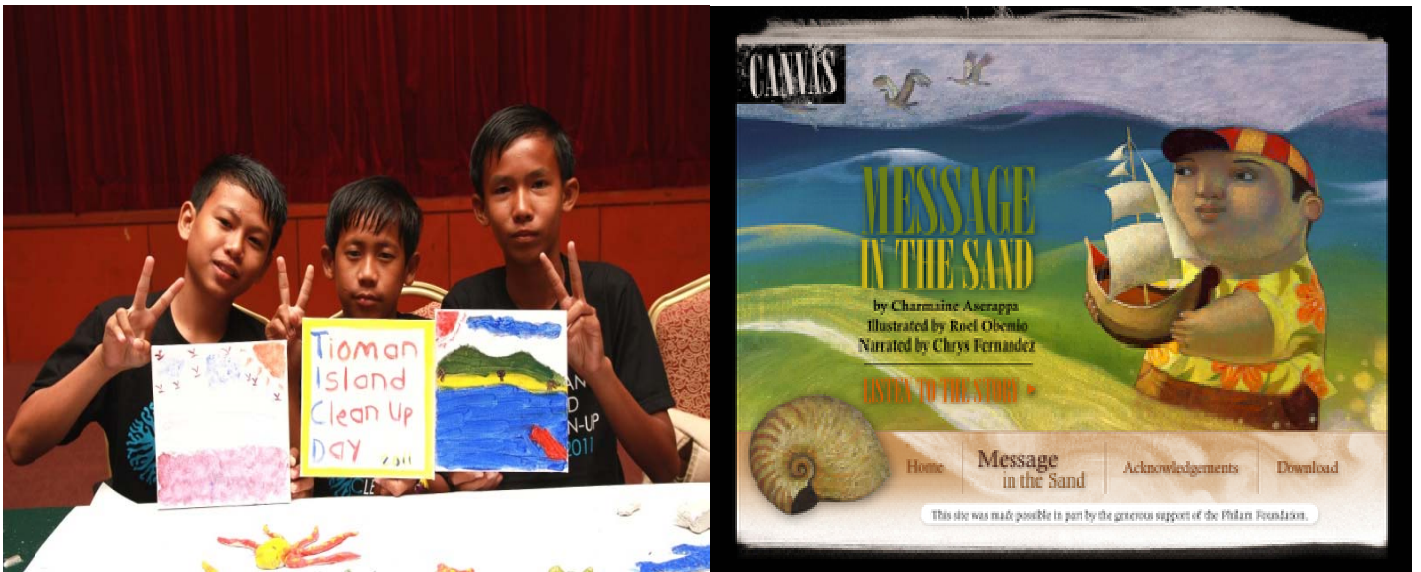
On the right: Inspiration in Kathmandu, Kolor Kathmandu, October 10 2012

Promoting Literacy Through the Arts, the Philippines

This project involves the publication of two picture books that aim to help children dealing with the trauma of displacement that is caused by war or natural disaster. The first book, *Message in the Sand*, is about how a small child can do simple things to help save the environment. The second book, *Blue Stars*, discusses hope in times of war. Both publications are handed out to disadvantaged children at state schools throughout the Philippines. E-book versions of the stories, artworks and teaching guides can also be downloaded for free so as to ensure accessibility and affordability. The Prince Claus Fund's contribution of €14,545 ensured that the Center for Art, New Ventures and Sustainable Development (CANVAS) could publish more than 10,000 books, all of which are distributed free of charge. CANVAS has also been able to engage professors from the country's two leading universities, who have prepared teaching guides that instruct state school teachers and facilitators on how to use the books as teaching tools and for dealing with trauma.

Hope is a lie that becomes the truth only if one believes in it - and keeps on believing - even when everything has been destroyed and there seems to be nothing left.

- Frankie Torres, author of *Blue Stars*



On the left: Clay modelling and canvas block painting sessions, www.berjayahotel.com, 29 October 2011

On the right: Cover of "Message in the Sand", CANVAS, 2012

The Movement for Reviving the Traditional, Uzbekistan

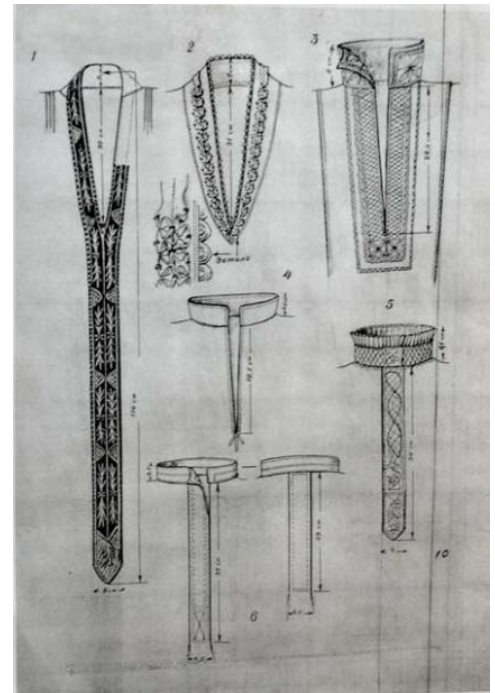
Traditional costumes in Uzbekistan have a long and distinguished history. While the most lavish garments were created for the Emir and his court, simpler clothing with little embellishment was made for the marketplace. Moreover, these costumes had additional functions where robes and kaftans were used to pay not only tribute but also taxes. A guild system comprising tailors, designers and embroiderers was prevalent in Uzbekistan until circa 1925. However, Soviet "modernisation" wreaked havoc on all the traditional arts where factory products replaced those made by hand.

The project's mission is to document, preserve, create, exhibit and promote traditional Uzbek clothes and fabrics before they disappear. It also strives to communicate this knowledge to new generations of Uzbek tailors and seamstresses. To fulfil these objectives, interviews have been conducted with the older generation in Fergana Valley, Andijan and Bukhara, who have actively preserved patterns and tailoring methods. Garments and patterns in museums were also collected and researched so that Fergana Valley textile artisans were able to create exact copies. This means that people will again be able to wear these clothes in Uzbekistan and that culture-based goods will be appreciated as being both fashionable and luxurious.

The Prince Claus Fund supported this activity with a contribution of €15,150.



*On the left: Women in Karshi making kaftans
On the right: Old kaftan patterns*



Audiomapa.org, Chile

Audiomapa is an online soundmap that is dedicated to the recording of natural and urban spaces that are threatened ecologically and socially, and are also being destroyed by economic and political systems. The selected locations include the Atacama region (and its endangered mineral and natural resources), Aysen (the site of a huge hydroelectric project) and the glaciers (which are major suppliers of water). The main objective here is to preserve the acoustic reality of these locations before they are beyond repair, and to make these recordings available to the general public at no charge whatsoever.

Audiomapa.org functions as a method of historical documentation that draws on new sources that are other than the official records. This information can be used in the future to compare realities, to recognise any change and to acknowledge the damage suffered by the locations' soundscapes. In addition, the project aims to distribute and share its knowledge of environmental issues with the community. The *Audiomapa.org* platform is an open source where anyone can locate and contribute to urban, natural, social, cultural, animal, mechanical, sub-aquatic and electromagnetic sounds.

This project received the sum of € 8,000.



On the left: Sound map, www.audiomapa.org

On the right: the *Tsunami Arte Sonoro* festival of sound art, 2 December 2012

Top Goon – Diaries of a Little Dictator, Season Two, Syria

Top Goon – Diaries of a Little Dictator is a weekly, web-based finger puppet show. It is created by a group of young Syrian and international artists, who seek to contribute to a peaceful change of regime in Syria through political satire. The project is inspired by the principles of non-violence as practiced successfully by movements throughout the world. While interpreting non-violent action as a method for exerting power in conflict situations, *Top Goon* deploys creative resistance to fight for freedom of expression while communicating its core message through comedy and black humour so as to foster democratic debate and reduce sectarian tensions within the country.

The result is a very personal satire about Syria’s president, Bashar al-Assad. In a country divided between regime and opposition, *Top Goon* stories reject stark, rigid beliefs and appeal for an in-depth analysis of the current situation. Since its launch on YouTube, the series, [Top Goon: Diaries of a Little Dictator](#), has received more than 90,000 views. Fifteen episodes, which feature artists from very different backgrounds, have been published in the social media and also broadcast on Syrian and Arabic satellite channels.

On 18 October 2012, the Prince Claus Fund organised an “insider’s view of Syria”, which comprised a debate on creative dissent in the country. The Syrian artists, thinkers and journalists, who participated in this event, included Jameel, *Top Goon*’s artistic director.

The Prince Claus Fund granted *Top Goon* a contribution of €17,150.

We’re doing our best to make the world aware of the dreadful crimes that have been committed by the regime. We’re achieving this through our artistic production and in peaceful ways.”

- Jameel, *Top Goon*’s artistic director



Photos: Stills from “*Top Goon: Diaries of a Little Dictator*”, Courtesy of the artists, www.ibraaz.org

Jorge Villacorta to the Shanghai Biennale, China

Jorge Villacorta travelled to the Shanghai Biennale from 28 September to 9 October 2012. He and his co-curator, José-Carlos Mariátegui, are part of *Alta Tecnología Andina*, which was selected to participate in the first Intercity Pavilions project. This was also the first time that his home city of Lima (Peru) had been invited to contribute with a local representation.

The organisers and curators commissioned a new work by the artist José Carlos Martinat. It was called *Lima: All the Republic in One (Ambiente de Estereorealidad #12)* and explored the city's complex social texture along with its marginal, cultural forms. This project portrayed a remix of informational and data logics in Lima, while drawing on a database of previous studies of the city that had been made by architects, researchers, and social scientists.

In the resulting installation, information was activated and printed out while dozens of electric fans created an “air path” that blew the sheets of paper across the space. Once the installation was opened to the public, it was transformed into an extremely participatory environment. Most of the visitors opted for the area where the sheets of paper were flying about. Here, they picked them up, moved them and made photographs of the whole performance.

The Prince Claus Fund contributed Mr. Villacorta's travel expenses, which came to € 2,129.



*Top left: The full-scale version of the installation as featured at the MAC in Lima, José-Carlos Mariátegui
Other photos: The audience's experience: participation, fun and sharing, José-Carlos Mariátegui*

An activity supported as part of a network partnership

The Magic Lantern, Cinémathèque de Tanger, Tangier, Morocco

As part of the Network Partnership between the Prince Claus Fund and the *Cinémathèque de Tanger*, the Magic Lantern Film Club (for six to twelve-year-olds) introduces children to the art of cinema through a monthly animation and film screening. Intended exclusively for unaccompanied children, these kids are given a taste of the major emotions of cinema: laughter, fantasy, and a touch of fear and sadness. They experience not only the pleasure of being at the cinema with friends of the same age but also the “decoding process” of understanding the images they see. This is achieved through an educational booklet and a sketch that precedes the film and comprises a 15-minute play, which is presented by professional actors and comedians. It explains some of the unique secrets of the film’s production and also discusses the film. This is followed by the film itself and snacks at the *Cinémathèque*’s café once the screening is over.

Children are made aware of cinema’s historical dimension by allowing them to discover, in chronological order, films from all eras, genres and geographical locations. The 2011-2012 season consisted of a programme of nine films that covered a period from the 1920s right up until the present day. With an average Sunday attendance of 250, every week the *Cinémathèque*’s main auditorium is full of excited children, who attend schools throughout the city.

Through television and computer games, children are surrounded by all kinds of images. For that reason, we believe that they should be given a chance to learn the vocabulary of the moving image. We also believe in the sheer enjoyment of cinema. Hence, children have been an enthusiastic audience throughout the year; they have travelled to wonderful, surprising places and are experiencing a life where every day can bring new and thrilling experiences.

- Cinémathèque de Tanger, 2012 Annual Report



Photos: Children in the main auditorium, Cinémathèque de Tanger

Cultural Emergency Response Actions

The restoration of the Thar Hut Yan Aung Monastery and its ordination hall, Kyun-Yin Village, Burma

Thar Hut Yan Aung is a Buddhist monastery that was severely damaged by Tropical Storm Two, which struck Burma on 19 October 2011. This monastery is a superb example of “living heritage” and plays a central role not only in the lives of the monks but also in the community as a whole.

The storm caused a flash flood that virtually washed away the monastery and also the hall that was built on consecrated ground and had been used for the monks’ ordination. Religious relics, which had been kept in the hall, were now buried under many feet of sand and mud. Three *stupas* (Buddhist spiritual monuments) were also damaged. Intervention was urgently needed before the start of the rainy season because excavating the relics from the mud would have been impossible once the rains came. Through TEFAF’s generous contribution, the Prince Claus Fund was able to support the salvaging of the religious relics, the *stupas*’ restoration, the monastery’s reconstruction and the rebuilding of the ordination hall on new, consecrated ground. This project was undertaken from 1 June to 1 November 2012; it was implemented by Myanmar Upper Land, a local organisation, in close collaboration with the monks and the villagers. The *stupas* were restored by means of traditional techniques and original materials. Moreover, the excavation work resulted in the rescue of such valuable relics as *Kamawa-sa* (a selection from the sacred *Pali Vinaya* texts) and *Parabaik* (rare, traditional writing tablets). These objects are now kept in the new ordination hall. This project was particularly essential because the government had decided that the village’s old location was no longer safe and that its inhabitants needed to be re-located. Fortunately, the project also ensured that the people were at least able to take these irreplaceable relics with them to their new home, creating at least one instance of continuity within a changing context.

Providing consecrated ground is an once-in-a-lifetime experience in Buddhism.

- Kyaw Myo Ko, Director of Myanmar Upper Land | Culture & Travel



On the left: The monastery before the storm
On the right: One of the rescued *Kamawa-sa*



The emergency safeguarding of the National Archives Collection in Juba, Republic of South Sudan

The Republic of South Sudan (RoSS) became the world's newest nation in July 2011. Following decades of nearly continuous conflict, culture is providing the basis for the country's sustainable peace and development. The government now faces the challenge of fostering a national identity while also respecting and preserving South Sudan's rich diversity.

The National Archives collection is at the heart of this fragile process; it includes records that date back to the early 1900s, when Sudan and its remote southern region were under Anglo-Egyptian rule. This collection of civil service files and official reports also traces the region's tormented post-colonial history that included Sudan's unified independence in 1956 and the subsequent years of civil war.

However, the state of the archives requires urgent intervention. Most of the documents (which primarily comprise papers and photographs) are stored in a tent in Juba. The temperature in this tent is frequently above 40 degrees and the humidity is also extremely high. No air-conditioning or dehumidifying equipment is available and - depending on the direction of the rains - there is a high risk of water entering the tent. Hence, the Prince Claus Fund is supporting a project to set up a temporary safe storage space for the archives until a permanent location can be established, which will entail years of work. This temporary storage space is intended as a means of dealing with the current emergency situation while also allowing researchers access to the archives at a crucial moment in the history of this young and emerging nation.

Understanding and managing the country's rich diversity represents a key part of the solution and also one of the main challenges.

- Salah Khaled, Head of the UNESCO Office in Juba, Republic of South Sudan



*On the left: The tent housing the archives in Juba
On the right: Unsorted documents*

The publication of Tanvi Maheshwari's *Life of an Afghan Hammam* on the restoration of the Khisht-i-Kopruk hammam in Kholm, Afghanistan

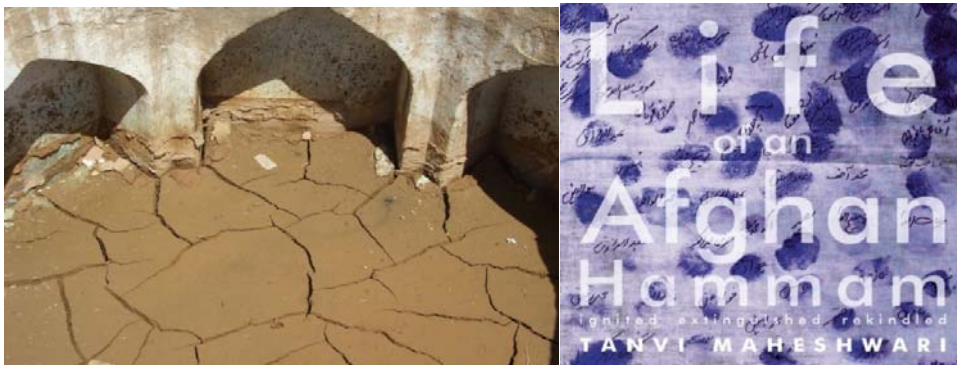
In 2012, the Prince Claus Fund supported the publication of *Life of an Afghan Hammam*, which describes the restoration of the historic Khisht-i-Kopruk hammam. This book involved collaboration between the AFIR team of architects and planners in Kholm and the arch i-Platform for Design and Research in New Delhi. The hammam's repair was carried out by AFIR in 2010 and has proved to be an extremely successful example of cultural emergency intervention. Through this book, both the Fund and the local partner wish to share this best practice experience with other institutions and organisations that are working in this field.

In May 2010, heavy rains and extreme flooding resulted in the collapse of the roof of the Khisht-i-Kopruk hammam, while its interior was filled with six feet of wet mud. The Prince Claus Fund provided support so that AFIR was able to undertake the measures that were needed for safeguarding the hammam.

Tanvi Maheshwari's *Life of an Afghan Hammam* traces its history and the way in which it was used by the local community until the disaster of 2010. The book also describes the hammam's restoration, which brought together architects, local inhabitants, Afghanistan's Ministry of Information and Culture and the Prince Claus Fund. It also provides an impression of contemporary Afghan society through conversations with the hammam's visitors, masons, architects and observers. In fact, *Life of an Afghan Hammam* is not only a linear account of the restoration process but also a mosaic of ethnographic observations, reflections on the architectural and social value of heritage, and an acknowledgment of the advantages of participatory processes and the importance of cultural emergency intervention. The editors feel that the book is a clear example of culture as a basic human need, which in turn reflects the Prince Claus Fund's scope and mission.

Through this publication, the architects wish to share with a larger audience not only the unique method of working together with the local community in a war-ravaged and poverty-ridden society but also the value of culture in Afghan life.

- AFIR Architects and Planners and arch i-Platform for Design and Research



*On the left: The hammam after the flooding in 2010
On the right: The book's cover*

The First Aid to Cultural Heritage in Emergency Times Course and setting up the Emergency Response Team in Cairo, Egypt

The First Aid to Cultural Heritage in Emergency Times Course was held in Cairo with the objective of helping to rescue Egypt's cultural heritage; this resulted in the establishment of the Emergency Response Team.

These developments were based on the Prince Claus Fund's collaboration with ICCROM, where the Fund has provided small grants for the participants of ICCROM's annual First Aid to Cultural Heritage in Times of Conflict (FAC) courses in Rome. These offer cultural emergency response training for cultural heritage and humanitarian intervention professionals; they enable them to implement their newly gained disaster response knowledge and to organise training sessions to share this knowledge back home. The Prince Claus Fund has been involved with FAC from the very start.

In 2012, Abdel Hamid Salah El-Sharief, a 2011 FAC course participant, organised a three-week course in Cairo in co-operation with the Prince Claus Fund, the Egyptian Ministry of Antiquities and ICCROM. During this course, 30 participants from Egypt developed their knowledge by exchanging experiences and attending lectures that were given by national and international experts. The course also led to the founding of the Egyptian Heritage Rescue Team (EHRT), which aims at protecting Egyptian collections and sites. Similar courses, which were made possible by modest grants from the Fund, have also been organised by former FAC participants in Iran, Lebanon and Colombia.

The Prince Claus Fund will continue to support the implementation of heritage rescue courses throughout the world. These projects significantly strengthen the capacity of both professionals and institutions when facing cultural emergency situations in conflict stricken areas. Moreover, building capacity in the field of disaster response can limit the damage to valuable heritage and facilitate the safeguarding of objects that might otherwise be lost.

It would have been better if we could have had this course years before the conflict in Egypt. That way, we would have rescued much of the cultural heritage that we have now lost.

- Mayyada Samir, Cairo course participant



Photo: Cairo course participants

Support for the Moradokmai Theatre School, Thailand, after flash floods ruined their premises and materials

In December 2011, severe flooding destroyed all the available documentation and books at the Moradokmai Theatre School in Thailand. The school's clothing, musical instruments and technical equipment were also lost. With the generous support of a private donor, the Prince Claus Fund co-ordinated a project to provide new materials for the school. Not only did this project contribute to the preservation of traditional Thai culture, as embodied by the Theatre School and its teaching, it also enabled the students to tour and raise funds for reconstructing their school. With new instruments and equipment, this "donation tour" continued until February 2013 and raised enough money to rebuild the school and the dormitories, and to clear the surrounding area. Moreover, the students have installed gutters so as to ensure more effective drainage in the event of another flood.

The Moradokmai Theatre School focuses on enhancing the artistic skills of its students (who often come from disadvantaged backgrounds) while helping them to develop a sense of social responsibility. Yet the school and its community not only help the individual students but also offer the entire local community a framework for capacity building. Indeed, at Moradokmai, theatre and the arts are approached as being instrumental for the formation of harmonious communities that are capable of dealing with difficult circumstances. Here, the ultimate goal is to create sustainable forms of co-habitation.

Theatre needs to be able to affect change in our behaviour. A true theatre culture is more than walking into a theatre to see a show.

- Khru Chang, a teacher at the Moradokmai Theatre School



*On the left: The school after the floods
On the right: A student playing one of the new instruments*

Outreach Activities

Culture in Defiance: Continuing Traditions of Satire, Art and the Struggle for Freedom in Syria

This exhibition was held at the Prince Claus Fund Gallery from 4 June to 23 November 2012. Ali Ferzat, the cartoonist and 2002 Prince Claus Laureate, opened the exhibition with an emotional speech about the current situation in Syria. He left the country in 2011 after recovering from an attack that broke his hands. His family felt that his life was in danger and urged him to flee. So Ferzat joined thousands of other Syrians, who had been forced to leave because of the violence of the Assad regime. A selection of his cartoons was on display in the Gallery.

The incisive power of culture in countries affected by totalitarianism and war was the subject of *Creating Spaces of Freedom: Culture in Defiance*, an influential book by the Prince Claus Fund published ten years ago. Its message can be observed in Syria. Ever since the uprising began two years ago, ordinary Syrians have been using art, illustration, song, cell phone cinema, theatre and dance to reclaim public space from the state. Just like the political art being made both inside the country and elsewhere, many of the participants in the *Culture in Defiance* exhibition are anonymous. Nearly fifty years of unwavering Ba'athist propaganda is now being challenged by the finger puppets of *Masasit Mati* and the *Alshaab Alsori Aref Tarekh* poster makers. Members of the *Art and Freedom* artists' collective, who have been drawing, painting and sculpting the revolution, sign their work in solidarity with the Syrian people. Similarly, artist Khalil Younes captures the iconographic nature of their courage with verve and channelled rage. The writer Rafik Schami and the poet Nizar Qabbani are also lending their voices to the fray, just as new bands and rappers are using the internet to disseminate ideas that are deemed illegal at home. To paraphrase Jameel, the masked director of *Top Goon*, everything that is scary can be dealt with through laughter, art and human resolve.

The Prince Claus Fund organised three side events to coincide with the exhibition: the programme *Under Pressure: Filmmaking in Syria* at the World Cinema Amsterdam festival, Sadik Al-Azm's lecture *The Civil Society Debates and the Arab Spring*, and *Defiant Culture*, a debate on Syria's creative dissent. Here, the guest speakers comprised *Top Goon*'s Jameel, Dado Midani, who described brand Syria, Donatella Della Ratta, who talked about user-generated creativity in the Syrian revolution, and Malu Halasa, an editor and journalist who specialises in the Middle East.

You can deal with everything that is scary through laughter.

- Jameel, *Top Goon*



Teresa Margolles; Carnal

The exhibition *Teresa Margolles; Carnal* was curated by José Roca. It opened at the Prince Claus Fund Gallery on 10 December 2012 and will continue until 15 March 2013. Teresa Margolles is a 2012 Prince Claus Laureate, who was honoured for her powerful artworks that confront violence, poverty and social alienation.

Whether in Spanish or English “carnal” refers to the body. But in Mexico, it is also used to describe a close acquaintance. Hence, in Margolles' exhibition, “carnal” expresses not only the body but also the artist’s empathy with her subjects and social issues. Moreover, “carnal” alludes to the limits of what can be endured by a society that has been traumatised by violence.

Margolles is a visual artist, who examines the social causes and consequences of death. Her early work with the underground music group SEMEFO focused on gruesome images of corpses. Yet she also acquired a strong sense of social engagement through her experience at the city morgue, a place that stores the bodies of victims of violence, those who cannot afford a funeral, and the unrecognised and unclaimed. From Margolles’ viewpoint, the morgue accurately reflects a society where communities, especially her own, have been devastated by deaths caused by drug-related crime, poverty, political crisis and the government’s brutal military response. Hence, she has developed a unique yet restrained language that speaks for her silenced subjects, the victims who are dismissed as “collateral damage” and nameless statistics.

This is not an exhibition to be seen, but an exhibition to be experienced.

- José Roca, the exhibition’s curator



Saving Face

The Oscar-winning documentary *Saving Face* received its Dutch premiere on 26 March 2012 at the Movies that Matter Festival in The Hague. After an introduction by the filmmakers Daniel Junge and Sharmeen Obaid-Chinoy, it was screened for an audience of 300 guests. This was followed by a Q&A with the filmmakers and several NGOs that work with acid attack survivors. The discussion was led by Christa Meindersma, the Director of the Prince Claus Fund.

Saving Face depicts the horrific acid attacks on women in Pakistan. There are many victims each year - most of whom are women - while numerous cases go unreported. With little or no access to reconstructive surgery, survivors are left physically and emotionally scarred. Their assailants, who are often a husband or another person known to them, frequently receive minimal sentences or escape punishment altogether.

Sharmeen Obaid-Chinoy is actively working for change. During her acceptance speech as the first Pakistani woman to receive an Oscar, she said: "To all the women in Pakistan working for change: don't give up on your dreams, this is for you!" She was also honoured with one of the highest civilian awards in Pakistan, the [Hilal-i-Imtiaz](#).

The Prince Claus Fund has supported the Citizens Archive of Pakistan, which was co-founded by Sharmeen Obaid-Chinoy.

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



La Création du Monde 1923-2012

La Création du Monde 1923-2012 is a work by Faustin Linyekula, a Congolese choreographer and the 2007 Principal Prince Claus Laureate. It was given its Dutch premiere on 13 June 2012 at the Holland Festival.

Faustin Linyekula is an exceptionally gifted choreographer, whose work vividly communicates the complex experience of living with conflict. He works in Kisangani in eastern Congo, where he has set up the Studios Kabako, a space where people interested in music, dance and the visual arts can meet and inspire each other.

The influential *Ballets Suédois* achieved rapid recognition in 1920s Europe for their avant-garde productions such as *La Création du Monde*, *une fantaisie négro-cubiste* that was based on African and African-American mythologies. This work was recreated by Millicent Hodson and Kenneth Archer, who are well known for their reconstructions of the great ballets of the early 20th century. It was on this basis that Faustin Linyekula was invited by the *Ballet de Lorraine* to transform *La Création du Monde* into a work that accommodates both the original Western version and his “African response”. The music is by Fabrizio Cassol, who previously made arrangements of Monteverdi and Bach for Alain Platel.

The 14 June performance of this work was introduced by Maarten van Hinte, the artistic director of *MC Theater*. This was followed by a Q&A with Faustin Linyekula and Christa Meindersma.

La Création du Monde 1923-2012 is part of the International Art Programme, which was set up by the Prince Claus Fund and the Amsterdam Fund for the Arts.

I am a dancer. I am an African. Yet I am not an African dancer.
- Faustin Linyekula



Sweet Dreams

In November 2012, the film *Sweet Dreams* received its European premiere at the International Documentary Film Festival Amsterdam (IDFA). It highlights Ingoma Nshya, Rwanda's first and only all-women drumming group. Three members of this group performed at different Amsterdam locations after the film's screenings on 17, 19 and 20 November. The Prince Claus Fund's Director, Christa Meindersma, also conducted a Q&A with the drummers and the film's directors at IDFA on 19 November.

Sweet Dreams tells the story of a group of Rwandan women, who rediscover their love of life by drumming together. Even today, Rwandan society is still deeply marked by the 1994 genocide, when ethnic violence between Hutus and Tutsis caused the deaths of more than one million people. The women of Ingoma Nshya – who are orphans, widows and the children of perpetrators – chose to leave the past behind and create a future together by playing the drums. But this is only the beginning of the story. The film follows the drummers as they embark on an entirely different venture: the launch of Rwanda's first ice-cream shop, which is called *Inzizi Nziza* (Sweet Dreams). How will the women manage this new business and turn it into a success?

The Fund's partner, Odile 'Kiki' Gakire Katese, founded Ingoma Nshya in 2005 because of the connection she saw between art and healing. She contacted West African drum teachers, who taught the group's members different rhythms and helped them to develop their unique sound. Ingoma Nshya is now in great demand both in Rwanda and abroad. Performing at so many events has given the women confidence both in themselves and their country, despite its complicated past.

My heart is not heavy like before because of the happiness of drumming.
- Clementine Uwintije, member of Ingoma Nshya during the Q&A



Cultural Speed Date

The Prince Claus Fund organised its fourth cultural speed dating event for 200 Dutch and international cultural professionals on the morning of the Awards Ceremony on 12 December 2012.

The Cultural Speed Date is a networking session that encourages interaction between professionals working in the cultural sector. The participants expand their networks, share ideas and initiate working relationships. This event was held at Restaurant Fifteen in Amsterdam.

For every speed date, each participant sits opposite another cultural practitioner. After ten minutes of discussion, they will move on to a different chair. The process repeats itself, thus enabling numerous rapid exchanges. The seating is arranged according to the following disciplines: performing arts (music, dance and theatre), film, cultural heritage, visual arts, photography, literature and architecture/design.

The 2012 event also included the presentation of *Slow Marathon*, an interactive project by the Ethiopian artist Mihret Kebede. The Speed Date participants were encouraged to take part in her performance.



Partners and collaborations

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 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 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 2012, the Prince Claus Fund again received a contribution of € 500,000 from the Dutch National Postcode Lottery. 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 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 organisations, 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 that have undergone recent experiences of profound social upheaval and conflicts. The programme supports and develops projects in collaboration with civil society organisations working in culture to respond to conflict and post-conflict situations. The different strands of the programme 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 also helps 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 four 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. As part of this initiative 250 local librarians and archivists will receive special training on paper conservation and book restoration.

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 heritage sites in need in Indonesia, Madagascar and Guatemala. Through this cooperation renowned sites in Bhutan and Indonesia were already supported.

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

Development Cooperation
Ministry of Foreign Affairs

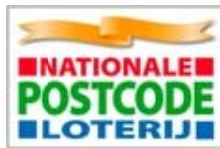


Epson



TEFAF
MAASTRICHT

TEFAF Maastricht



National Postcode Lottery



مؤسسة عبد الحسین القطان
A. M. Qattan Foundation

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Amsterdam Fund for the Arts



ICCROM



WORLD
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The World Monument Fund

* * * * *



Commonwealth
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The Luxury Hotels of Amsterdam
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Stef and Antoinette Collignon-Smit Sibinga
Child Development Trust (CDT)

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 conducts the 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. 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 2012 it was 6.2 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 2012.

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 annual income amounted to € 93,416 in 2012.

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 2012 and 31 December 2012. PwC was asked to audit the annual statement of accounts.

Available revenue

In 2011, the Dutch Minister of Development Co-operation granted the Fund a total subsidy of € 17,500,000 for the period between 2012 and the end of 2016. A sum of € 4,000,000 was received and available for the year 2012. The Prince Claus Fund is to progressively increase fundraising over these years.

In addition to the Dutch government's financial support, the Fund is also a beneficiary of the Dutch National Postcode Lottery. It received its regular € 500,000 contribution from the Lottery in 2012.

The Fund also receives occasional support for projects. In 2012, revenue from its own fundraising amounted to a total of € 601,627 (estimated budget: € 765,000; 2011: € 495,564).

Expenditure resources and overhead standards

The costs of raising revenue along with the management and office expenditure came to € 318,022, while the sum of € 4,842,575 was invested in implementing the programs. This means that the overhead percentage was 6.2 percent; it was estimated at 7.1 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.

2012 results

The Fund operated to all intents and purposes within its available resources. This was achieved by means of a stringent control on expenditure, which was in response to not only the release from provisions of project budgets but also a shortfall in the income that was expected to be achieved through fund-raising. This was also a good result considering the overall level of activity. A great deal of energy was invested in generating a higher level of revenue through fund-raising. The results of these additional efforts will only become fully apparent in the course of 2013. The 2012 estimate of € 765,000 was not yet feasible. However, an increase of over € 100,000 was achieved as compared with 2011. Settling mainly older project commitments resulted in a total of € 179,400 being released from provisions. This release of provisions has been largely reallocated and used for new project commitments. The costs of raising revenue along with the management and office expenditure (the overheads) were less than the estimated budget despite an increased level of activities. This was achieved through stricter budgetary control.

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 2012, the continuity reserve amounted to € 762,890.

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 2012

	<u>31-12-2012</u>	<u>31-12-2011</u>
	€	€
Fixed assets	171,307	239,783
Subsidies received	1,186,582	1,186,582
Receivables	136,996	164,728
Liquid assets	<u>2,071,293</u>	<u>2,015,053</u>
Total assets	3,566,178	3,606,146
Debts		
Long-term project allocations	-526,542	-488,647
Short-term project allocations	-1,924,092	-1,969,989
Other short-term debts	<u>-164,720</u>	<u>-194,837</u>
Net assets	<u><u>950,824</u></u>	<u><u>952,673</u></u>

Abbreviated account of assets and liabilities in 2012

	<u>Realised in</u> <u>2012</u>	<u>Estimated in</u> <u>2012</u>	<u>Realised in</u> <u>2011</u>
	€	€	€
<u>Available revenue</u>			
Fund-raising	601,627	765,000	495,564
Third-party contributions	500,000	500,000	500,000
Government contributions	4,000,000	4,000,000	4,070,652
Interest	57,121	20,000	32,857
Other assets	<u>0</u>	<u>0</u>	<u>-50,000</u>
 Total available revenue	 <u>5,158,748</u>	 <u>5,285,000</u>	 <u>5,049,073</u>
 <u>Expenditure</u>			
Program expenditure			
- Co-operation	2,440,367	2,173,600	2,443,461
- Emergency Relief and Cultural Heritage	1,320,071	1,477,800	1,147,564
- Awards	1,054,386	1,024,300	1,007,888
- Monitoring and evaluation	207,151	208,300	0
- Released from provisions	<u>-179,400</u>	<u>0</u>	<u>-440,557</u>
 Total program expenditure	 <u>4,842,575</u>	 <u>4,884,000</u>	 <u>4,158,356</u>
 Cost of raising revenue	 <u>146,796</u>	 <u>193,400</u>	 <u>168,501</u>
 Management and Office expenditure	 <u>171,226</u>	 <u>182,400</u>	 <u>291,402</u>
 Total expenditure	 <u>5,160,597</u>	 <u>5,259,800</u>	 <u>4,618,259</u>
 Balance of assets and liabilities*	 <u><u>-1,849</u></u>	 <u><u>25,200</u></u>	 <u><u>430,814</u></u>

*The balance of assets and liabilities is either added to or subtracted from the reserves and funds.

Organisation, working method and board

General

The Prince Claus Fund organisation consists of a board, an office, an International Council of Advisors 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 2012, its meetings were held on 16 March, 22 June, 14 September and 30 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 (per 31 December 2012).

name	start	end 1st period	end 2nd period
Lilian Gonçalves-Ho Kang You*	01-01-2004	01-01-2007	June 2013*
Marjorie Boston	03-04-2009	03-04-2013	03-04-2017
Boris Dittrich	03-04-2009	03-04-2013	03-04-2017
Herman Froger	08-11-2007	08-11-2011	08-11-2015
Bregtje van der Haak	03-04-2009	03-04-2013	03-04-2017
Sadik Harchaoui	02-03-2007	02-03-2010	02-03-2014
Patricia Spyer	14-09-2012	14-09-2016	14-09-2020
Pascal Visée	16-03-2012	16-03-2016	16-03-2020

Marcel Smits and Peter Geschiere resigned from the board per resp. 16 March 2012 and 22 June 2012.

* In accordance with the statutes of 22 June 2010

Director and office

The director presides over the office and is responsible for its organisation, content and finances. The director reports to the board.

Four programme co-ordinators are responsible for the Awards, Grants & Collaborations, Cultural Emergency Response and Monitoring & Evaluation programmes. They are supported by assistants. Two communication and fundraising staff members are responsible for communication, press, publicity and fundraising. One staff member is in charge of the presentation program of the Fund's own activities (exhibitions, lectures and fellowships). Four staff members work in the research department.

The director's assistant supports the directorate and the board. The activities of the general secretarial office involve financial administration, telephone and general email inbox duties.

A volunteer maintains the library.

Two meetings take place every week: a management team meeting where all programmes, communication and research are represented and an internal meeting with all the staff where

updates and information are shared. Proposals are selected and own initiatives are prepared with the participation of staff. The office organises events, maintains and develops the network of the Fund, and provides advice to cultural organisations and universities.

The average number of staff members in 2012 was 15.28 ftes. There was an average of 18.34 ftes in 2011. In 2012, hired personnel temporarily filled some of the vacancies for web editing and database management.

Personnel changes at the office in 2012

The following staff members were appointed in 2012:

Emma Bijloos, junior researcher, per 1 July 2012

Tijn Pieren, junior staff member communications & fundraising, per 1 July 2012

Lot Dercksen, senior staff member communications/fundraising, per 27 August 2012

In 2012, the Fund bade farewell to the following staff members:

Keefe Cordeiro, assistant staff member Outreach, per 20 June 2012

Eléonore de Mérode, programme coordinator CER, per 15 August 2012

Interns

In 2012, 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.

Staff representation

The staff is represented by three of its members at meetings with the director. Two meetings between the director and the staff representatives took place in 2012 (15 May and 15 October).

International Council of Advisors

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 Council of Advisors. 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 2012 the International Council of Advisors meeting took place on 13 December 2012.

Awards committee

The Awards committee advises the Fund on the awards' policy, the awards' recipients and their themes. In 2012, the Awards committee met on 2-5 June and 13-14 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 17-22 June in Lima, Peru, and on 11-13 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 3 April, 7 June, 12 September and 28 November 2012.

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 per 31 December 2012

HRH Prince Friso, Honorary Chairman

HRH Prince Constantijn, Honorary Chairman, Deputy Head 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

Pascal Visée, Treasurer, Chief Enterprise Support Officer, Unilever, Rotterdam, 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

Patricia Spyer, Board member, Professor Socio-cultural Anthropology of Contemporary Indonesia, Leiden, The Netherlands

Office of the Prince Claus Fund per 31 December 2012

Christa Meindersma, Director

Adrienne Schneider, Assistant to the Director

Fariba Derakhshani, Programme Coordinator Awards

Caro Mendez, Programme Coordinator Monitoring & Evaluation

Joumana El Zein Khoury, Programme Coordinator Grants & Collaborations

Deborah Stolk, Programme Coordinator Cultural Emergency Response

Mette Gratama van Andel, Coordinator Research

Dilara Jaring-Kanik, Coordinator Outreach

Lot Dercksen, Senior Staff member Communications & Fundraising

Ana Arciniega Iriarte, Staff member Awards

Linda van der Gaag, Staff member Research

Eveline de Weerd, Staff member Research

Emma Bijloos, Junior Researcher

Cora Taal, Staff member Monitoring & Evaluation

Tijn Pieren, Junior Staff member Communications & Fundraising

Nathalie Ho-Kang-You, Office Assistant

Evelyn Onnes, Documentalist (Volunteer)

Awards Committee

Bregtje van der Haak, Documentary Filmmaker and Journalist, Chairperson, The Netherlands
Kettly Mars, Writer, Haiti
José Roca, Curator, Colombia
Rema Hammami, Anthropologist, Palestinian Areas
Ong Keng Sen, Theatre Director, Republic of Singapore
Salah Hassan, Professor, Sudan
Fariba Derakhshani, Secretary to the Awards Committee

Network Partnerships Committee

Christa Meindersma, Director Prince Claus Fund, The Netherlands
Orwa Nyrabia, Dox Box, Syria
Dinh Q. Le, San Art, Vietnam
Felix Madrazo, Supersudaca, Latin America
Zeina Arida, Arab Image Foundation, Lebanon
Davide Quadrio, ArtHub Asia, China
Etienne Minoungou, Falinga, Burkina Faso
José Carlos Mariátegui, Alta Tecnología Andina, Perú
Jorge Villacorta, Alta Tecnología Andina, Perú
Yto Barrada, Cinématèque de Tanger, Morocco
Laurence Hugues, International Alliance of Independent Publishers, France
Laxmi Murthy, Himal, Nepal
Virginie Dupray, Studios Kabako, Democratic Republic of Congo
Ana Piedad Restrepo Jaramillo, Museo de Antioquía, Colombia
Edi Muka, Tirana Institute of Contemporary Art, Albania
Joumana el Zein Khoury, Secretary to the Network Partnerships Committee

CER Steering Committee

Marieke Sanders-ten Holte, Chairperson, The Netherlands
Maya Meijer, Art Historian, The Netherlands
Gerd Junne, Political Scientist, The Netherlands
Charlotte Huygens, Curator, The Netherlands
Ole Bouman, Creative Director Shenzhen Biennale, The Netherlands
Deborah Stolk, Secretary to the CER Steering Committee