

# The 2014 Prince Claus Fund Annual Report



Prins Claus Fonds voor  
Cultuur en Ontwikkeling



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## Introduction

The Prince Claus Fund is proud to present the results of its activities in 2014. We support pioneering cultural organisations and individual artists working in the most difficult of circumstances, establishing relationships on the basis of respect and equality. Identity and self-expression are societal fundamentals and people living in precarious circumstances need mental spaces of freedom – an outlet for creative expression. We believe that culture is a basic need and an engine of social change – and these are all the more important when circumstances are difficult and dialogue is lacking. The field in which the Fund operates, at the intersection of culture and development, remains unique in the world.

This Annual Report illustrates how recent conflict, destruction of heritage and attacks on the freedom of expression have influenced culture around the world. We support cultural expression in countries where circumstances are difficult and where culture can contribute to building identity, society and creativity. We do that by supporting individuals, projects and heritage in 89 countries over five continents around the world.

Through its *Awards* programme the Fund recognises the work of role models. In areas of conflict, the Fund's *Grants* programme supports individual and collective cultural expression as an essential part of democratic practice. In the field of cultural heritage, the Fund's *Cultural Emergency Response* programme supports and initiates the protection and the recovering of cultural heritage, so that communities can be empowered to actively participate and gain ownership of their past as a basis for redesigning their future.

In an ever changing world, the Fund is poised to change with it. For example, in 2014, with the generous support of the National Postcode Lottery, the Fund set up a *Culture in Defiance Fund*. The positive change of the *Culture in Defiance Fund* lies in creating opportunities for freedom of speech and thought; to re-imagine possibilities by creating a space for dialogue, critical thought and impact. The Fund specifically supports artists, writers, filmmakers and photographers working in ongoing conflicts and areas which recently witnessed extreme repression, censorship, discrimination and even slavery. Collaborating with partners such as the National Postcode Lottery has strengthened our work and its impact throughout the world.

Moreover, this year's Prince Claus Awards have given recognition to inspiring people from around the world working as activists: artists striving towards a just, open and inclusive society; fighting injustice, censorship, repression and marginalisation. Artists are able to convey a strong message and visual testimony through using their power to imagine another world, an alternative perspective or narrative. For example, our Principal Prince Claus Laureate, Abel Rodriguez, reaches many people related to the environment through his drawings and wisdom. He creates an interface between science and arts, shattering the stereotypes related to arts and the environment. In 2014 we presented this extraordinary work in our Prince Claus Gallery.

The Fund has worked in providing first aid relief, rescuing heritage at risk in evolving emergency situations. In 2014 the Fund reacted to the escalating tensions in Cairo where a *First Aid Team* provided emergency support for the Egyptian Museum of Islamic Art in Cairo. The Fund supports the setting up and training of these *First Aid Teams* around the world. These teams have proven to be effective in the prevention or mitigation of damages to cultural heritage affected by conflict or natural disaster.

What connects these diverse activities of the Fund are the inspiring people behind the work. They are all driven by passion and ideals. Through art and culture they make a difference to the lives of others and to their community, contributing to the conditions for socio-economic development and change. We are proud that the Dutch government recognizes the importance of their work and, through the Prince Claus Fund, continues to support it.

This Annual Report hopes to highlight the work and amazing partners the Fund is proud to have been associated with. We greatly depend on the help, knowledge and assistance of people and organisations throughout the world: from our networkpartners to the Dutch embassies and from individuals to global organisations. We can't thank them enough en we hope to inspire and mobilise further support to protect culture and cultural diversity. Through our work, we seek to complement the efforts of other actors in the field of development, human rights and humanitarian relief. We wish to underline the vital importance of supporting culture and its transformative power to generate positive social and economic change worldwide.

## **The Prince Claus Fund in 2014**

### **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 18 years, the Fund has supported 2038 cultural initiatives; it has also presented Awards to 205 outstanding cultural achievers and provided cultural emergency aid in more than 221 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**

In 2014 the Prince Claus Fund had the following three programmes:

#### **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 and collaborations with other organisations or funds. Support to exceptional cultural initiatives outside the calls can be made through the Flexible Fund. The Prince Claus 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 Prince Claus Fund 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 as soon as the situation allows, the aim is to prevent further damage and to carry out basic repairs.

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

The Prince Claus Fund is also actively raising funds to maintain its annual budget. The Fund also actively monitors and evaluates the projects it supports and communicates their results to a wider national and international audience.

## Prince Claus Awards

The annual Prince Claus Awards are presented to individuals and organisations in Africa, Asia, Latin America and the Caribbean for excellence and significant social impact in the field of culture and development.

Ninety-five nominations for the 2014 Prince Claus Awards were received and researched by the Fund's staff. The Prince Claus Awards Committee met 13-14 December 2013 in Amsterdam to draw up a shortlist. Following further research and gathering second opinions from experts and advisors on the shortlisted candidates, the Awards Committee met 24 -26 April 2014 in Mexico City and selected the recipients of the 2014 Prince Claus Awards. The Committee's recommendations were presented to the Fund's Board on 13 June and the names of the 2014 Prince Claus Laureates were announced in a press release on 5 September 2014.

The 2014 Principal Prince Claus Award was given to Abel Rodriguez, plant expert, visual artist, and elder and cultural repository of the Nonuya people (Colombia). The other 2014 Laureates were Ignacio Agüero (Chile), Rosina Cazali (Guatemala), Lav Diaz (Philippines), FX Harsono (Indonesia), Gülsün Karamustafa (Turkey), Museo Itinerante de Arte por la Memoria (Peru), Lia Rodrigues (Brazil), SPARROW (India) and Tran Luong (Vietnam).



*HRH Prince Constantijn presents the 2014 Principal Prince Claus Award to Abel Rodríguez*



*Word of thanks from 2014 Principal Prince Claus Laureate Abel Rodríguez at the Awards Ceremony*

The Awards Ceremony was held at the Royal Palace in Amsterdam on 10 December in the presence of HM King Willem-Alexander, HM Queen Maxima, HRH Princess Beatrix, HRH Princess Mabel, HRH Prince Constantijn and HRH Princess Laurentien. Speeches were given by Minister Ploumen, Minister for Foreign Trade and Development Cooperation, Henk Pröpper, Chairman of the Board of the Prince Claus Fund, and HRH Prince Constantijn, Honorary Chairman of the Prince Claus Fund. For the first time in the history of the Awards, all the 2014 Prince Claus Laureates received their awards from HRH Prince Constantijn.



*The 2014 Prince Claus Laureates at the Awards Ceremony in the Citizens' Hall of the Royal Palace*

During the early months of 2014, 11 ceremonies, in collaboration with the embassies of The Netherlands, took place to present the Prince Claus Awards to the 2013 Laureates in their respective countries.





*Performance during the Awards Ceremony of 'Pindorama', choreographed by 2014 Laureate Lia Rodrigues*



*Minister Ploumen, Minister for Foreign Trade and Development Cooperation, presenting her speech at the Awards Ceremony*





*2014 Prince Claus Laureates with the Royal Family, the Chairman of the Board and the Director of the Fund*

## **Grants and Collaborations**

The Prince Claus Fund financially supports cultural and artistic initiatives through calls for project proposals. Calls can be thematic, geographic, or linked to a specific collaboration. Support to exceptional cultural initiatives outside the calls can be made through the Flexible Fund. The Prince Claus Fund selects projects on the basis of quality, innovation and developmental relevance. It also establishes 6-year partnerships with 10 organizations, developing long-term initiatives, a platform for exchange and a worldwide network that advises the Fund on the selection of its project applications. Through its ticket fund, the Prince Claus Fund covers the travel expenses of promising artists and intellectuals. This support also facilitates obtaining a visa.

### **Project Support**

In 2014 the Prince Claus Fund supported a total of 32 projects in 22 countries through two specific calls for applications (for a total of € 500.000). The Network Partners actively supported the Prince Claus Fund in the selection procedure.

The first call for proposals Culture in Defiance (financially supported by the National Postcode Lottery) welcomed proposals from Asia, Europe, Africa, Latin America and the Caribbean and targeted countries in conflict and post conflict. The Prince Claus Fund received a total of 1083 proposals, out of which 26 projects were approved, total budget allocated to projects € 400.000. The supported project proposals came from the following countries: Benin, Burundi, Malawi, Mauritania, Namibia, Nigeria, Rwanda, Sierra Leone, Colombia, Jamaica, Mexico, Lebanon, Myanmar, Palestine, Sri Lanka, Uzbekistan, Iraq, Iran, Afghanistan, Syria, Bosnia and Herzegovina, Kosovo, Serbia and Ukraine.

The second call for proposals The Future is Handmade: Re-Designing Crafts was carried out in collaboration with the GSRD Foundation from the Netherlands. The call targeted projects coming from Bangladesh that reinvigorate traditional crafts and creative entrepreneurs doing pioneering work in the field of crafts. The Prince Claus Fund received a total of 10 project proposals, out of which 6 were financially supported, total budget allocated to projects € 100.000.

Furthermore, the Prince Claus Fund also supported 33 projects through its Flexible Fund for a total of € 400.000. The supported project proposals came from the following countries: Egypt, Kenya, Mauritania, Nigeria, Senegal, Togo, Uganda, South Africa, Argentina, Dominican Republic, Nicaragua, Guyana, Mexico,

Brazil, Bolivia, Bhutan, Cambodia, India, Nepal, Vietnam, Pakistan, North Korea, Turkey, Albania, Macedonia and Serbia.

Two Reviews were published in 2014 (The Africa geographic call of 2013 – published in August and the Rethinking Public Space thematic call of 2013 – published in December). A list of all the projects that received grants through the Open Calls in the year 2014 will be published on the Prince Claus Fund website.

### **Tickets**

A total of 109 travels were supported as part of the Ticket Fund. The novelty of 2014 is that the Ticket Fund worked with an ongoing call, receiving applications for tickets throughout the year. 51% of the travels were related to South-South travels, while 49% of the travels were related to South-North travels (South = a country on the DAC list of ODA recipients, North = a country not on the list).

### **Network Partnership Committee**

The Prince Claus Fund embarked on a three-year network partnership in 2014 with two new network partners: Kibii Foundation from Suriname and Red Sea Culture Foundation from Somaliland. Together with the Prince Claus Fund, Kibii Foundation will develop an annual series of cultural festivals in Moengo. In close collaboration with the Prince Claus Fund the Red Sea Culture Foundation will develop the programming for the brand new Hargeysa Cultural Centre (HCC) that was recently set up in the capital city of Somaliland.

In 2014, the Prince Claus Fund organised two network committee meetings: first in Kathmandu, Nepal, from 2<sup>nd</sup> till 5<sup>th</sup> of May and then in Amsterdam from 8<sup>th</sup> till the 12<sup>th</sup> of December. The meeting in Kathmandu included a speed date event between the network partners and local cultural initiatives. Also an important conference under the theme ‘Reclaiming the Creative Commons: The Southasian Surge towards Pluralism, Freedom and Democracy’ took place, hosted by the network partner Southasia Trust and organised by the Prince Claus Fund. During the network meeting, the partners also acted as advisors in the project application procedure for the Prince Claus Fund Culture in Defiance open call.

### **Collaborations**

The Prince Claus fund continued the successful collaboration with the Al Qattan Foundation, supporting around 20 projects in Palestinian refugee camps in Lebanon (including Palestinian refugees who have fled Syria as a result of the conflict there).

Two new collaborations were initiated in 2014, with the Arab Fund for Arts and Culture and with the GSRD Foundation. The collaboration with the Arab Fund for Arts and Culture involves joint implementation of the Arab Documentary Photography Programme, training emerging photographers from the region. The collaboration includes mentorship through the Magnum Foundation. The collaboration with the GSRD Foundation focuses on the joint implementation of The Future is Handmade: Re-Designing Crafts, in four of G-Star’s production countries. In 2014 an open call for proposals was issued in Bangladesh yielding 7 projects supported jointly by the Prince Claus Fund and GSRD Foundation.

Additionally in 2014 a new collaboration was also initiated with the Minority Rights Group (MRG). The collaboration involves support of Street Theatre projects in the Middle East and North Africa countries, under a special programme called Drama, Diversity and Development Project. This collaboration will be implemented starting from 2015.

The collaboration with the Commonwealth Foundation ended in 2014. A website platform was developed which shows the 8 projects in Pakistan, Sri Lanka, Zimbabwe and Rwanda, financed through this joint Culture and Conflict Programme. A lesson learned is that exchanges between projects working on similar subjects should be stimulated from the start through these platforms of dialogues. This is now actively being done through the publication of the Review, which makes partners aware of and accessible to one another.

## Cultural Emergency Response

In 2014, CER supported 41 cultural relief actions in 23 countries across four continents. 22 of these actions were in direct response to a disaster, either natural or manmade, 5 were preventative and aimed to step in before irreparable damage could occur, 7 consisted of training or capacity building measures and a further 7 were Damage Assessment Missions to investigate the most pressing cultural needs in a disaster area. CER was active for the first time in Cameroon, Sierra Leone, Kosovo, Timor-Leste and Tonga.

2014 saw CER's sustained involvement in the Malian crisis in Timbuktu draw to a close, with a final allocation directed towards the digitisation of the most important manuscripts that had been evacuated from Timbuktu in 2012 when the city was occupied by militants. CER leaves in place a number of long-term donors who take up the financial support to implement the long term action plan to safeguard, restore and preserve the manuscripts.

CER worked with the Tibet Heritage Fund and the Leh Old Town Initiative in India to raise active attention to the development plans that threaten the historic City of Leh, one of the last Himalayan cities to retain a Tibetan character. The Prince Claus Fund organised a symposium in Leh in April 2014, involving local residents, local and regional politicians, as well as NGOs working in the region, and international experts. CER's Steering Committee was also present. Contributions from different perspectives generated combined insights in order to create a well-informed approach toward the implementation of development initiatives that would affect the historical fibre of Leh old town. CER used its good reputation to draw attention to this pressing situation and supports the subsequent recommendations to developing a well-structured plan to preserve this unique historic site.

As a step in sharing its expertise and experience, CER supported a publication on the implementation of one of its most successful projects. Through this book, "Poetry in wood and stone: The Beauty of Swati Architecture and The Sapal Bandai Community Mosque Conservation Project", the partner intends to showcase the successful implementation of the project in a very challenging context. It also aims to raise awareness in Pakistan regarding the conservation of cultural heritage in urban and rural areas, thereby serving as an example of what can be accomplished.

To celebrate the tenth anniversary of the Prince Claus Funds' Cultural Emergency Response programme, the Fund organised an international expert meeting entitled *Culture Is A Basic Need Revisited* on the 11th of November 2013 in Amsterdam, the Netherlands. In 2014 a number of reflections on the most important discussion points have been included in a publication 'Reflections on ten years of Cultural Emergency Response'. The report illustrates potential new paths for CER whilst also providing a tool for similar organisations operating within the field and is freely available at the Funds office and online.

In 2014 CER explored a new way of project financing and actively developed co-funding structures with local implementing partners. This resulted in small in-kind or financial contributions from local organisations together representing financial contributions of almost €100.000. From, for example, African Photography Initiatives in Switzerland, Cultural Heritage Without Borders in Kosovo, the Kathmandu Valley Preservation Trust in Nepal, and the Hill Museum & Manuscript Library in College Ville, United States.

Throughout 2014 CER has been continuing to collaborate with The Global Heritage Fund in a co-funding partnership and has identified projects in Cambodia, Syria and Iraq.

CER coordinator Deborah Stolk attended several conferences and events during the course of the year. She was present in Berlin at a conference hosted by the German Ministry of Foreign Affairs to address the future of the Timbuktu manuscripts, as well as a conference in Cambridge, UK, on safeguarding manuscripts in conflict zones hosted by the Islamic Manuscript Association. She was a guest lecturer in the Egyptian Emergency Heritage Response programme in Cairo, Egypt as well as at the University of Amsterdam, Leiden University and the Reinwardt Academy in Amsterdam.

## **Collaborations**

### Current Collaborations

#### **Global Heritage Fund**

CER's successful collaboration with the Global Heritage Fund has continued throughout 2014. During the year, two new projects agreed to under the 2013 MoU have begun, wherein GHF funds the identification, CER is responsible for an emergency intervention and GHF is following up with the development of future plans or needs for particular sites.

The first of these projects was the emergency stabilisation of the Northeast Sector Wall of the Banteay Chhmar Temple Complex in Cambodia. The second consisted of the creation of a Distance Learning programme & Technical Assistance in the form of a Cultural Heritage Forum to help protect heritage in Syria and Iraq.

#### **African Photography Initiatives**

In partnership with this Swiss organisation, CER funded disaster relief for the Photo Archive of the Goethe family in Douala, Cameroon. This consisted of the emergency rehousing of his archive when heavy winds blew away the roof of the building in which it was housed, as well as a later consolidation of the collection.

#### **Cultural Heritage without Borders, Kosovo Office**

CER began a new collaboration with Cultural Heritage without Borders, specifically with the Kosovan office of the organisation. This collaboration aims to combine CHwB's regional network in the area with CER's ability to provide emergency support, completing several projects within the space of the year.

In 2014, three projects were launched with CHwB. These made allocations for emergency relief for the Mejtep of Haxhi Ymeri schhol in Gjakova, the Hivzi Sylejmani Library in Pristina and the Bridge of Terzi in Bishtazhin.

#### **Heritage Foundation, Pakistan**

CER entered into a new collaboration with the Heritage Foundation, Pakistan. This organisation is headed by previous CER funding recipient Yasmeen Lari, who in this instance co-funded the stabilisation of the Granaries of Kot Diji in Pakistan.

#### **Hill Museum & Manuscript Library**

CER collaborated with the Hill Museum & Manuscript Library in 2014 in order to co-finance the digitisation of the manuscripts previously evacuated from Timbuktu in Mali. This marks a later stage in CER's involvement in the conflict in the West African Country, with a final push to ensure that the manuscripts evacuated from Timbuktu are well preserved.

### Collaborations under development:

#### **Trust for African Rock Art (TARA)**

This collaboration focusses on rock art threatened throughout Africa. Throughout the African continent rock art sites are being damaged by either development projects, uncontrolled city expansion or the mining of natural resources.

#### **Centre for International Heritage Activities**

It is expected that this collaboration will centre on building first aid capacity amongst under water archaeological teams to be able to respond to increasing looting and damage. Initial projects are likely to be based in Sri Lanka, Mozambique (Ilha de Mozambique), Tanzania/Zanzibar, South Africa with potential expansion to Nigeria and Kenya.

## Outreach

### Prince Claus Fund Gallery

The Prince Claus Fund Gallery has been renovated in 2014. The interior wall was removed creating one big space that can be used for multiple activities to engage the Dutch public in the work of the Fund and to disseminate its activities more actively in the Netherlands. The library which was housed in half of the space was moved to the second and third floor of the Prince Claus Fund's office to create more space for exhibiting works and organising events in the Gallery space on the ground floor.

In 2014 the Fund organised three exhibitions:

*portrait(self)portrait* by 2013 Prince Claus Laureate Óscar Muñoz, *Hopes and Impediments* by project partner Invisible Borders – Trans African Borders and *Mogaje Guiju – Abel Rodríguez: El nombrador de plantas* by 2014 Principal Laureate Abel Rodríguez.



*2013 Prince Claus Laureate Óscar Muñoz and member of the Prince Claus Awards Committee Gabriela Salgado at the opening of portrait(self)portrait © Maarten van Haaff*

### Cultural events

In 2014 the Prince Claus Fund organised 18 cultural events with various organisations in the Netherlands, amongst others: a concert of 2013 Prince Claus Laureate Orquesta de Instrumentos Recicladados de Cateura (Paraguay) at the Bimhuis in Amsterdam, a Hip Hop performance by project partner Tiny Toones (Cambodia) in collaboration with the International Community Arts Festival in Rotterdam and a keynote speech by 2012 Prince Claus Laureate Yassin Al Haj Saleh (Syria) at Reporting Change – Stories from the Arab Region at the Melkweg in Amsterdam, together with Human Rights Watch and World Press Photo.





*2013 Prince Claus Laureate Orquesta de Instrumentos Reciclados de Cateura from Paraguay performed at the Bimhuis in Amsterdam. © Maarten van Haaff*

The Fund participated in the third year of *Ervaar Daar Hier Theater – Get Lost* with Doen Foundation, The Performing Arts Fund, Hivos, and VSB Fund. Furthermore the Fund developed the performance and presentation series *Africa Out Loud! Music, Architecture and Arts from the Continent* with De Nieuwe Kerk, which accompanied the exhibition *Magical Africa, Masks and Sculptures from Côte d'Ivoire*.

*Culture in Action: Prince Claus Awards Week* was organised for the second time to showcase the work of the 2014 Prince Claus Laureates who were all present in the Netherlands for the presentation of the Awards. The programme included, amongst other events, the performance *Pindorama* by Lia Rodrigues (Brazil) at the Stadsschouwburg Amsterdam, film screenings of Lav Diaz (the Philippines) at Eye Film Museum in Amsterdam, a seminar with Abel Rodríguez (Colombia) at Utrecht University and an artist talk by Tran Luong (Vietnam) at AKV St Joost in Den Bosch.



*Pindorama by 2014 Prince Claus Laureate Lia Rodrigues  
© Sammi Landweer*



## Research

In 2014 the Research Team was operational for the third year. The team carries out research into all of the applications for projects, nominations for Prince Claus Awards and other matters that concern the work of the Fund. The Research Team also contributes to monitoring, evaluation and assessment procedures ensuring that the support within the various programmes of the Fund is given to these organisations and individuals who are doing outstanding work in the cultural field with a positive impact on their societies.

Through the research of the Cultural Emergency Response projects, the Nominations for the Awards and the Grants and Collaborations projects the research team continuously keeps expanding the professional network of the Fund with new interesting contacts. These contacts are then more actively involved in the activities of the Fund by for instance inviting them to suggest new nominations for the next year, give second opinions or by inviting them to participate in events.

In 2014 a special effort was made to get in touch with organisations and artists or intellectuals working in conflict situations, in order to support them from the newly established Culture in Defiance Fund. With this Fund, set up with the support of the Postcode Lottery, the Prince Claus Fund aims to support artists and cultural organisations situated in (post-) conflict areas, who through their work actively deal with conflict, using arts and culture to create a space for dialogue, opportunities of freedom of speech, critical thinking and positive impact within their societies.

## Communications

In 2014, Prince Claus Fund actively shared its work and the activities of its partners in the Netherlands and abroad by maintaining an active social media presence and visual website, regular announcement emails to its network, and engagement with press.

The top communications moments in 2014 included the concert by 2013 Laureate Orquesta de Instrumentos Reciclados de Cateura performed at the Bimhuis in Amsterdam, the opening of the renovated Prince Claus Fund Gallery with an exhibition by Invisible Borders, and the 2014 Laureates and their activities during *Culture in Action: Prince Claus Awards Week*. These moments highlighted the work of the Fund, received noteworthy press attention and reached a wide audience.

### Press

By proactively approaching members of the press with newsworthy stories, the Fund and its partners received significant press coverage in 2014. There were 219 media items in Dutch newspapers and magazines about Prince Claus Fund activities throughout the year. Radio and television included ZDF and Jeugdjournaal coverage of the Orquesta de Instrumentos Reciclados at the Bimhuis in Amsterdam, VPRO Bureau Buitenland and Kunstuur interviews with Emeke Okereke of Invisible Borders, and an AT5 In De Stad special on 2014 Laureate Lia Rodrigues and project partner Alexia Webster. For Prince Claus Fund projects completed in 2014, over 368 local and international media items covered their activities. The 2014 Prince Claus Laureates and the Awards were featured in at least 90 Dutch and international media items from the time they were announced in September 2014.

### Online presence

The Prince Claus Fund's website offered activity and news items, digital publications and background information on the work from partners and laureates, the Prince Claus Fund's mission and themes and organisational structure, as well as upcoming events, articles, speeches and publications related to its work. The online calendar was filled with events that were initiated, supported or sponsored by the Prince Claus Fund, both internationally and in the Netherlands. 'Highlights' (5 - 10 items per month) on the home page and programme pages act as the digital face of the Prince Claus Fund, which linked to relevant news updates and important projects. The website received approximately 250.000 total page visits in 2014.

The Prince Claus Fund was also active on social media, regularly posting Facebook photos, news articles and short films related to its activities in the Netherlands and its partners' work abroad. In 2014 the Prince Claus Fund nearly doubled the number of Facebook 'likes' since 2013 with 2.400 likes in January to 4.535 in December 2014. When the laureates were announced on 6 September, the Facebook page peaked with a total reach of 25.000 individuals. The Prince Claus Fund also attracted more Twitter followers in 2014, from 1.478 in January 2014 to 2.087 in December. The Prince Claus Fund's YouTube page featured films of its partners' work and own activities, including new interviews with the Network Partners, and a live broadcast the 2014 Prince Claus Awards.



Network partner interviews on the Prince Claus Fund Youtube channel

### Communications coordination and partnerships

For its activities in the Netherlands, the Prince Claus Fund worked closely on communications campaigns together with collaborating organisations that hosted Prince Claus Fund events, including the Bimhuis, ICAF, Human Rights Watch, UNSEEN Photo Fair, Stadsschouwburg Amsterdam, Eye Film Museum, Tropenbos International, and De Nieuwe Kerk.

For the Prince Claus Awards ceremonies for the 2013 laureates, which took place in the laureates' home countries in 2014, Prince Claus Fund Communications coordinated with the embassies to publicise and document the ceremonies abroad.

The Fund was happy to partner with the National Postcode Lottery for two advertisement campaigns and the two full-page advertisements ran in the *Financieele Dagblad* and *NRC*. In partnership with the lottery and *Eén tegen honderd* the Fund also co-produced a short film about its work and specifically the Cultural Defiance Fund. The National Postcode Lottery also invited 2013 Laureate Orquestra de Instrumentos Reciclados to perform at the *Goed Geld Gala*, which was live-streamed and trended on twitter.

### Prins Claus Fonds en de Postcode Loterij



#### Bijvoorbeeld: Redden wat gereed moet worden

Culturele aanpak, een motie van ontvelling en bescherming. Het is niet van culturele expressie een voorwaarde. Het Prins Claus Fonds maakt kunstenaars, kunstenaars en organisaties in landen waar weinig culturele of artistieke mogelijkheden zijn, om hun werk te kunnen doen. Het Prins Claus Fonds heeft nog een nieuw soort hulpverlening: een nieuw soort hulpverlening. Samen met de Postcode Loterij.

**Eerste hulp**  
Een heel jaar geleden startte het Fonds een Culturele Emergency Response Project. Dit betekent de redding van verloren gegaan.

**Bijvoorbeeld**  
In 2013 werd in Georgië een overstroming van een historische woerwen in de regio van de historische stad Tbilisi. Het Prins Claus Fonds gaf een grant van 100.000 euro om de schade te herstellen. Het Prins Claus Fonds gaf een grant van 100.000 euro om de schade te herstellen.

**Deelname**  
Deelnemers van de Postcode Loterij heeft het Prins Claus Fonds de kans gegeven om de Postcode Loterij te helpen om de schade te herstellen. Het Prins Claus Fonds gaf een grant van 100.000 euro om de schade te herstellen.



Advertisement in *Financieele Dagblad* on 7 November 2014

## Fundraising

Through its fundraising activities the Prince Claus Fund was able to raise a total of € 707.000 alongside the support of the Ministry of Foreign Affairs and the National Postcode Lottery.

### Fundraising initiatives

In order to raise additional funds to strengthen the aims and goals of the Fund, in 2014 the Prince Claus Fund issued the Prince Claus Fund PhotoBox, a limited edition of 75 boxes containing a collection of photographs by internationally renowned photographers who are Prince Claus laureates or partners of the Fund. Each of the photos in the Prince Claus Fund PhotoBox is numbered and signed by the photographers. 15% of the purchase price goes to production costs. 85% will be used to support through the Fund, young photographers working in difficult circumstances worldwide. The PhotoBox was festively launched in September at Unseen Photo Fair in Amsterdam. The first copies were sold in 2014, the vast majority will be sold in 2015.

In 2015 the Prince Claus Fund will actively develop new and inspiring ways to raise funds and to increase the awareness of its work such as the Prince Claus Fund PhotoBox. Ideas conceived in 2014 – such as a sponsored fundraising dinner and selling limited edition artworks fabricated especially for the Fund – will be further elaborated. All fundraising initiatives are in accordance with the ANBI status of the Prince Claus Fund.



*Launch Prince Claus Fund PhotoBox, Unseen Photo Fair, Amsterdam, 18 September 2014 © Prince Claus Fund*

### Events

To attract new potential donors and maintain and intensify the already existing relations the Prince Claus Fund took part in several events. During the preview and opening days of TEFAF Maastricht in March the Prince Claus Fund was present with members of the staff and a wall-side presentation.

A select group of private donors was invited – at their own expense – to accompany the director Christa Meindersma and fundraiser Marije Fokkema to Mexico for the presentation of the 2014 Prince Claus Award to fashion innovator and cultural historian designer Carla Fernández on 1 April. Around this event the Fund organised a special programme for the Torchbearers.

The annual fundraising dinner, intended to thank existing Torchbearers and inspire others to become donors, took place on 5<sup>th</sup> September in Hotel de l'Europe in the presence of the Honorary Chairman of the

Fund, HRH Prince Constantijn. Hotel de l' Europe generously sponsored the dinner. The Prince Claus Fund invited a small selection of its partners to share their stories on the work and impact of the Prince Claus Fund with the guests.

### **Torchbearers**

As a result of these activities the Prince Claus Fund maintained its circle of Torchbearers: individuals who share the belief that culture is a basic need and financially support the work of the Fund with individual annual gifts of € 10.000+. Their total contribution in 2014 amounted € 108.000. Moreover, several Torchbearers opened up their network for the Prince Claus Fund, which creates the possibility of meeting new potential donors. The Torchbearers also actively advised the Fund and acted as a sounding board on various matters.

In 2014 the Prince Claus Fund also received a number of 'in kind' contributions. KLM contributed 10 intercontinental tickets. Versteeg, Wigman & Sprey advocaten provided the Fund with legal advice to the value of €10.000. The Luxury Hotels of Amsterdam and Lloyd Hotel & Cultural Embassy generously provided 573 room nights for the international guest of the Prince Claus Awards Ceremony. Epson supported the Fund by printing photographs for the Prince Claus Fund Gallery and BeamSystems provided beamers in order to present digital artworks.

The Prince Claus Fund is grateful for the contribution of AkzoNobel. In 2014 the Fund also established a new collaboration with the GSRD Foundation to support projects in G-Star's manufacturing countries. This successful partnership will be used as a format to cooperate with other companies in a similar intensive and durable way.

### **National Postcode Lottery**

In 2014, the Prince Claus Fund received a generous contribution from the National Postcode Lottery of € 500.000 and an additional € 1.110.000 for a new initiative, the Cultural Defiance Fund for the period 2014-2015. The Cultural Defiance Fund provides urgently needed support for artists and creative expression in conflict situations. The Prince Claus Fund is very grateful for the assistance and moral support of the Lottery and regards this as a form of recognition that helps the Fund to raise additional backing from other sources.



*Goed Geld Gala 2014, National Postcode Lottery, Koninklijk Theater Carré Amsterdam, 4 February 2014 © National Postcode Lottery*

## Monitoring and Evaluation

Monitoring and evaluation activities in 2014 included:

- monitoring the contracting, reporting, payment schedules and procedures of close to 180 new activities started in 2014 by all programmes;
- coordinating the processing of progress and final reports, evaluations and payments of 149 projects concluded in 2014 by all programmes;
- compiling output/outcome information of finalised projects;
- conducting sample surveys and analyses, and
- coordinating case study evaluations by students of past projects.

Projects ending in 2014 have...

Output indicator...

built capacity in the cultural field

at least 3.966 participants and trained personnel in cultural projects

built capacity in cultural heritage

at least 775 members of communities and 198 professionals directly involved

supported the offer of cultural events in the countries we work in

at least 159.953 visitors to cultural events

showed the work of project partners in the Netherlands

at least 3.164 visitors to events and exhibitions

strengthened cultural networks and local alliances

459 partnering organisations

raised awareness on cultural and sensitive social issues and stimulated intercultural dialogue

368 local and international media items  
1.194 new international contacts created

In accordance with the Fund's monitoring and evaluation protocol, all projects and final reports are evaluated before final disbursements are made. Results are checked with the expected results at the project level and programme's progress are monitored against expected yearly and 5-year plans.

In addition, a random sample of 20 laureates awarded between 2000 and 2011 was taken. 36 experts from the regions or disciplines of the laureates were asked questions related to the effects the award had to the corresponding laureates. Most salient findings include the positive effects media attention has on the subjects addressed by the laureates, the role model laureates play for younger generations and the sense of reassurance laureates feel in difficult social and political contexts. Because of local political conditions awards sometimes have greater international resonance.

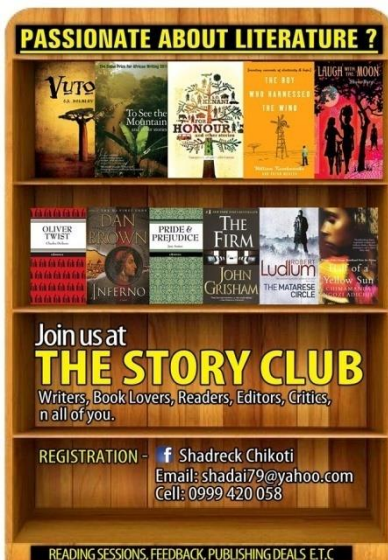
Five students were recruited to evaluate projects in 2014 in countries including Tunisia, Zimbabwe, Bangladesh, Myanmar and India. Research on an international workshop in Bangladesh points to the need of greater local engagement, and a comedy project using digital media in Zimbabwe shows the importance of simple local strategies (like hand-to-hand distribution) in order to navigate in difficult political contexts.



## A SELECTION OF ACTIVITIES IN 2014

### GRANTS AND COLLABORATIONS

**Imagine Africa 500 (Malawi)**  
**Amount: € 11.000**



From its Culture in Defiance Fund, the Prince Claus Fund supported Panafrica Publishers and The Story Club Malawi who organised a workshop, Imagine Africa 500, of African writers in Lilongwe. Participating writers learned about how literature can effectively contribute to the social issues in Africa as a whole, and Malawi in particular. The writers were asked to imagine Africa in 500 years and to write a story that takes place at that moment in the future. With a call for submission more writers were invited to contribute their stories and in the end a book entitled 'Imagine Africa 500' will be published with the aim to stimulate debate and thought on the future of Africa. The topics that were covered by the 10 writers from Malawi are: The truth telling power of fiction (as championed by Charles Johnson); The Writer as a social activist; Afrofuturistic writing and the bearing on current issues; Culture and how it relates to writing.

**Fragments of a Hidden Life (Afghanistan)**  
**Amount: € 25.000**



*From Sahraa Karimi's debut film "Afghan Women Behind the Wheel".*

Kapila Multimedia hired a professional Afghan photographer who trained rising female photographers who traveled to the major cities and villages in Afghanistan to take photos, documenting the everyday life of Afghan women. They photographed them in their homes, at their places of work, in their moments of happiness – all aspects of their daily lives which are considered taboo for others to witness. Their goal of this project was to shed light on these ordinary facets of life in order to create an opportunity for freedom of thought and expression. A public exhibition of these photos in the streets of the major cities and villages – with some photos on billboards has hoped to bring positive changes among the Afghan traditional society. Major cities include: Kabul, Mazar, Bamiyan, Daikundi and their surrounding villages. The organisers believed that this project will have an impact on the minds of traditional people in the major cities and villages - where no other campaign has been implemented before. This project was also supported under the Culture in Defiance Fund.

**Caravan of Liberty (Mauritania)**  
**Amount: € 5.542**



The “Caravan of Liberty” was an initiative from the youth of IRA-Mauritania aimed at raising awareness about the realities of slavery in Mauritania through non-formal artistic means, including music and theatre sketches. This initiative was also supported through the Prince Claus Fund Culture in Defiance Fund. The caravan crossed the country and used art to engage the local enslaved population about their human rights and civil liberties. Mauritania is one of the last countries where slavery is still widespread and deeply rooted in everyday life. Currently, there are almost 600.000 slaves in Mauritania comprising more than 20 percent of the total population in the country. For this reason, IRA-Mauritania organised a “Caravan of Liberty” in October 2014 aimed at raising awareness on the issues of slavery, freedom and human rights in several cities across Mauritania through theatre and music performances. The caravan consisted of a march across Mauritania from Bogue to the capital, Nouakchott. The caravan stopped in several towns along the way and hosted a series of cultural events aimed at informing the local population about slavery, while encouraging them to join the discussion and campaigns against slavery.

**Iran-Rio Art Connection (Brazil)**  
**Amount: € 11.608**



Contemporary arts centre Largo das Artes was supported through the Prince Claus Fund Flexible Fund. The project offered a one month residency in Rio de Janeiro for 4 Iranian artists through the Iran-Rio Art Connection project. The project aimed to provide these artists with a space to express themselves freely, away from the strict censorship, where non-violent resistance is possible. Through this activity two societies facing a great deal of social change were brought together through art. Brazilian artists and thinkers were given the opportunity to interact with the invited Iranian artists, to work together creatively. The residency took place during Art Rio (a major Brazilian art fair in Rio de Janeiro). The participating artists were invited to create art, engage in panel discussions, talks and workshops, broadly addressing the use of art as a tool for non-violent resistance in the fight against censorship.



**KLA ART 014 (Uganda)**  
**Amount: € 13.000**



KLA ART has been developed by 32° East with a network of Associate Partners, supported through the Prince Claus Fund Flexible Fund. The Partners were permanent Kampala based arts organisations and include: The Bayimba Festival, Ugandan Visual Arts and Design Association (UVADA), START Journal, Makerere Art Gallery/IHCR, Goethe-Zentrum, Alliance Française, Nommo Gallery, AKA Gallery, Weaverbird Community for the Arts and Uganda Museum. In the 2014 theme KLA ART took the hustler, street entrepreneur or “muyaaye”, as its starting point. It was asking how the artist fits into Kampala’s micro economic systems and what should Uganda’s macro markets do with the way an artist produces work? The project involved an ongoing process of conversation, research and artistic engagement between the curatorial committee and resulting in a unique event exploring these themes. Artists were selected from the East African region (Uganda, Ethiopia, Tanzania and Kenya) in order to bring new voices to Kampala and expose the festival’s concepts and connections to a regional critical network. An extensive fringe event chosen by open call created further opportunities for emerging Ugandan creative voices to engage in KLA ART 014.

**Revival of Golden Fibre (Bangladesh)**  
**Amount: € 15.000**



*Photographer: Md. Quddus Alam, DrikNEWS*

The Bangladesh Agro-Ecological Knowledge and Innovation Centre (BAEKI Centre) provided training on jute handicrafts for a group of 6 artists, 12 craftsmen and 12 trainees in the Gaibandha District in Northern Bangladesh. The project Revival of Golden Fibre, supported under the collaboration with GSRD Foundation The Future is Handmade: Re-Designing Crafts, sought to reintroduce the local material of jute (which has been largely neglected since the introduction of cheap artificial alternatives), which is seen as beneficial to the local economy and to the environment, by designing and producing a number of jute products such as shoes, bags, and belts in a collaborative effort with the participants. These products will be developed over the course of one year and then brought onto the market, accompanied by a marketing strategy (including a catalogue and a website) developed by BAEKI.



## CULTURAL EMERGENCY RESPONSE (CER)

### Saving Bosnia's flooded Regional Museum of Doboj

The heaviest rains and floods in 120 years have hit Bosnia and Herzegovina in May 2014. The north-eastern part of the country, where the city of Doboj is located, was especially badly affected, with houses, roads and rail lines submerged.

The Regional Museum of Doboj houses a very important collection of historical, archaeological and ethnological artefacts from the period of early Neolithic to modern times. Eleven ground-floor rooms of the museum were flooded for three days, causing damage to the floors and walls and destroying furniture, technical equipment and sewage systems. The longer the museum's collection would be exposed to moisture, the greater the damage, particularly in the case of objects of organic origin. Support for cultural institutions was already very limited in Bosnia and Herzegovina. Because of the extensive flooding, the support pledged to this museum by the authorities has been cancelled in order to be relocated to disaster relief elsewhere.

The most urgent thing that needed to be done immediately was to bring down moisture levels in the museum and repair the infrastructural damages. Following these emergency measures, the museum could further investigate the exact damage to the collection and start discussing possible treatment measures. In a region where with political and ethnic conflict still resonates today, the preservation of such a historical collection is especially relevant. The museum annually attracts about 20,000 people, and is also visited by 2-3 thousand students of elementary and secondary schools in northern Bosnia, as part of their compulsory curriculum.



*Work begins on replacing the floors*



*The aftermath of the floods on the museum's exhibition*

## Stabilisation of the Granaries at Kot Diji, Pakistan

Immediate protective measures in the shape of covering with tarpaulin and erection of scaffolding was recommended to stabilise a cluster of three granaries that are part of the magnificent Kot Diji Fort, which was built around 1790 by Talpur dynasty ruler Mir Suhrab of the province of Sindh, Pakistan. Before the site was brought to the attention of the CER programme, rains in October 2012 had resulted in the collapse of one granary on the site. CER's involvement alongside partners the Heritage Foundation of Pakistan ensured that the same did not happen with others

As part of the Kot Diji Fort cluster, these three granaries are important reminders of ancient storage practices that are in imminent danger of irreparable collapse. Two domes had already collapsed and stabilisation is needed before the next monsoons, which are likely to cause the collapse of the third dome. The stabilisation will be executed using a special sustainable method developed by the Heritage Foundation, in which mud and bamboo protect the structures from the elements whilst still enabling full restoration at a later stage. The project provides local impoverished community members with job opportunities, as well as training local craftspeople in special conservation techniques.

At the time of writing, first stabilisation work has been undertaken using the Heritage Foundation's mud and bamboo technique, which was developed in the process of stabilising the Tomb of Samma Noble I, Makli Necropolis, a project also supported by the Prince Claus Fund. This technique is cost effective using material that are easily available in order to quickly stabilise sites.



*The granaries of Fort Kot Diji*



*Repairs to a wall using the Heritage Foundation's mud and bamboo technique*

## Emergency Preparedness Training in Wamala Tombs, Uganda

Since fires burnt down the Kasubi Royal Tombs of the Buganda Kingdom in 2010, Uganda's only World Heritage Site, there were growing concerns the nation's other tombs in Wamala could just as easily be lost by fire. Made of dry grass thatch and wood, the Wamala Tombs would of course suffer great damage in case of fire. Worries about the threats to the tombs by fire exacerbated by the encroachment of the city of Kampala onto the site of the tombs, meaning cooking fires would be lit in close proximity to the vulnerable tombs.

The Wamala Tombs are part of a royal burial site located on top of a hill close to Kampala. Like the Kasubi Tombs and Bwanika House, they are a major example of an architectural achievement in organic materials, principally wood, thatch, reed, wattle and daub. The site's main significance lies, however, in its intangible values of belief, spirituality, continuity and identity.

A modest contribution from CER allowed for the development of an emergency preparedness plan as well as on-site training on the plan's implementation. The team could practice the use of installed water tanks, fire extinguishers and overall coordination in case of disaster.



*The thatched roofs of the Wamala Tombs*



*Workers practice with hoses in case of fire*

## Funders and collaborators

### Funders

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

#### The Ministry of Foreign Affairs

The Prince Claus Fund is extremely grateful to the Ministry for the support it has received since its inauguration in 1996. The Prince Claus Fund received € 3.500.000 in 2014. In principle the Chair of the Board and the Director meet the Minister for International Trade and Development Cooperation once a year. No such meeting took place in 2014. 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

The Prince Claus Fund likes to thank the National Postcode Lottery for the financial support it has received since 2001. And its continued generous support in 2014. In 2014, the Prince Claus Fund received a regular contribution of € 500.000 from the Dutch National Postcode Lottery. In addition, the Fund received an additional contribution of € 1.110.000 for the Cultural Defiance Fund, from the 13<sup>th</sup> draw. The contribution of the Postcode Lottery helps the Prince Claus Fund to raise additional funding from other sources.



Very special thanks to the Directors of the Luxury Hotels of Amsterdam and Lloyd Hotel & Cultural Embassy that have offered rooms to the international guests of the Prince Claus Fund, and particular thanks to Mr M. van Aelst and Mr H. Klok.

Hotel de l'Europe and Mr T. Krooswijk for sponsoring the Prince Claus Fund annual dinner

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## Our Torchbearers

AkzoNobel



BeamSystems



Mr and Mrs De Bruin-Heijn

Stef and Antoinette Collignon-Smit Sibinga

Don Quixote Foundation



Epson

Marc and Janneke Dreesmann-Beerkens

Marry de Gaay Fortman and Evert Meiling



KLM

STICHTING KRAMER-LEMS

MeyerBergman



TEFAF

Versteeg Wigman Sprey advocaten





## Collaborators

The Prince Claus Fund collaborates with a number of international and national partners, including local funding agencies. Each collaboration is based in a MoU that stipulates the substance of the collaboration and the procedures that guide its work.

African Photography Initiatives, Zwitzerland



Arab Fund for Art and Culture, Lebanon



AFAC آفاق

The Arab Fund For Arts and Culture  
الصدوق العربي للثقافة والفنون - آفاق

Commonwealth Foundation, UK



Cultural Heritage without Borders, Kosovo



Fonds Podiumkunsten



Global Heritage Fund



Global Heritage Fund

GSRD Foundation



Heritage Foundation, Pakistan



Hill Museum and Manuscript Library, USA



ICCROM, Italy



Magnum Foundation, New York, USA



Minority Rights Group, UK



Al Qattan Foundation, Palestinian Territories, UK



## Statement of Account

### Good Governance Code for Good Causes and Cultural Organisations

The Prince Claus Fund endorses the Wijffels Code and the Good Governance Code for Cultural Organisations. The Prince Claus Fund acts in accordance with the regulations of these codes. The principles of good governance - which first and foremost concern the separation of functions, good governance and accountability - are embedded in the internal regulations. The organisation meets the criteria of the CBF hallmark ([www.cbf.nl](http://www.cbf.nl)).

### Tasks and Accountability of the Board and Directorate

The tasks and accountability of the Board and Directorate are described in the Statutes of the Prince Claus Fund (22 June 2010) and the *Directiereglement Prins Claus Fonds* (27 January 2011). The latter was signed by the chair of the board, the director and one board member upon the appointment of the director on 14 February 2011.

The Board is responsible for governing the organisation. The Board approves the annual plan, the five-year plan, the annual budget and the annual statement of accounts as well as major collaborations, which are drawn up by the Director. An external accountant is appointed to audit the statement of account. The Board also approves project allocations exceeding € 25.000 for Grants & Collaborations and € 35.000 for Cultural Emergency Response.

The Board nominates and appoints Board members. Board 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 is responsible, within the aims of the organisation, for general policy development and implementation, external representation, public relations policy, managing the office and staff, implement the general terms of employment, and for preparing and implementing the decisions of the Board.

The Director meets four times a year with the Board to report on progress and implementation of the annual plans and budget.

The Dutch Ministry of Foreign Affairs, the Prince Claus Fund's main source of income, evaluates the Fund once every five years. The Prince Claus Fund also conducts its own evaluations of projects and programmes. Each year, the Board holds assessment discussions with the Director.

### Quality of Organisation and Activities

The Prince Claus Fund strives to maintain optimum quality in all of its activities. It achieves this by involving good advisors in its judgments and implementation, and by specially training staff members for these tasks. For the Prince Claus 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. The Board and Director do their utmost best to keep this percentage as high as possible. In 2014 it was 92%.

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 sought on project applications, nominations and other major decisions. Investment is in accordance with the budget, which is drawn up once a year.

The Prince Claus Fund's contracts with partners in the target areas are subject to interim and final reporting and assessment. Payment occurs in three installments: 25%, 50% and 25%. Four installments are sometimes deployed for the payment of large amounts.

### Relations with Interested Parties

The Prince Claus Fund maintains open and correct dialogue with all interested parties, including staff members, funding bodies, donors, beneficiaries, partners, and government bodies. The Prince Claus Fund keeps these interested parties informed and engaged through correspondence, the annual report, interim reports (when necessary), and invitations to the Prince Claus Fund's activities. The Prince Claus Fund also has a complaints procedure. There were no complaints in 2014.

## **Financial review**

### Requirements with respect to the articles of association

In accordance with the articles of association, the Board yearly draws up a balance sheet and a statement of income and expenditure. The Board is obliged to appoint an auditor to examine the balance sheet and the statement of income and expenditure. The auditor then reports his findings to the Board and records the results of his investigation in an auditor's statement. The financial year coincides with the calendar year, as stipulated in the articles of association. The complete version of the financial statements including an unqualified audit opinion with respect to the financial statements can be viewed on request at the Prince Claus Fund's offices.

### Board

The Board receives no remuneration.

### Directorate

The Director's annual income amounted to € 97,905 in 2014.

### Administration

Jac's den Boer & Vink, a business economics consultancy firm for non-profit organisations, was appointed by the Prince Claus Fund to manage its administration and to draw up the financial statements 2014. PwC was appointed to audit the financial statements.

### Income

In 2011, the Dutch Minister of Foreign Affairs granted the Prince Claus Fund a total subsidy of € 17,500,000 for the period between 1<sup>st</sup> January 2012 and 31<sup>st</sup> December 2016. A sum of € 3,500,000 was received and was available for the year 2014.

In addition to the Dutch government's financial support, the Prince Claus Fund is also a beneficiary of the Dutch National Postcode Lottery. It received its regular € 500,000 contribution from the Lottery in 2014. Programme activities with regard to Culture in Defiance are also funded by the Dutch National Postcode Lottery. The total amount received is € 1,110,000 of which € 580,000 is spent in 2014 and € 530,000 will be spent in 2015.

The Prince Claus Fund also received occasional funding for projects. In 2014, income from its own fundraising amounted to a total of € 1,786,800 (budgeted was € 1,527,500; realisation 2013 was € 1,385,700).

### Resources expended and overhead standards

The costs of generating funds and the costs of management and administration amounted to € 337,736, while the sum of € 4,794,393 was invested in implementing the programmes. This means that the overhead percentage was 6.6%; it was budgeted at 7.1%. The distribution of costs is based on the time that each staff member is expected to spend on the various activities. This estimation is then checked against the actual situation every year.



### Balance of funds 2014

In 2014 the Prince Claus Fund ended with a positive financial balance of income and expenditure of € 69,313, while € 32,500 was budgeted.

This balance is included the settling of € 113,000 government grants, in line with the terms of these grants. The settling was possible due to occasional income 2014, mainly the release of project contributions.

The income from own fundraising must be viewed in connection with third-party contributions. Grants from the Dutch National Postcode Lottery have to be presented under this head due to legal reporting instructions. The total income from generating funds exceed the budget with 17%. As a result of this the resources expended could exceed budget with 3%, despite the decision of the Board to settle a large part (€ 113,000) of the released project contributions with the government grants, which has a direct negative influence on the spending limit.

### Policy and function of reserves

By setting up its contingency reserve, the Prince Claus Fund would, in the case 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% of the annual budget for office expenditure, which is € 1,125,000. The size of this reserve conforms to the relevant VFI guidelines. The Board has decided to build up this reserve with an annual allocation of at least € 50,000 and hopefully more. By the end of 2014, the continuity reserve amounted to € 862,890.

### Investment policy

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

The following consists of the balance sheet as of 31 December 2014 and the statement of income and expenditure 2014. The complete version of the financial statements 2014 is available at [www.princeclausfund.org](http://www.princeclausfund.org).

Balance sheet as of 31 December 2014

	31-12-2014	31-12-2013
	€	€
<b>ASSETS</b>		
Non-current assets (equipment and housing)	133,427	126,403
Inventories	35,233	0
Government grants to be settled	939,318	1,052,318
Receivables	423,796	197,963
Cash and cash equivalents	2,272,845	2,218,934
	<hr/>	<hr/>
Total assets	3,804,619	3,595,618
	<hr/> <hr/>	<hr/> <hr/>
<b>LIABILITIES</b>		
Reserves and funds:		
Reserves		
- Contingency reserve	862,890	812,890
- Other reserves	135,716	101,403
	<hr/>	<hr/>
Total reserves	998,606	914,293
Funds		
- Restricted funds housing	45,000	60,000
	<hr/>	<hr/>
Total reserves and funds	1,043,606	974,293
	<hr/>	<hr/>
Debts		
- Long term project contributions	462,005	543,017
- Short term project contributions	1,599,831	1,852,922
- Other short term debts	699,177	225,386
	<hr/>	<hr/>
Total debts	2,761,013	2,621,325
	<hr/>	<hr/>
Total liabilities	3,804,619	3,595,618
	<hr/> <hr/>	<hr/> <hr/>

## Statement of income and expenditure 2014

	Realisation 2014	Budget 2014	Realisation 2013
	€	€	€
<u>Incoming resources</u>			
Own fundraising	706,778	1,027,500	885,691
Third-party contributions	1,080,000	500,000	500,000
Government grants	3,387,000	3,500,000	3,615,736
Interest	27,664	30,000	37,471
	<hr/>	<hr/>	<hr/>
Total incoming resources	5,201,442	5,057,500	5,038,898
	<hr/>	<hr/>	<hr/>
<u>Resources expended</u>			
Programme expenditure			
- Grants and Collaborations	2,309,107	2,114,300	2,161,240
- Emergency Relief and Cultural Heritage	1,289,427	1,286,400	1,255,741
- Awards	1,113,834	1,019,400	1,164,715
- Monitoring and evaluation	224,722	248,000	225,592
Release	-142,697	0	-91,954
	<hr/>	<hr/>	<hr/>
Total programme expenditure	4,794,393	4,668,100	4,715,334
	<hr/>	<hr/>	<hr/>
Costs of generating funds	160,710	177,800	135,858
	<hr/>	<hr/>	<hr/>
Management and administration	177,026	179,100	64,237
	<hr/>	<hr/>	<hr/>
Total resources expended	5,132,129	5,025,000	5,015,429
	<hr/>	<hr/>	<hr/>
Balance of funds *	69,313	32,500	23,469
	<hr/> <hr/>	<hr/> <hr/>	<hr/> <hr/>

\* The balance of funds is added to the reserves and funds.

Overview of division of expenditures 2014-specification by programme

Expenditures	Grants and Collaborations	Cultural Emergency Response	Awards	Monitoring and Evaluation	Release	own fundraising	third parties	acquired subsidies	administration	Total	Realized 2014	Estimated 2014	Realized 2013
<u>Expenditures</u>													
Direct to programmes and projects	1.867.890	982.728	907.371	40.000	-142.697	0	0	0	0	3.655.292	3.525.000	3.647.234	
Fundraising	0	0	0	0	0	36.093	0	0	0	36.093	40.000	42.744	
Communications	11.905	7.841	5.623	4.524	0	2.130	549	549	4.502	37.623	40.000	48.364	
Personnel costs	299.383	213.279	139.473	130.817	0	54.392	15.880	15.880	123.382	992.486	994.000	924.189	
Housing	39.361	25.925	18.590	14.959	0	7.044	1.815	1.815	14.887	124.396	128.000	105.353	
Office	73.069	48.128	34.512	27.771	0	13.077	3.370	3.370	27.636	230.933	238.000	202.561	
Depreciation	17.499	11.526	8.265	6.651	0	3.132	807	807	6.619	55.306	60.000	44.984	
Total	2.309.107	1.289.427	1.113.834	224.722	-142.697	115.868	22.421	22.421	177.026	5.132.129	5.025.000	5.015.429	

## 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 Chairman and the board

HRH Prince Constantijn is the Honorary Chairman of the Prince Claus Fund for an indefinite period of time. The Board meets four times a year at the offices of the Prince Claus Fund in Amsterdam. In 2014, its meetings were held on 21<sup>st</sup> of March, 13<sup>th</sup> of June, 12<sup>th</sup> of September and 14<sup>th</sup> of November.

### Prince Claus Fund Board per 31<sup>st</sup> of December 2014

**HRH Prince Constantijn**, Honorary Chairman, Head of Cabinet of Vice-President Neelie Kroes, European Commission, Brussels, Belgium

**Henk Pröpper**, Chairman, Director, De Bezige Bij, Amsterdam, the Netherlands

**Herman Froger**, Vice Chairman, Lawyer, former ambassador to Sri Lanka, South Africa, Israel and Portugal, Vorden, The Netherlands

**Pascal Visée**, Treasurer, Management Consultant, Rotterdam, the Netherlands

**Boris Dittrich**, Board Member, Lawyer, Advocacy director of the *Lesbian, Gay, Bisexual and Transgender programme for Human Rights Watch*, Berlin, Germany

**Marjorie Boston**, Board Member, Artistic director of RIGHTABOUTNOW INC, 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

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 schedule below comprises the current appointments (per 31<sup>st</sup> December 2014).

name	start	end 1st period	end 2 <sup>nd</sup>
HRH Prince Constantijn (Honorary Chair)	22 August 2003		
Henk Pröpper	22 June 2013	22 June 2017	22 June 2021
Herman Froger	8 November 2007	8 November 2011	8 November 2015
Marjorie Boston	3 April 2009	3 April 2013	3 April 2017
Boris Dittrich	3 April 2009	3 April 2013	3 April 2017
Bregtje van der Haak	3 April 2009	3 April 2013	3 April 2017
Pascal Visée	16 March 2012	16 March 2016	16 March 2020
Patricia Spyer	14 September 2012	14 September 2016	14 September 2020



## **Director and office**

The director presides over the office. The director is responsible for general policy development and implementation, external representation, finances, organization and management of the office and its staff. The director reports to the board. The board meets four times a year.

Three program coordinators are responsible for the Awards, Grants & Collaborations and Cultural Emergency Response programmes. They are supported by a part time staff or assistant. A staff member communication is responsible for communication, press, publicity, website and social media. A staff member fundraising is responsible for fundraising and contact with donors and Torchbearers. Two staff members are responsible for Monitoring & Evaluation. One staff member is responsible for the Fund's external activities, including exhibitions, lectures and collaborations with other organizations in the Netherlands.

Four staff members work in the research department. They research all incoming project applications and nominations.

The Director's Assistant supports the director and the Board.

The office assistant involve reception, telephone, office management and general email inbox duties.

A volunteer maintains the library.

Every week a management team meeting takes place where the three programmes, fundraising, communication and research are represented. Other staff are asked to participate as and when required. Every other week an internal meeting takes place either with all staff, or all staff plus interns.

The average number of staff members in 2014 was 17.13 ftes. There was an average of 15.24 ftes in 2013. In 2014, externally hired personnel temporarily supported communications and the Awards programme during the peak period in December.

## **Office of the Prince Claus Fund per 31 December 2014**

**Christa Meindersma**, Director

**Adrienne Schneider**, Assistant to the Director

**Fariba Derakhshani**, Programme Coordinator Awards

**Deborah Stolk**, Programme Coordinator Cultural Emergency Response

**Bertan Selim**, Programme Coordinator Grants & Collaborations

**Mette Gratama van Andel**, Coordinator Research

**Dilara Jaring-Kanik**, Coordinator Outreach

**Caro Mendez**, Programme Coordinator Monitoring & Evaluation

**Marije Fokkema**, Staff member fundraising

**Sarah Smith**, Staff member Communications

**Linda van der Gaag**, Staff member Research

**Eveline de Weerd**, Staff member Research

**Emma Bijloos**, Staff member Research

**Cora Taal**, Staff member Monitoring & Evaluation

**Celien Koranteng-Kumi**, Staff member Awards

**Slavica Ilijeska**, Staff member Grants & Collaborations

**Nathalie Ho-Kang-You**, Office Assistant/Coordinator Outreach a.i.

**Saskia van Boheemen**, Office Assistant

**Evelyn Onnes**, Documentalist (Volunteer)

## **Interns**

In 2014, the Prince Claus Fund was supported by interns from various countries in most programs. The Prince Claus Fund is extremely appreciative of their valuable contributions.

## **Staff Representation**

Three members of the staff make up a staff representative committee. The committee meets twice a year with the Director to discuss the workings of the office. The meetings took place in 2014 (17<sup>th</sup> March, 16<sup>th</sup> June).

## **International Council of Advisors**

The Prince Claus Fund's benefits from advice from international advisors. The Board has set up a number of advisory and working committees to support the three programmes of the Fund. The members of the advisory committees are appointed by the Board. The members of the committees comprise the International Council of Advisors. The Council meets once a year shortly before or after the Awards ceremony.

## **Awards committee**

The Awards Committee acts as an international jury. It judges the nominations that have been received and submits its recommendations for approval to the board. A board member is the chair of the Awards Committee. In 2014, the Awards committee met on 24<sup>th</sup> -26<sup>th</sup> of April in Mexico City and 11<sup>th</sup> - 13<sup>th</sup> of December in Amsterdam.

## **Awards Committee per 31<sup>st</sup> December 2014**

**Bregtje van der Haak**, Documentary Filmmaker and Journalist, Chairperson, The Netherlands

**Kettly Mars**, Writer, Haiti

**Gabriela Salgado**, Independent Curator, London/Buenos Aires

**Ong Keng Sen**, Theatre Producer and Artistic Director, Republic of Singapore

**Salah Hassan**, Professor of African Art History and Visual Culture, Sudan / Ithaca, USA

**Rema Hammami**, cultural anthropologist, Palestine

**Fariba Derakhshani**, Coordinator Awards Programme and Secretary to the Awards Committee, the Netherlands

## **Network Committee**

This committee consists of the Prince Claus Fund's network partners. The Committee advises on the selection of project applications which have been received through the Fund's calls for proposals. The Committee also advises on general issues of relevance to the Fund's work, such as contextual developments in the countries the Fund works and developments in financing artists and cultural organizations. The committee met in Kathmandu, Nepal, from 2<sup>nd</sup> till 5<sup>th</sup> of May and in Amsterdam from 8<sup>th</sup> till the 12<sup>th</sup> of December.

## **Network Partnerships Committee per 31<sup>st</sup> December 2014**

Christa Meindersma, director Prince Claus Fund and chair

Orwa Nyrabia, Dox Box, Syria

Dinh Q. Le & Zoe Butt, San Art, Vietnam

Joseph Osae-Addo, ArchiAfrica, Ghana

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  
Marcel Pinas, Kibii Foundation, Suriname  
Jama Musse Jama & Ayan Mahamoud, Red Sea Culture Foundation, Somaliland  
Bertan Selim, coordinator Grants & Collaborations Programme and Secretary to the Network Partnerships Committee

### **Steering committee Cultural Emergency Response**

The CER Steering Committee was set up in 2003 to direct the policy and organisation of the Prince Claus Fund's Cultural Emergency Response Programme. The Committee has a mandate to make decisions concerning the implementation of relief action.

The CER steering committee met in Amsterdam on 4 February and 18 September in Amsterdam and in Leh, India on 14 May.

### **CER Steering Committee per 31<sup>st</sup> December 2014**

Charlotte Huygens, Chairperson of the CER Steering committee, deputy director Museum Panorama Mesdag, advisor of the Mondriaan Foundation, international curator and member of the Supervisory Board of the University of the Arts, The Hague.

Ole Bouman, Creative Director at the Shenzhen Biennale of Urbanism/Architecture (China), Former Director of the Netherlands Architecture Institute (NAi), Rotterdam, the Netherlands

Gerd Junne, Chairman of the Board of The Network University (TNU), Board member of War Child Holland, formally held the chair in International Relations at the University of Amsterdam, School of Social Sciences

Maya Meijer-Bergmans, Art historian, member of the Board of MeyerBergman and chairman of Westergasfabriek in Amsterdam, the Netherlands

Valerie Sluijter, Advisory Board NCDO, Former Netherlands Ambassador in Bosnia –Herzegovina and deputy chief of mission in Yemen. Former general director of the Dutch cultural institute "Erasmushuis" in Jakarta, Indonesia.

Deborah Stolk is coordinator Cultural Emergency Response Programmes and Secretary to the Steering Committee Cultural Emergency Response

In 2014 Maya Meijer-Bergmans ended her term and will be followed up by Evert Meijling and Michelle Parlevliet.

### **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.