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Fonds



THE PRINCE
CLAUS
FUND IN

2018

ANNUAL
REPORT



For the Prince Claus Fund, this past year has led to a sharper vision. Developments like the arrests and detentions of our friends and partners, Shahidul Alam in Bangladesh, Lu Guang in China and Tania Bruguera in Cuba felt up close and personal, and brought home the increasing pressure that artists are under in many parts of the world.

But events also made clear how relevant culture is, and how feared by repressive governments for the impact it can have. Moreover, they demonstrated the strength of cultural solidarity, as our network sprang into action and artists around the world organised creative protest actions. Before she was detained in Cuba, Tania highlighted Shahidul's arrest by including his work in her exhibition at the Tate Modern in London. On his release, Shahidul wrote that the message of solidarity 'made a huge difference, not only to the establishment who had jailed me, but also to me in jail. It was the spark I needed to hang on in there.'

In 2018 we had ample evidence that the core mission we identified for the Prince Claus Fund in 2016 – [to support culture under pressure](#) – is more relevant than ever. We began work on how best to implement that mission in our next four-year strategic plan that begins in 2021.

The path to our ultimate goal, of a world where cultural expression is free and valued, is clear: standing firm with those who believe in the transformative power of culture, who create, advance new ideas and develop new perspectives. Sadly, in many parts of the world, peaceful, creative actions, which ought to be the norm, have become radical; artists have become daring risk-takers.

This past year has reinforced our commitment to stand by these peaceful radicals. Their feedback has shown the importance our partners attach to the three focus areas, or outcomes, that we look for in the people, organisations and projects we support.

The 2018 Prince Claus Laureates, seven in total, offer perfect examples of our first focus area: [Alternative Narratives](#) – stories that lead to greater understanding; stories that are seldom heard, that differ from a dominant narrative, that reveal a more complex reality. Our Principal Laureate, the Market Photo Workshop, has been enabling black South Africans from townships and poor communities to tell visual stories of their own seldom seen realities since the Workshop was founded during apartheid in 1989.

In Brazil, a country where most citizens are of mixed ancestry, people of colour have almost no presence in the public discourse. Prince Claus Laureate O Menelick 2º Ato, is an independent magazine and journalism platform for Afro-Brazilian writers, thinkers and artists. Distributed free of charge, it makes Afro-Brazilian thought and culture accessible to a wide audience.

Our annual Cultural Speed Date, Mobility Fund, and Network Partnerships are all effective ways we work towards our next focus area: [Networks of Exchange](#) – interchanges among organisations and individuals that broaden horizons and open new possibilities. During Awards week, the Prince Claus Fund’s Cultural Speed Date linked up more than 200 Dutch and international cultural practitioners and facilitators for a total of approximately 1,100 quick ‘date’ exchanges. 187 mobility ticket grants were awarded this year and three new partner organisations joined in Network Partnerships.

In 2018, we also brought together organisations that work with and for youth in special NextGen Partnerships. More about that later.

There are many ways our activities contribute to our third focus or outcome area: [Growth of Individuals and Organisations](#) – activities that strengthen the confidence and competence of cultural practitioners. Courses in First Aid to Cultural Heritage in Times of Crisis (FAC) and the new [FAC handbook](#) and [toolkit](#) for heritage rescuers are prime examples. In 2018 we co-organised a First Aid Course (FAC) with 24 participants from 23 different countries, and a Leadership Course for 15 FAC alumni from 12 different countries. Work is progressing on creating regional hubs and a digital platform to connect heritage rescuers globally. Our various approaches are having a big impact on expanding the awareness and capacity for safeguarding irreplaceable heritage around the world.

In the [Highlights](#) section of this report, you’ll find more examples of how people and projects we supported in 2018 contributed to these outcomes and in the [Inspiring Visual Stories](#) section, you can view some of their work and stories.

Of special note is the emphasis we gave to **finding and supporting young creatives** this past year. Our Next Generation activities aim at all of our outcome areas in a variety of ways. We are not only linking the 13 NextGen Partners I mentioned above in a network of exchange, we are also providing them with longer-term grants and organisational mentoring. In addition, an open call for projects that give young people (ages 15 – 30) safe spaces to explore issues of identity and alternative narratives received 373 proposals. After thorough research, we selected 18 which are now underway. In December, we presented the first Next Generation Award for outstanding cultural achievement to the South African dancer-choreographer,

Dada Masilo, an extraordinary role model for young people and girls, especially.

We believe that all societies develop and that we have a lot to learn from each other. It is important that people in the Netherlands know about the creative work happening in other parts of the world, so this past year we organised activities designed to appeal to young people that included creatives from our international network. The four-city hip hop series TRANS//FORM and the combination music, dance and fashion event YCreate x Pantropical were new territory for the Prince Claus Fund, aimed at a whole new audience. We were delighted with the results! Not only were there new contacts made between our international partners and their Dutch-based counterparts, there were also enthusiastic new collaborations that emerged.

As we reach out to new audiences and try new things, the Prince Claus Fund strives to be a 'learning organisation'. That will require ongoing self-reflection and an openness to the advice and critical perceptions of others. To that end we conducted an extensive mid-term evaluation and surveyed a number of partners about their views of our work. The replies we received were overwhelmingly positive and reinforced our feeling that the Prince Claus Fund fills a vital role. The suggestions and feedback will help us shape our plans for the coming years.

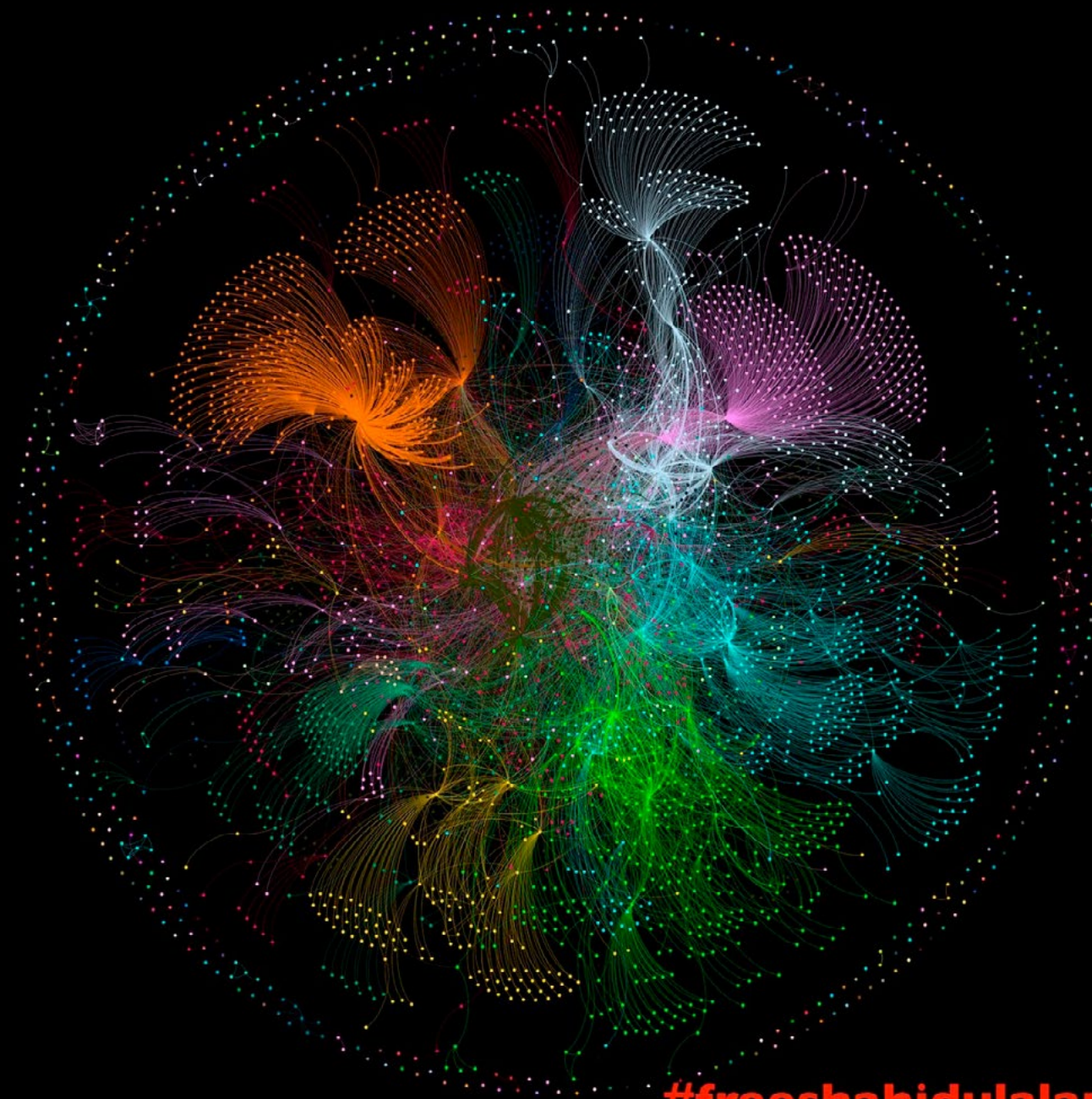
This year we also initiated a research collaboration with academic institutions and fellow funding organisations to evaluate the impact of cultural investment, which should be completed in 2020. At home, we looked hard at our own procedures, took steps to align our performance with our diversity and gender policies, and worked at making

monitoring and evaluation more effective and efficient, without increasing the burden on our partners. Our management team also attended a series of workshops designed to analyse their procedures and relationships in order to make them more satisfying and efficient.

All in all, with this look back at 2018, I feel that the Prince Claus Fund can look forward to a strong 2019 filled with energy, solidarity and commitment.

Joumana El Zein Khoury,
Director Prince Claus Fund

Visualisation of tweets that used the hashtag #FreeShahidulAlam
© Sanjana Hattotuwa; <https://twitter.com/sanjanah>



#freeshahidulalam

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7 Awards given to honour Cultural achievers.

16 New, longer term partners supported, including

13 organisations that work with and for youth.

24 Actions enabled that will rescue and protect cultural heritage; among the actions were

2 courses which trained

38 people from

34 different countries in various aspects of first aid to heritage.

187 Cultural exchanges facilitated.

246 Cultural initiatives funded, **22** of them focused on youth.

255 Articles in the Dutch print media and

603 websites around the world mentioned the Prince Claus Fund.

At least

3,696

people reached in the Netherlands through

7 organised public events and

2 exhibitions.

140 Since 1996 the Fund has been active in over **140** countries.

THANK YOU

We'd like to take the opportunity to thank all those who've supported our work this year.

Our Funding Partners

The Dutch Ministry of Foreign Affairs and the Dutch Postcode Lottery for their long-standing support of the Prince Claus Fund since 1996 and 2001 respectively.



Our collaborating partners

AM Qattan Foundation
Amerpodia
Amsterdam Fund for the Arts (AFK)
Arab Fund for Arts and Culture (AFAC)
Brabant C
British Council
Compagnietheater
Daw'an Mudbrick Architecture Foundation
Dutch Ministry of Education, Culture and Science (OCW)
Gerda Henkel Foundation
Goethe-Institut
GSRD Foundation
Heritage Foundation of Pakistan
ICCROM
ICCROM-ATHAR

Kathmandu Valley Preservation Trust
Leiden University
Lutfia Rabbani Foundation
Magnum Foundation
Mondriaan Fund
Netherlands Commission for UNESCO
Smithsonian Cultural Rescue Initiative
Whiting Foundation
WORM

Our Torchbearers

Arjan and Rhodé Baars-Schaafsma
BeamSystems
Irma Boom
Cees and Inge de Bruin-Heijn
De L'Europe Amsterdam
Marc and Janneke Dreesmann-Beerkens
Benno Friedberg and Judith Mahn
Duco Hordijk and Arnout Ploos van Amstel
IBFD
KLM
Luxury Hotels of Amsterdam
Evert Meiling
Ton and Maya Meijer-Bergmans
New Amsterdam Film Company
Ribbink-Van Den Hoek Familiestichting
Marieke Sanders
Han-Maurits Schaapveld

Ron and Wilma van Straalen
Stichting Hinderrust Fonds
Stichting Robben
Stichting Schouwenburgh
Stichting Vermeer 14
TEFAF
Versteeg Wigman Sprey advocaten
Elise Wessels

*In memory of the late Mr Pieter Sanders (1938-2018),
Torchbearer and friend of the Fund for many years*

Our Supporters

Brabant Heritage
Lenoirschuring
Lloyd Hotel & Cultural Embassy
Alexander Maljers and Chantal van Erven Dorens
Richard Messina
Municipality of Breda
Municipality of 's Hertogenbosch
Province of North Brabant
Amadeo Manuel Valente-Rodrigues and Maria Rodrigues, Altis Group



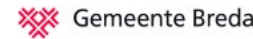
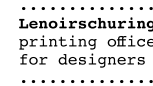
Would you like to support the Prince Claus Fund? Please visit princeclausfund.org/support-us

THANK YOU

2018 Prince Claus Fund Annual Report



GERDA HENKEL STIFTUN





The Prince Claus Fund was established on 6 September 1996 in tribute to HRH Prince Claus's dedication to culture and development. HRH Prince Claus had a deep belief in the intrinsic value of culture and its essential role in sustainable development. His vision continues to guide the Fund as it actively seeks cultural collaborations that are based on equality and trust with partners of excellence.

For more than 20 years the Prince Claus Fund, together with its international network, has worked in places where resources and opportunities for cultural expression and creative production are limited and where cultural heritage is threatened. Our goal is an inclusive, peaceful world where cultural expression is free and valued.

We support, connect and celebrate artists and cultural practitioners where cultural expression is under pressure. We stand firm with those who create, who believe in the transformative power of culture, who advance new ideas and explore new perspectives.

Over the years, we have built a diverse global network, many of our partners are role models in their own societies. This network built on trust and mutual respect is the backbone of the Fund.

The Fund was supported for its first ten years by a grant from the Dutch Ministry of Foreign Affairs. In 2001, the Dutch Postcode Lottery began providing yearly support. In 2006, to supplement the Ministry's and Postcode Lottery's essential contributions, the Fund began diversifying its resources, working to attract individual and corporate donors and initiating collaborations with like-minded organisations that contribute their money and expertise.

In our efforts to create a world where cultural expression is free and valued, we focus on three areas that can lead to positive outcomes: Networks of Exchange, Alternative Narratives, and Growth of People and Organisations.



NETWORKS OF EXCHANGE

Networks of Exchange include all kinds of new connections between people and/or organisations. Their purpose is to open new horizons and offer possibilities for both professional and personal development. They may be one-off meetings, international travel, temporary collaborations with a specific aim, longer-term partnerships, regional hubs or the foundations of long-lasting relationships.

‘There is something miraculous in the working of art, the working of you artists, a force that no critic can fully describe, a force that nobody can deny.’

- Henk Pröpper, Chair of the Board



GROWTH OF PEOPLE AND ORGANISATIONS

For individuals and organisations to grow, people need to develop their talents, skills, and capacities. This can happen through mentoring and new opportunities made possible in a variety of ways. The Prince Claus Fund facilitates networks, research, courses and travel for exposure that opens perspectives, allows people to ‘develop themselves’ and ‘change through exchanging’. The Fund also contributes to the fields of culture and development through research, and by carefully documenting the monitoring and evaluation of the activities that the Prince Claus Fund supports.

‘Development and progress can be realised only by people themselves, in an environment where there is respect for one’s own culture...’

- HRH Prince Claus



ALTERNATIVE NARRATIVES

Alternative Narratives are stories, explanations, or histories that are different from the mainstream narrative. These are stories that are frequently ignored, suppressed or under threat. If a society is to be more inclusive, these stories need to be heard, seen and understood. Alternative narratives may come in many different forms, including many artistic disciplines, as well as historical artefacts and cultural heritage. Providing these alternative narratives also involves ensuring there are spaces to make and experience them. The Prince Claus Fund focuses on the seldom-heard stories that have meaning in a particular context and can foster greater inclusion.

‘Ultimately I am hopeful. (...) Each generation finds new forms to express itself. Each generation has a new cause and comes at society with new energy.’

- HRH Prince Constantijn, Honorary Chair of the Board



Natalie Naccache (Lebanon / UK) challenges preconceived ideas of the Middle East in modern day society. Her work on the Dubai fashion industry was [highlighted in the Washington Post in 2018](#). She was supported by Prince Claus Fund, Magnum Foundation, and the Arab Fund for Arts and Culture through the Arab Documentary Photography Programme. Photo: Rhea Jacobs, the face of Marc Jacobs beauty, poses outside a fashion show at Dubai Fashion Forward. © Natalie Naccache



Arabised Culture Kids: Female teenagers pose next to 'Arabised' Star Wars characters mural at the 'Proud to be Kuwaiti' fair. Mechref, Kuwait © Natalie Naccache



Emirati Artist and Designer Zeinab Al Hashemi, near Jumeirah Beach, surrounded by derelict concrete structures. © Natalie Naccache for Grazia France

It is an impossible task to choose favorites among the many and diverse projects we have supported over the past year. Each one is an inspiring story of creativity in its own context. In the end, we've highlighted a few that we hope illustrate the range, both geographic and creative. We have clustered our examples by their principal outcomes, but as you will see by the icons beside each highlight, projects often lead to more than one of the outcomes we strive for.



Joumana El Zein Khoury, director of the Prince Claus Fund and Shahidul Alam in 2006 © Prince Claus Fund



Project Fuzzscape in Nepal. Supported through a collaboration with the British Council © Fuzz Factory Productions



2018 Cultural Speed Date at the Compagnie Theater in Amsterdam © Maarten van Haaff



Networks of Exchange

Cultural exchange is a powerful means to ‘making magic happen’: It can bring both inspiration and exposure to artists and new awareness to others. The Prince Claus Fund facilitates exchange in a variety of ways.

‘A generous, and essential, initiative that is endless in inspiration and community building through sharing and exchange with so very many talented individuals making magic happen!’

- Maral Deghati, Photojournalist, editor, curator and project manager writing about the Cultural Speed Date



2018 Cultural Speed Date at the Compagnie Theater in Amsterdam
© Maarten van Haaff

Cultural Speed Date

The Cultural Speed Date is an annual cross-disciplinary networking event in Amsterdam that brings together international and Dutch professionals in the cultural field. Participants in our **Cultural Speed Date** have the opportunity each year in December to meet 8 to 10 counterparts in quick succession. New ideas, connections, the seeds of future collaborations and renewed confidence are the results we keep hearing that bring many cultural practitioners back year after year.



Examples of the fruits of the Cultural Speed Date from a follow-up survey of participants:

'I'll come to South Africa for Zanele Muholi for a collaboration and I will travel to Bogota to see Jose Roca for my project I am doing for the Bonnefanten museum. Also the idea was to Link Marcel Pinas and Raphael Chikukwa for my project Folktales and taboos 2019. These are just a few things that happened during the Prince Claus Fund event week.'

'The fruits of the past three speed dates are many and include these: A plan to collaborate with Minority Rights Group in 2019; We have forged ties with the Arab Network of Alternative Screens (a valuable space of collaboration and creation in the MENA region); In 2017 we collaborated with a Dutch filmmaker who made a short documentary in the Sahrawi refugee camps; We are in conversations with Radio Netherlands Training Center (RNTC) about a training project for at-risk media activists in the occupied Western Sahara; I met a journalist from Tank Magazine interested on reporting on Western Sahara cultural projects; We have promising leads to connect Sahrawi filmmaking with the Rotterdam International Film Festival.'



2018 Cultural Speed Date at the Compagnie Theater in Amsterdam © Maarten van Haaff

Public Programme

The Prince Claus Fund's **Public Programme** is meant to inform the Dutch public about our work and to bring audiences in the Netherlands in touch with the outstanding creatives that we support. The Cultural Speed Date is just one of the events organised through this programme. This year we launched the digital movement [#YCreate](#), which includes on- and offline activities with and for youth. We had great success bringing young creatives from our network to the Netherlands to participate in various popular events. The connections made were inspiring both for the guest participants and the many who attended.

WAYout, an organisation that works with disadvantaged young people in Sierra Leone, received support from our Next Generation Programme for their multi-disciplinary project 'Unseen, Unheard - Voices from the Street'. They sent musician Mash P to participate in our first YCreate event in Rotterdam. It combined music, dance and fashion and was a collaboration with WORM and Pantropical. We introduced Mash P to DJ and producer Yannick Verhoeven, aka Ramses 3000, and before we knew it, they had recorded several tracks together and had made plans for Yannick to visit WAYout in Sierra Leone, where Yannick will continue collaborating with musicians from their collective.

Mash P's story is one of the many highlighted on our [YCreate Instagram](#), where we ask the next generation 'Why do you create?'



Musician Mash P © WAYout





'Vulture', a photo of the project 'Unseen, unheard – Voices from the street' in Sierra Leone. Supported through the Next Generation programme © WAYout

TRANS//FORM

In another youth-oriented event, **TRANS//FORM**, that took place in four Dutch cities (Utrecht, Amsterdam, Leeuwarden and Rotterdam), members of the Senegalese rap and activist group and 2015 Prince Claus Laureate Y'en a Marre, were paired with the politically-inclined Dutch rap and hip hop group, Zwart Licht. The discussions that ensued electrified audiences but in each city the response was different, highlighting how locally rooted the Dutch hip hop scenes are. For some, the interchange revealed the importance of hip hop, for others, the emphasis was on how hip hop unites communities. For the Amsterdam group Zwart Licht, Y'en a Marre's story of how they used their music to encourage young people to vote was inspiring. Y'en a Marre is credited with registering hundreds of thousands of first time voters in Senegal.



‘Feeling so inspired after Transform yesterday in Utrecht. So much talent, audience was on fire too. Feeling grateful I was invited to share my views. It was hip hop at its core, cause it’s about that community feeling! Thanks y’all for coming tru!’

- Shinta Lempers, poet and music journalist

‘If you have the opportunity to create art, you owe it to yourself to make something that you’ll still be proud of 20 years from now.’

- Leeroy of Zwart Licht



**TRA
NSF
ORM**

Audience participating in a discussion at TRANS//FORM 2018 © Stacie Samidin 2018

 **Alternative
Narratives**

Alternative narratives are stories that are rarely heard, stories that deviate from the official or dominant narrative. They are often stories that contradict clichés, stereotypes and prejudices. They reveal that history and present realities are more complex and nuanced than some would have us believe. Honest alternative narratives make the world a richer place, but they are sometimes risky for the storyteller.

'You guys created a space not just to make good work but a safe space where we could share and discuss our most personal stories and coming from a minority this is so special for me. First time in my life I have shared my identity with my colleagues.'

- Participant in 'Film Talents – Voices from Pakistan and Afghanistan'



Sunbox Ambassador Network in South Africa.
Supported through the Next Generation programme
© Sydelle Willow Smith, Sunshine Cinema

Film Talents Voices from Pakistan & Afghanistan

The open call for proposals for 'Film Talents – Voices from Pakistan and Afghanistan' was a collaboration together with the Goethe-Institut. It spanned two years, providing workshops and professional mentoring for 18 young filmmakers. As one participant testifies, the experience was transformative:

'In school, college, university, workspace all my life I have kept (my identity) hidden to avoid social boycott and discrimination. In this programme I was able to share it and even made a film about my family. This has given me so much courage. I will keep telling important stories'



Stills taken from the short film 'Dia' by Hamza Bangash, supported through Prince Claus Fund and Goethe-Institut collaboration 'Film Talents – Voices from Pakistan and Afghanistan' © Hamza Bangash



Dada Masilo

Swan Lake

Alternative narratives sometimes come wrapped in traditional forms that are modified in surprising ways. Next Generation Laureate Dada Masilo, for example, has taken a classical ballet favourite, Swan Lake, and adapted the story to include modern themes. By introducing elements of humour and African sounds, blending Tchaikovsky's original score with music from other composers and combining ballet form with African dance moves, she has created a new composition that addresses serious contemporary issues in a delightfully innovative way, while making ballet accessible to whole new audiences.



'My intention is to tell stories through movement. I want to make the classics more accessible to a global audience. Classical ballet is considered to be elitist, and I want to break that barrier. I also want to tackle social issues that are affecting us today. I strip these classics of their fairytale aspect and use them to tell real stories.'

- Dancer, Choreographer, and 2018 Next Generation Laureate, Dada Masilo

'Stories provoke necessary conversations that often have no easy gateway to start! I love stories because of their power to infect and humanise ... As humanity prefers to live in denial rather than face reality, stories help bring the problem closer to move community members to feel it, think about it, discuss it and even take action against it.'

- Film and Theatre Maker, and 2018 Prince Claus Laureate, Adong Judith



Dada Masilo's 'Swan Lake' as previewed at the Dance Factory in Newtown, Johannesburg © John Hogg

Bintou Wéré a Sahel Opera

Alternative perspectives can continue to resonate for a long time, as we saw with the latest performance of Bintou Wéré, a Sahel Opera. Originally a Prince Claus Fund project created by writers, artists, musicians and performers from 13 West African countries, the Sahel Opera premiered in Bamako, Amsterdam and Paris in 2007. It told a story of young migrants hoping for a better life in Europe; a familiar story told in operatic form, but from an African perspective with African languages, music and dance. The theme has only gained in relevance: an abridged version opened the 2018 edition of the biennale art fair Manifesta, in Palermo, Italy, to great acclaim.



'It tells the story of young farmers from West Africa seduced into migrating, including a pregnant women. In the very desirable first row of the gallery, young African migrants watch the show. They are enthralled, their fascination intensifying as the story, so close to their own, follows its course on stage.'

- From article: 'Manifesta 12 Promises The World, And Delivers' by Arabella Hutter von Arx, 6 July 2018, in [Riot Material magazine](#)



Bintou Wéré, a Sahel Opera at Manifesta 12
© Francesco Bellina



Jelili Atiku performing at Manifesta 12 (performance artist from Nigeria, 2015 Prince Claus Laureate) © Prince Claus Fund

Endangered Maranao Manuscripts Restored

All cultural heritage holds a record of the past. It can tell stories of people and their beliefs that are forgotten or suppressed. In times of conflict, such symbols are an easy target. Destroying heritage is a means to demoralize a minority or an enemy.

In the Philippines, manuscripts that tell the history of the Maranao people are mostly still owned by local families. They were put in great danger when the city of Marawi and other villages were invaded in May 2017 by armed Islamic insurgents. During five months of fighting, many people fled and their homes and manuscripts were destroyed. Our Cultural Emergency Response programme supported a project to locate the remaining manuscripts, to restore and digitise them, return the restored manuscripts to their families and provide digital copies to museums, libraries and educational institutions.



‘The project made a remarkable difference in changing the perspectives of the stakeholders, especially those affected by the siege of Marawi in 2017. More manuscript owners became open to the idea of opening their collections to the

rest of the world, and showing what their documentary heritage meant for them, and how significant these documents are to reclaim the identity and pride of the Maranao people.’

- Project partners Grupo Kalinangan Inc., Makati City, Philippines, in their final report



A native of Masiu unveiling a 300-year-old Quran covered by cloth. Community Mosque in Masiu, Lanao del Sur, Philippines © Grupo Kalinangan Inc in Marawi, the Philippines

وكان عليما حكيمًا ومن يكسب خطيئة
أو أثمًا كبيرًا يرهقه برهانًا فقد أحمل بها ثقلًا
وإنما ميثاقنا قولنا فضل الله عليك ورحمته
لعمركم طائفًا فمنهم من يضللون وما يضلون
إلا أنفسهم وما يضرناك من شئ ولا نزل
الله عليك الكتاب والحكمة وعلمك
مالم تكن تعلم وكان فضل الله عليك
عظيمًا لا خير في كثير من نجواهم إلا
من أمر بصداقته أو وعدوا بيمين
الناس ومن يفعل ذلك ابتغاء مرضاتنا فقد
فسد نسفنا أجاء عظيمًا ومن يشاقق الرسول
من بعد ما تبين له الهدى ويتبع غير سبيل
المؤمنين ناوله ما نولك ونضله جهنم
سائرًا نصيرًا إن الله لا يغفر أن يشرك به
ويغفر ما دون ذلك لمن يشاء وما يشاك

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Safeguarding the history of Afro-Brazilians

Meanwhile, in Brazil, the archives of the Sociedade Protetora dos Desvalidos (SPD), the first civil organisation for Afro-Brazilians, established in 1832 by a freed African slave, were in precarious condition. Today the SPD works for the development and recognition of Afro-Brazilian culture in Brazil. But more than 200 historical items documenting the SPD's efforts to help slaves purchase their freedom and to enable freed slaves to get an education had suffered neglect and were improperly stored due to a lack of funding. Support from our **Cultural Emergency Response** programme enabled partners on the ground to make a selection and restore the most important documents, and to ensure that the rest were preserved and properly stored, with plans to digitise and make the archive more accessible. At the time of writing, progress was better than anticipated, so even more documents could be restored. UNESCO recognised the importance of the collection and planned to include some of the documents in their World Memoirs collection.



'The documentary collection of the Sociedade Protetora dos Desvalido is one of the rarest archives on the black population in Brazil. The documents (...) are of great validity for researchers from several areas of knowledge. Through this collection, it is possible to rescue a portion of the history and memory of struggle and resistance of blacks in America. (...) They are records that express the will and the thinking of black men.'

- Comment submitted by advisors to the Prince Claus Fund on the SPD project

SOCIEDADE PROTECTORA DOS DESVALIDOS
FUNDADA EM 16 DE SETEMBRO DE 1832.

YCreate

Alternative narratives play an important role not only in understanding the present and the past; they can also contribute to imagining possibilities for the future. A 2017 call for proposals issued jointly with the British Council looked for projects relating to cultural heritage that involved young people. Among the 13 projects implemented in 2018 was one by multimedia artist Omar Gilani, who chose to imagine a sci-fi future for his country, Pakistan. His art installation was featured in the Culture Arcade, a gaming hall set up in collaboration with Stichting Value in our Gallery in Amsterdam. The Arcade gave young people here the chance to see other cultures through video games.

Gilani spoke at the launch of the Culture Arcade and also participated in a discussion at the Design Academy in Eindhoven. Speaking with design students from many countries, Gilani presented his critical take on an alternative future for Pakistan and contributed to a lively discussion ranging from the deficits and clichés in online representation of local cultures to the influence of Hollywood on sci-fi visualisations of a global future. Professor Catelijne van Middelkoop, Head of Man and Media at the Academy wrote:

'From the involvement of the crowd I could tell that the topics we touched upon really resonated with a 'global' audience of young creatives and that Omar's contribution definitely made some of the students more (critically) aware and appreciative of their own diverse cultural backgrounds and unique perspectives. We couldn't have asked for anything more.'*



'I come from Pakistan, and I find my local culture to be rich, beautiful, and an interesting marriage of ancient traditions and modern sensibilities. Exploring that has been a big inspiration for me, particularly through lenses that help highlight some of the contradictions that are uniquely Pakistani.'

- Omar Gilani describing on [YCreate Medium](#) what inspires him

'The games selected for the exhibition showed that videogames not only are able to tell diverse stories, they are also an extraordinarily powerful way to do it... The stories not only ensure that we get to know 'the other,' but since they're told through a game, they let the player actually be the other.'

- [Review of Culture Arcade](#) by the Boekman Foundation



Children playing games at the Culture Arcade in the Prince Claus Fund Gallery © Maarten van Haaff



Growth of individuals and organisations

Every learning and experimental process contributes to growth, so you could say that all the activities we support result in some kind of growth. But some projects and grants work specifically toward achieving a significant expansion of skills and knowledge.

'It's emails like this that make the work worthwhile - we have just begun working with two Sunbox Ambassadors in two townships in a Cape Town with a small grant from the City of Cape Town. Knowing we can expand with our partners Children's Radio Foundation to further more rural parts of South Africa has been a long time dream in the making.'

- Sydelle Willow Smith, Sunshine Cinema, South Africa, on news of receiving a Next Generation project grant



Sunshine Cinema received a Next Generation grant for their project 'Sunbox Ambassador Network' in South Africa © Sydelle Willow Smith, Sunshine Cinema

NextGen partnerships strengthen capacities

In 2018, as part of our new programme 'The Next Generation' with its focus on youth, we selected 12 (subsequently 13) organisations working with and for young people. We invited their representatives to come together in December 2018. Each of these NextGen partners has its own longer-term project that will receive support for the coming years. At their first meeting they were able to get to know each other and to share the stories of their work.

Aulonë Kadriu from the independent media organisation and **NextGen Partner**, Kosovo 2.0, writes that she is delighted to have 'so many new friends and partners. I am also grateful for the opportunity to reflect on our organisation's work, and also for having the chance to comprehend the challenges and success stories of inspiring organisations and individuals worldwide.'

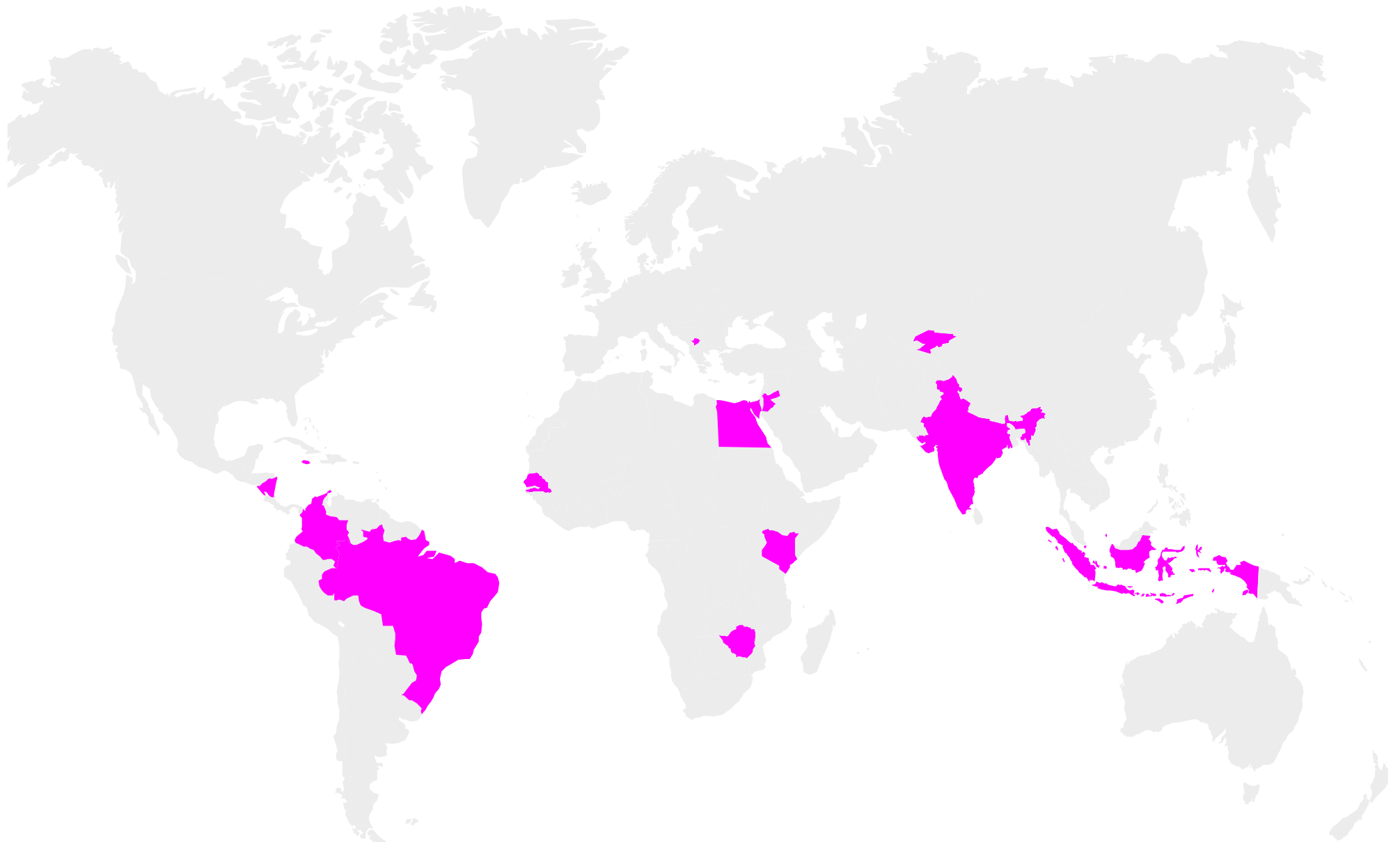
A recurring theme was the need to become more efficient and sustainable. As many NextGen partners are young organisations and some quite small, it was especially important to support them in managing incoming funds and to strengthen their capacities. We engaged the Amani Institute, whose expertise is in developing individual and organisational ability to create social change. In December Amani began working with NextGen Partners in identifying their organisational needs, diversifying their revenue and income strategies and building sustainable structures.


Additionally, we hired Avance, a consultancy with extensive experience assessing and engineering impact, to measure the effect coming together has on these new NextGen Partners.

'I'm looking forward to be part of the NextGen process. I need a breath outside my reality because it is difficult for me to believe. I want to be there sharing about our situation in Nicaragua and exploring new ways to talk with the young people about sexual rights and safe spaces. I feel it is a big opportunity to propose new ways to grow in Nicaragua.'

- NextGen Partner Roberto Guillen, Managua Furiosa, Nicaragua





 Countries where our new NextGen Partners are based.
A 13th partner in Senegal was added in early 2019.

Mobility Fund: A Little Goes a Long Way

Our **Mobility Fund** provides grants that enable artists who are in the beginning of their career to travel to participate in a festival, conference, exhibition, or residency. With small amounts that cover train or plane fare, Mobility Grants can be instrumental in launching a career or making a connection that has a life-changing impact.

Ghida Bahsoun is a young artist from Lebanon who works in diverse artistic forms in what she describes as ‘surprising, absurd and misplaced contexts’ to map ‘contemporary eccentricity and idiosyncrasy’. She was invited to take part in the artist-in-residence programme of the Seoul Museum of Art in South Korea. The 3-month stay was a fruitful exposure to a very different cultural context. Equally important, Ghida Bahsoun writes, the grant itself was a confidence-booster: ‘The grant was not only a financial support but also a recognition of our work, and the potential as emerging female Arab artists.’

Otar Nemsadze and **George Shukakidze** were among four founders of the Tbilisi Architecture Biennale in Georgia, first held in November 2018. A Mobility Grant helped them attend the Architecture Biennale in Rotterdam (IABR) where they pitched their new event. The results were beyond their expectations. During their stay they found a number of international keynote speakers for their first edition: from the Netherlands, Brazil, Kenya, Turkey, Italy and other countries. They also initiated collaborations with other biennales and attracted important participants for their Biennale. Otar writes that the success of the Tbilisi Architecture Biennale was largely due to connections and support from international partners and friends: ‘We value much such friendships that translate in ‘common good’ for all the stakeholders involved...and we value support of Prince Claus Fund at its most.’

3 Mobility Grant recipients on the value of their travel, from the partner’s survey:

‘During the residence in Russia I met the artistic group DaDim. Together, we developed a video called Familia. This video was part of the Riga Art Fair 2017 and won the third place in a movie festival called MUDA! 2018 in Brazil.’

‘During my trip to Lima, I was able to meet with many people who also work in photographic archives. We are now discussing the possibility of creating a dialogue on photographic collections from the Arab diaspora in South America.’

‘The Mobility Grant enabled me to come to the Netherlands for a month to explore opportunities to disseminate my project on climate change and this opportunity has set the ball rolling towards bringing more attention to the Bengal Delta region and its precarious situation owing to climate change.’



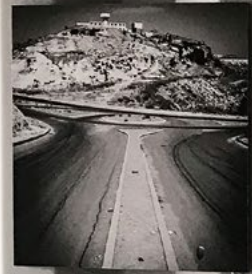


Photo by Fethi Sahraoui, a young photographer who received a Mobility Grant to travel from Algeria to the USA to participate in Photoville New York © Fethi Sahraoui

The power of pictures, the growth through exchange

In Nepal, photographer Nayantara Gurung Kakshapati participated in the People's Movement that eventually toppled the monarchy, 'our own Kathmandu spring'. She says she 'began to realize that for me photography was not only a tool to tell stories and document but also to get people to act.' She saw the need for a space where emerging photographers and visual storytellers could come together and discuss their work and in 2007 she co-founded Photo.Circle, a platform for sharing visual work.

In 2008, she received a Mobility Grant to travel from Nepal to Bangladesh where she organised a multi-media exhibition by Nepali photographers at Chobi Mela V, the largest photography festival in Asia. Since then, Kakshapati's ambitions have only grown. That first exchange gave her new ideas and contacts and she went on to co-found the Nepal Picture Library archive in 2011. In 2012, with Prince Claus Fund support, the Photo.Circle mounted a project in 'Retelling Histories' and in 2015, she co-founded Photo Kathmandu, a festival that has grown into a month-long event. We were pleased to hear that she took a little inspiration from our own event:

'I attended your brilliant Prince Claus Fund speed date in 2012 and was very inspired by the format and yes we run an adapted version of it at Photo Kathmandu every year :).'



The project 'Retelling histories' a photo from Nepal Picture Library archive, Nepal
© Photo.Circle



The third edition of the Photo Kathmandu Speed Date that took place on 28 October 2018 at Patan Museum, Lalitpur, Nepal. It welcomed more than 85 participants including photographers, artists, curators, programme managers and academics from South Asia and around the world © Chemi Dorje Lama

Cultural heritage practitioners building and sharing expertise

In August, the Fund's Cultural Emergency Response programme organised a double training in Brabant. The first course was a collaboration with local, national and international organisations in **First Aid to Cultural Heritage in Times of Crisis (FAC)**. It trained 24 professionals from 23 countries in heritage related fields on the rescue of all kinds of cultural heritage. That was followed by a second course for 15 heritage experts and graduates of the FAC course that focused on leadership: organising courses, negotiating with other emergency services and lobbying authorities for policy change.



Creating more emergency response capacity on the ground is a long term goal. In addition to linking heritage organisations and creating effective regional hubs, the Cultural Emergency Response programme has identified organisations that have developed effective new techniques in heritage rescue. We offer longer-term support for further development and are linking these partners in a special network. The initial meeting of two partners took place in Pakistan in September.

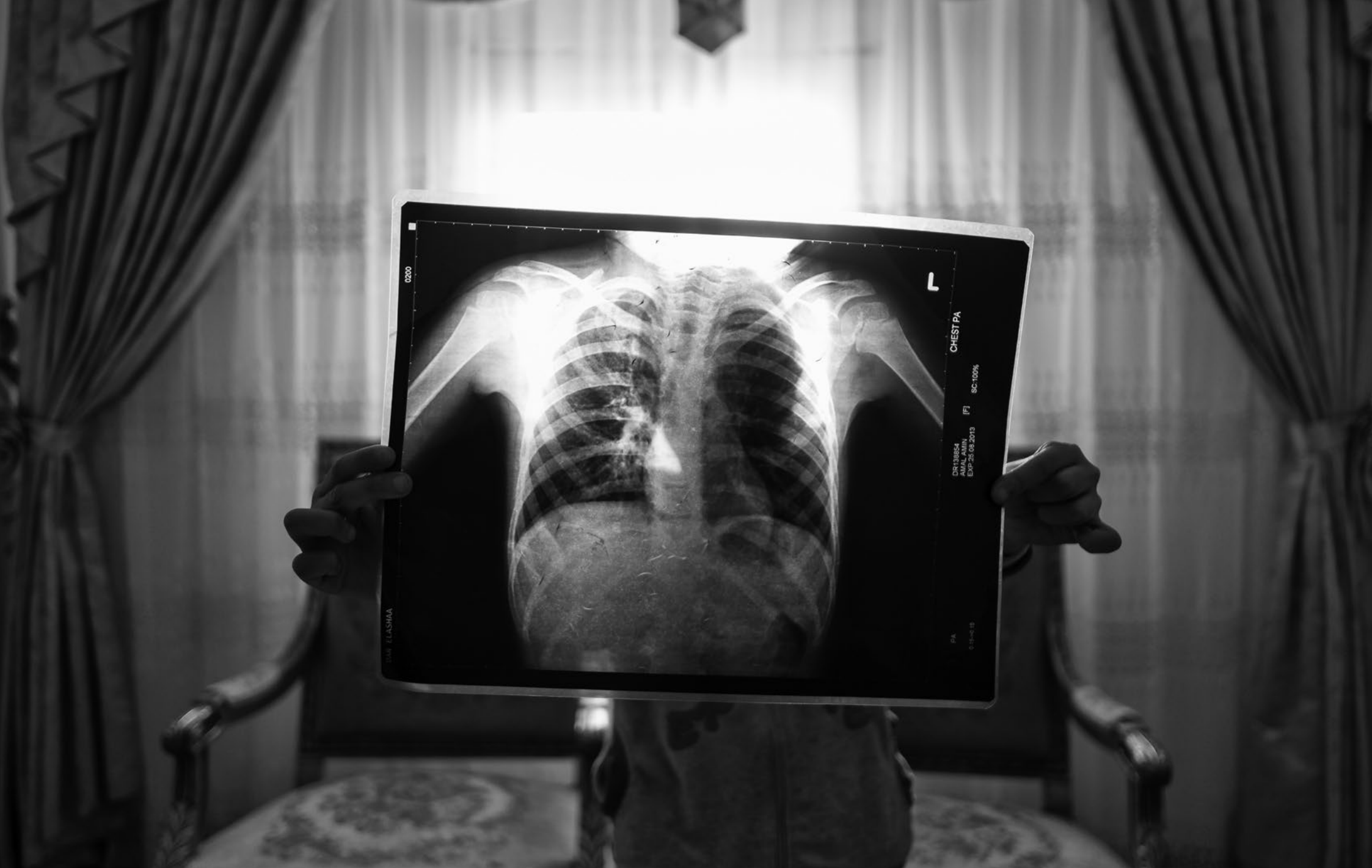


‘A lot of my motivation behind this course is a result of two hurricanes that I experienced last year in the Virgin Islands... Right after that, everyone was in shock. And it was hard to understand which direction to move in and what was the best practice. Through this course, now I understand how to document those items and move them to a safe place... It is very important to save a country’s cultural heritage because it’s part of their identity.’

– 2018 FAC Course participant **Essence Carter**, Development Assistant for the **St. Croix Foundation for Community Development** in the **US Virgin Islands**



First Aid to Heritage in Times of Crisis Course participants at the final simulation in Brabant, the Netherlands © Maarten van Haaff



Work from the series 'Moon Dust' by photographer Mohamed Mahdy (Egypt). Mahdy documents the impact of the dust produced by the Portland cement factory on the residents of Wadi El Qamar, also known as Moon Valley, Alexandria, Egypt. The series was [highlighted in The New York Times](#) in 2018.

Photo: X-ray of the lungs of 11-Year old Amal. She came to the area when she was 3 years old and got asthma after just a few months. © Mohamed Mahdy



11-Year old Amal has asthma since she moved to Wadi El Qamar, also known as Moon Valley. Now she has to wear a mask every day. © Mohamed Mahdy



Awady was born with asthma, he wishes to be a great football player one day and he fears for his health. © Mohamed Mahdy

Many Prince Claus Fund activities, events, projects, and partners are captured in exuberant films that you can find online (many are on our [Youtube channel](#)). Here are just a few from 2018!

Next Generation



'SunBox Ambassador Network' by Sunshine Cinema provides young entrepreneurs with a mobile Sunbox (solar panel, battery, mini-projector, speakers, instruction kit, selection of content) to organize and host screenings in different cities in South Africa.

Sunshine Cinema is a grantee from our 2018 Next Generation Call for projects from Africa and the Middle East.

Film Talents - Voices from Pakistan and Afghanistan



This collaboration with the Goethe-Institut provided mentorships to young emerging filmmakers in the region. The film 'Dia', directed by Hamza Bangash, is one of the results- Watch the trailer here!

Contemporary Take, Beyond Cultural Heritage Joint Call with British Council



For Fuzzscape, young musicians in three marginal districts of Nepal collaboratively create short documentaries to explore the areas' musical and intangible heritage.

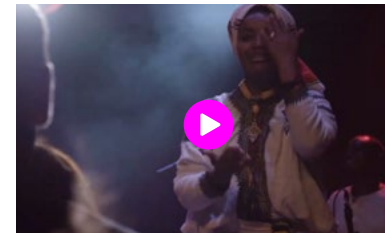


The Museum of Food: A Living Heritage established a community kitchen in the multi-ethnic neighbourhood of Khirki-Hauzrani in New Delhi. This living archive brings together culinary heritage of the many groups living in the area.

#YCREATE



What is #YCreate? Our platform for the next generation of young creatives features Mash P from Sierra Leone.



Enjoy the Recap of our first 'offline' YCreate event at WORM in Rotterdam, with TrashyClothing, Mash P, and many more!



TRANS//FORM featured artists and legends from the hip-hop world who spoke about the importance of hip-hop for their lives, their neighbourhoods and their city. With special guest, Prince Claus Laureate Y'en a Marre. A night about street culture, role models, city dreams, activism and pride for the city and the people in it. Part of YCreate.

2018 Prince Claus Awards



Meet our Principal Prince Claus Laureate Market Photo Workshop (training institute and cultural platform, South Africa)



Meet our Prince Claus Laureate Marwa Al-Sabouni (architect, Syria)



Meet our Prince Claus Laureate Adong Judith (playwright, film & theatre-maker, Uganda)



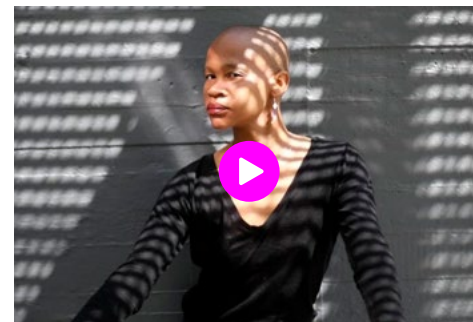
Meet our Prince Claus Laureate Eka Kurniawan (author, Indonesia)



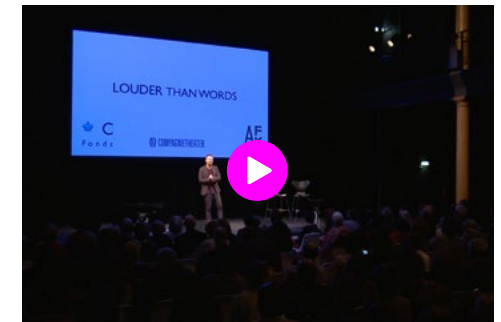
Meet our Prince Claus Laureate Kidlat Tahimik (artist & filmmaker, Philippines)



Meet our Prince Claus Laureate O Menelick 2º Ato (independent journalism & cultural platform, Brazil)



Meet our Next Generation Prince Claus Laureate Dada Masilo (choreographer & dancer, South Africa)



Hear interviews with the Laureates at Louder than Words, our annual public event with the laureates in Amsterdam



Juanita Escobar (Colombia) focuses in her series Orinoco Women's Journal on women who live along the Orinoco River, marking the Colombia-Venezuela border. The series was [highlighted in The New York Times in 2018](#). The project was supported through our collaboration with the Magnum Foundation. Photo: Liz at the Orinoco River tepuy rocks, Colombia, looking towards Venezuela where she had to leave her mother and sisters. She worries whether they have something to eat at the other side of the river. Puerto Carreño, Colombia © Juanita Escobar



Woman swimming in the river, along the beaches of the Orinoco river, during the dry season. There is an indigenous belief that an extremely beautiful, charming creature between human and fish lives in the river. It offers food that, if eaten, makes someone vanish forever in the mystery of the Orinoco. © Juanita Escobar



Ana Maria wearing a special dress to celebrate her 15th birthday. Her 10 year old sister Samay has been struggling with complicated health problems. Ana's celebration has brought this family the joy and strength to keep looking for more worthy life conditions and medicines for Samay. The story of this family will be told in the Women's Journal. © Juanita Escobar

The Prince Claus Fund carries out its mission in three principle ways: by honouring, supporting, and protecting culture. Annually we present awards to individuals or organisations in recognition of their excellence and achievement in the fields of culture and development. We give support through various types of grants and mentorships for people, projects, and partner organisations. We protect cultural heritage by funding rescue actions where there is threat or damage by natural or man-made disasters and also by training local heritage rescuers.

You can find more information on our procedures and recent developments in Annex III.

Awards

The annual Prince Claus Awards honour outstanding achievements in the field of culture and development. Each December, the Awards are presented to individuals, groups and organisations whose cultural actions have a positive impact on the development of their societies. They highlight significant contributions in regions where resources or opportunities for cultural expression and creative production are limited. Awards ceremonies are also carried out in the Laureates' home countries, co-organised by the Dutch embassies abroad.

'For me, the excitement of my work – the thing that gives me energy and hope – is getting to know all these extraordinary people.'

- Fariba Derakhshani, Programme Coordinator Awards

Grants & Collaborations

By offering grants & engaging in collaborations with other co-financing organisations, we support artists, cultural practitioners and organisations in various ways. Travel to broaden horizons is supported through our Mobility Fund. Through specific calls for proposals, we give talented creatives who are just getting started the opportunity to develop their ideas and expand their horizons. There are also grants that allow established professionals and organisations with quality initiatives a chance to benefit from project-based and longer-term support. The partnerships formed through these grants are a constant source of excellent advice. Our partners indicate trends, warn of obstacles and alert us to areas of need in their regions and disciplines.

Cultural Emergency Response (CER)

The Cultural Emergency Response programme (CER) works with local partners to provide quick help to evacuate, stabilise, or otherwise rescue cultural heritage that is under imminent threat of destruction or that has been damaged by natural or man-made disasters. We work in various ways to increase heritage rescue capacity on the ground. With international partners, we support the training of local and regional people in the skills needed to respond immediately to a crisis in which heritage is affected. We also work to create regional centers of expertise equipped with tools and capacity to respond to any cultural emergency around the world and is supporting and linking organisations developing effective heritage rescue methods and techniques.

‘2018 has been a very busy and fulfilling year for Grants & Collaborations. We have managed to set up a number of very exciting new collaborations with excellent partners from all around the world. Additionally, we have made it possible for about 100 artists and cultural operators to travel internationally for the first times in their careers.’

- Bertan Selim, Programme Coordinator Grants & Collaborations

‘They changed from being victims to active participants in their own recovery. Everything they would take from beneath the rubble would see a future. What happens is that you can connect a past to a future, while people are actually in this very miserable situation in the present. That hope and that pride are very much underestimated.’

- Deborah Stolk, Programme Coordinator Cultural Emergency Response, quoted in [The Guardian](#) reflecting on the aftermath of the Sichuan earthquake, when locals rescued a collection of Quang manuscripts from a collapsed library

The Next Generation

The Next Generation is a programme created specifically for and with young people (ages 15-30). It largely operates in the same ways as our other programmes, by supporting and honouring individuals and organisations. This programme focuses on organisations that work with young people to build more inclusive, open-minded societies and provide safe spaces for young people to create their own narratives.

We offer both individual project grants through Next Generation calls for proposals, as well as longer-term grants for organisations through our NextGen Partnerships, which includes capacity building in organisational management to newly formed cultural groups. The Next Generation programme also includes a Next Generation Prince Claus Award for a young person or organisation that has done exemplary cultural work related to youth, gender, diversity and inclusion. Also through this programme, we support in-depth research to document the impact of cultural investment.

Public Programme

The Public Programme arranges activities to inform people in the Netherlands about our international work and to foster an appreciation of the impact that investing in culture can have. Through this programme, we use the Prince Claus Fund Gallery in Amsterdam and other venues to show the work of the Fund's laureates and partners. We facilitate intercultural exchange and organises events, often in collaboration with other like-minded organisations, to engage and connect diverse audiences.

'I feel strongly about the goal of the Next Generation Programme. It motivates me that young people can, in their own context, create their own (safe) spaces to be together, create, discuss and express what they want, without the burden of having no means, because our programme provides these.'

- Mechtild van den Hombergh, Programme Coordinator Next Generation

'The Public Programme has grown. It's no longer just exhibiting the work of people and projects we support. Now the emphasis is on interaction, bringing our international partners together with their counterparts here. It creates a much richer, mutual understanding and leads to new, creative possibilities for all parties.'

- Dilara Jaring-Kanik, Coordinator Public Programme

To support these five programmes, the Prince Claus Fund has:

- A **Research, Monitoring & Evaluation** Team, which conducts research, soliciting second opinions and expert advice from our worldwide network. All laureates, grant recipients and projects supported by the Fund are extensively researched by this team as part of the selection procedure.

The team is continuing to refine procedures so that our selection processes, reporting and results are transparent.

The aim of the Prince Claus Fund's Monitoring and Evaluation procedures is twofold: first, to learn from experience so that our work is effective, efficient and transparent, and second, to be accountable in our reporting to funders and partners.

- A **Fundraising Team** that is responsible for financial outreach. The Dutch Ministry of Foreign Affairs and Dutch Postcode Lottery are our long-term supporters, while a select group of active Torchbearers offer both moral and financial support for the Fund's activities. In addition, collaborating partners contribute significant resources and expertise for specific projects.

The Prince Claus Fund's approach is to develop long-term relationships with people, organisations and corporations who share our belief in the importance of culture and fostering understanding between cultures. We organise events that attract and inform potential donors and foster our relationship with our existing donors, for instance by organising a yearly trip to a working country of the Fund (in 2018: Burkina Faso). Together with the heads of programmes, the fundraising team identifies possible partnerships with foundations and parties that work in related fields and are sympathetic to the work and mission of the Fund.

'I think Research, Monitoring & Evaluation has a huge responsibility. What drives me in research is to get to a really deep understanding of the context of projects and people, so we can make good decisions that are solidly based on a variety of sources. In monitoring, it's to follow closely how those choices work out, and in evaluation, it's both for us to learn from experience and to be as transparent as possible to all our stakeholders.'

- Mette Gratama van Aniel, Programme Coordinator Research, Monitoring & Evaluation

'It is really rewarding to find people of means who want to contribute, and to connect them with the work of the Fund and the remarkable people and projects the Fund supports. Our Torchbearers are an enormous help and they're delighted with these connections that we can offer.'

- Liesbeth van Biezen, Coordinator Fundraising

'We've travelled the world, but we wouldn't have picked Burkina Faso as a destination so quickly ourselves. The Torchbearer trip gave us the opportunity to experience the country through the eyes of the the Prince Claus Fund's local projects and partners ...Attending the local Awards Ceremony of Laureate Francis Kéré in Ouagadougou was a magical moment. You really get to know the traditions through their art and stories; it leads to a much greater understanding of the culture.'

- Torchbearers Ron and Wilma van Straalen after the Torchbearer trip to Burkina Faso

- A **Communications Team** functions as the megaphone of the work of the Fund. Using a variety of means both on and offline, the Communications team publicises the Fund's work, shares stories from its partners and projects, explains the Fund's core mission, and works closely with Fundraising and Public Programmes to keep our publics engaged and informed.

By sharing our activities and stories of our network, we strive to keep stakeholders informed and to reach a larger audience, both within the Netherlands and internationally. The stories of our work and our network's activities are often picked up by media both nationally and internationally and are shared widely via our social media channels.

- Our **administrative staff** ensures that we comply with all relevant codes and standards and works together with an external business economics consultancy firm for non-profit organisations, to manage the Fund's administration and draw up the Fund's financial statements, which are audited by an independent accounting firm.

Providing invaluable assistance to the work of all programmes and departments there is a constantly renewed group of hardworking **interns**. They come from a variety of countries and backgrounds, most are completing higher education in related cultural fields. Their fresh vision and energies are a great asset.

- The Fund's extensive **library** of publications on international culture and development is maintained by a volunteer librarian and is available to the public on appointment.

'It's the best part of my job to try to connect someone you admire deeply with a wider audience.'

- Sarah E. C. Smith, Coordinator Communications

'Today, more than any other day I feel so happy and accomplished to be able to learn and work in an organisation that values and supports culture in places where culture is not seen as a basic need. I came to the Fund because I believed in the work that the Fund proposes to do and understood the need of this work for my own context, and I thank you all beautiful people that work so hard to achieve it. While I see my favorite museum collapse in flames, I also see, thanks to the Prince Claus Fund, many other amazing cultural initiatives being born.'

- Former Awards trainee, Ana Ramos from Brazil, written the day after the fire that destroyed the National Museum in Rio de Janeiro in September 2018

A Learning Fund

There is no sitting around on our laurels at the Prince Claus Fund; we work on all fronts to be a listening and learning organisation.

To examine our work, its process, goals and impact, we carried out an extensive midterm evaluation. We distributed a survey to 304 partners within our network, which included grantees (Mobility Fund, Grants & Collaborations and Cultural Emergency Response Project Partners), Network Partners and Laureates, who all had received funding in the past two years. The survey focused on the following:

- 1 Prince Claus Fund role(s) and reputation (what does the organisation stand for)
- 2 Prince Claus Fund as a partner (according to the partnership principles articulated in our 2017-2020 plan)
- 3 Prince Claus Fund as networker (linking people and initiatives, as articulated in the 2017-2020 plan)
- 4 Input for the focus for the next 4 years (perceptions of the pressing issues worldwide)

Our response rate was an impressive 40%, and although the responses were overwhelmingly positive about us, there were also some significant lessons learned. These were discussed in internal reflection sessions and the outcomes are being incorporated into the next four-year-plan which begins in 2021.

Partners' responses to the Survey on the Prince Claus Fund's role:

'The Prince Claus Fund supports and gives visibility to dissident artists and minority communities in the world of culture.'

'The Fund pioneers a peer to peer cultural cooperation model that helps to equalise culture and puts decision making in the hands of artists and cultural workers.'

'The Fund is a kickstarter for young projects.'

Responses from partners' on the Prince Claus Fund's impact:

'Without the support of the Fund, I wouldn't have been able to attend the workshop and training on art-house cinema management, which was crucial to my career and extremely beneficial.'

'Receiving support from the Prince Claus Fund inspired me to also share what I have (dance) with my society. I have visited primary schools around where I live, conducted free dance workshops as well as motivational talks with students. I have also been involved in community outreach within my community where I talk to youth and show them the importance of preserving our culture and using it as a tool for positive change. This is important for me because I come from a place where youths have in the past been involved in crime and terrorism and being able to use dance to as a weapon to fight against this is to me a step in the right direction.'

Responses from partners suggesting how the Prince Claus Fund can improve as a partner:

'It will be nice to engage in a more regular dialogue during the duration of the grant. I actually found my conversation with [the researcher] quite useful when she was visiting Delhi close to the submission of our mid-term report. I recognize that the Fund makes multiple grants and there is a feasibility angle to be considered while planning to incorporate more communication channels. in addition to

what already exists(...). Also it would have been useful to have been introduced to other grantees as many of us are working with similar ideas in different geographies.'

'Visit partners at least twice a year. Organise a meeting at least once a year for all Prince Claus Fund partners in different regions to share experiences and challenges and know who is doing what.'

'By continuing to seek feedback from partners about the application and reporting processes, which can be very challenging to communities that do not have prior experience in grant writing and reporting, and by making the process more accessible to non English-speaking communities.'

'I think the improvement is done as a partner by relying on the partner in the continuation of the artistic activity after the end of the project ... The stage after the project and the results should be interesting even after the end of the project ... Because of the importance of the activity and its success.'

'More social media presence and networking events for partners.'

Training for Staff

For our staff, the Fund organised a security training by Peter ter Velde, a security expert at the Netherlands' public broadcaster (NPO). During the training, extensive attention was paid both to safety protocols during travel and to IT security.

For our management team, a series of workshops helped identify ways to streamline internal communications.

Gender & Diversity

Working towards our goal of a world in which everyone's cultural expression is free and valued requires awareness and insight into all the ways the many aspects of identity, including gender, sexual orientation, race, class, religion and background, all intersect for groups and individuals. For example, in many parts of the world, women have less access to opportunities and funding for creative projects. We feel it is important to understand and acknowledge the inequalities that exist. For example, after evaluating the Mobility Fund in 2017, the Fund made a deliberate effort to ensure a better gender balance in the selected grantees in 2018. This effort resulted in 82 women and four individuals who identified themselves as non-binary out of a total of 187 grantees.

In other activities, too, the Fund has worked at bringing out the little-known stories of women. For example through our collaboration with Magnum Foundation, the Nepal Picture Library has created the Feminist Memory Project which has gathered archival records that capture the significant role of women during pivotal moments in Nepali history. An exhibition was presented of the Feminist Memory Project at the 2018 edition of Photo Kathmandu and the materials gathered are being used to create a curriculum for schools.

Internally within the Fund, a gender and diversity working group is now developing a strategy for addressing our blind spots and prioritizing a correction for the coming years.

The Prince Claus Fund Team of staff and interns



Prince Claus Fund Board



Prince Claus Fund Board during 2018 meeting in Paris. Back row from left to right: Board Member Nani Jansen Reventlow, Chair of the Board Henk Pröpper, Honorary Chair of the Board HRH Prince Constantijn, Board Member Lionel Veer, Executive Assistant Adrienne Schneider. Middle Row from Left to Right: Board Member Eppo van Nispen tot Sevenaer, Treasurer of the Board Pascal Visée, Vice-chair of the Board Patricia Spyer. Bottom row: Board Member Clarice Gargard and Director Joumana El Zein Khoury. Not Pictured: Board Member Alexander Ribbink and Board Member Marietje Schaake.



Henk Pröpper ended his tenure as Chair of the Board in 2018. Honorary Chair HRH Prince Constantijn thanked him during the 2018 Awards Ceremony.

Prince Claus Awards Committee



Solange Farkas (Brazil), Curator and director of Associação Cultural Videobrasil, Chair of the Awards Committee; Fariba Derakhshani (NL), Secretary to the Awards Committee, Coordinator Prince Claus Awards; Manuel de Rivero (Peru), architect and urbanist; Sheikh Hoor Al Qasimi (UAE), President and Director of the Sharjah Art Foundation; Defne Ayas (NL), curator and co-founder Kunstahalle Music; Tejumola Olaniyan (USA), Durham Mead Professor of English, African, and African Diaspora cultural studies at the University of Wisconsin-Madison.

Network Partners



The Prince Claus Fund Network Partners: From left to right. Top row: Tra Nguyen (San Art Work, Vietnam), Teesa Bahana (32° East | Ugandan Arts Trust, Uganda), Eroll Bilibani (Dokufest, Kosovo). Middle Row: Abdelaziz Taleb (Arab Media Lab, Morocco), Bertan Selim (Prince Claus Fund Coordinator Grants & Collaborations), Dolgor Ser-Od (Land Art Mongolia 360°, Mongolia), Marc Schmitz (Land Art Mongolia 360°, Mongolia), Consuelo Bassanesi (Despina, Brasil). Bottom Row: Alba Cakalli (Dokufest, Kosovo), Loreto Garin Guzman (CRIA, Argentina), Carmel Nair (Music In Africa Foundation, South Africa), Jama Musse Jama (Redsea Online Cultural Foundation, Somaliland), Natalia Neshevets (VCRC, Ukraine), Joseph Osae-Addo (ArchiAfrika, Ghana), Marcel Hendrik Pinas (Kibbii Foundation, Suriname), Coco van Duivenoorde (Kibbii Foundation, Suriname).

NextGen Partners



The NextGen Partners. Representatives of the following organisations: Back row, left to right: NLS, Cemeti - Institute for Arts & Society, Platohedro, Escola Livre de Dança da Maré, Aman. Front row, left to right: Mada Masr, Managua Furiosa, Kosovo 2.0, Conflictorium, Art Group 705, The Nest Collective. Not pictured: Magamba.

Statement of Account

Good Governance Code for Good Causes and Cultural Organisations

The Prince Claus Fund endorses the SBF-Code and the Good Governance Code for Cultural Organisations – the 9 principles. 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).

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* (29 July 2015).

The Board is responsible for governing the organisation. The Board approves the annual plan, the long term plan, the annual budget and the annual statement of accounts as well as major collaborations. The Board also approves project allocations exceeding € 25,000 for Grants & Collaborations and € 35,000 for Cultural Emergency Response.

The Director is appointed by the Board. The Board also stipulates the Director's salary and approves the general terms of employment for both the Director and 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, implementing the general terms of employment, and for preparing and implementing the decisions of the Board. The Prince Claus Fund conducts 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 their tasks. For the Prince Claus Fund, quality is a *conditio sine qua non*. Staff members and partners are well aware that this applies not only to implementing projects and processing applications but also in all correspondence and communications.

Optimal Investment of Resources

The financial resources should be invested to the extent possible in the Prince Claus Fund's primary objective. In 2018 73% of all spending was spent on direct contributions to programmes and projects. The Board and Director do their utmost to keep the costs for generating funds, management and administration as low as possible. Due to the fact that the level of total spending on the objectives was lower than originally budgeted, the relative percentage of spending on fund raising, management and administration was slightly higher than budgeted. However, in euros, both items equal the budget for 2018.

A strict procedure that focuses on quality, innovation and estimating risks is used to ensure an optimal investment of resources. 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 a final assessment. Payment occurs in three instalments: 25%, 50% and 25%. Four instalments are sometimes deployed for the payment of large amounts.

Risk management

The risk policy is related to:

- Financial and reputational risks with respect to the expenditures on projects. The consequences of risks in this field are great; however the chance of actual occurrence has been judged as small. Measures taken are reflected in the governance structure and the internal control within the organisation, including the use of standard contracts and the important role of the monitoring and evaluation of each and every project. Sufficient mitigating measures have been taken.
- The risks with respect to financial management and administration of its funds. The consequences of risks in this field are limited; the chance of occurrence has been judged as small. Measures taken are reflected in the governance structure and the internal control within the organisation, including the practice of the four eyes principle. Sufficient mitigating measures have been taken.
- Risks with respect to IT. The consequences of risks in this field are great; the chance of occurrence has been judged as average. Measures taken are reflected by the use of a SLA applicable to the services delivered by the IT supplier. Sufficient mitigating measures have been taken.
- Fundraising targets. The consequences of risks in this field are great; the chance of occurrence has been judged as small. Measures taken are related to the permanent monitoring of the fundraising policy and the achieved results, combined with an incorporated flexibility within the budget in case of setbacks. Sufficient mitigating measures have been taken.
- Over expenditure on budgets. The consequences of risks in this field are limited; the chance of occurrence has been judged as small. Measures taken are related to the execution of a systematic budget control and the monitoring of the monthly planning and control cycle. Sufficient mitigating measures have been taken.

In 2018, special attention was paid to IT security within the framework of the above and for traveling to high-risk countries.

IT security has been further tightened up in consultation with the IT supplier, for instance by introducing a 2-step authentication when logging in and developing an internal code of conduct for the use of desktop, laptop, smartphone and iPads. As a result of these measures, IT-costs have become slightly higher than budgeted.

Additional extra measures have been taken for whenever staff members travel to high-risk countries. This has had no particular financial impact on the budget.

The Board has judged this risk policy and the measures taken, and has noted that sufficient measures have been taken to mitigate these risks.

Policy and function of reserves

In line with the assessment of risks in 2018, the size of the contingency reserve was reviewed. Based on the review, the Board decided to maintain the desired amount of the contingency reserve at

€ 1,125,000. which conforms to the relevant guidelines. The target size of the contingency reserve was originally reached and last confirmed by the Board in 2017. It was determined on the basis of working capital fluctuations and the required buffer capacity in connection with the risk analysis, as well as on an arithmetic formula that includes personnel, housing and office costs.

The contingency reserve ensures that in the event of either insufficient follow-up funding or the cessation of the Prince Claus Fund, the Fund would be able to settle any current business and to fulfil its contractual obligations at the end of the subsidy period.

The Board has decided that the resources that exceed the limit of € 1,125,000 are to be placed in a reserve for projects, to be spent on new projects in the next years.

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) or newsletters, and invitations to the Prince Claus Fund's activities. The Prince Claus Fund also has a complaints procedure. There was one complaint in 2018 about the criteria for applications; the procedure was explained to the complainer accompanied by an advice for alternative funding.

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.

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 Board has determined the remuneration policy, the level of the Director's remuneration, and the amount of the other remuneration components.

The policy is periodically updated. The latest evaluation took place in November 2018. In determining the remuneration policy and adopting the levels of payment, the Prince Claus Fund complies with the Advisory Regulations for Remuneration of Directors of Fundraising Charities of the organisation of charities in the Netherlands (Goede Doelen Nederland). The regulations set a maximum standard for annual income on the basis of responsibility criteria. The assessment of the situation at the Prince Claus Fund was undertaken by the Board. This led to what is known as a BSD score of 345 points with a maximum (standard) annual income of € 95.952 (1 FTE / 12 months). The actual annual 2018 income of the

director, J. El Zein Khoury amounted to € 88.810 (1 FTE / 12 months). This annual income remained well within the applicable limits.

The annual income, the taxed allowances/contributions, the employer's contribution to the pension and the other payments over time remained within the maximum of € 189,000 per year (1 FTE/12 months). The remuneration/contributions paid, the employer's pension contributions and other remuneration in the long term were also in a reasonable proportion to annual income.

Name	Period	2018 remuneration
J. El Zein Khoury	1 January - 31 December 2018	€ 101,163

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 2018. WITH Accountants was appointed to audit the financial statements.

Income

The Dutch Minister of Foreign Affairs granted the Prince Claus Fund an amount of in total € 8 million for the activity 'Prins Claus Fonds 2017-2020'. For the year 2018 € 2 million was available and received. Apart from that amount, an additional € 6.7 million was granted for the Next Generation Programme 2017-2020. For the year 2018 € 2,128,775 was available and received. The expenditures for eligible costs for the Next Generation Programme came to € 1,999,288. The difference of € 129,487 is included on the balance sheet as a subsidy received in advance. The Minister has allowed the Prince Claus Fund to spend this amount in the coming years.

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 commitment of € 500,000 as a contribution from the Lottery in 2018. This annual contribution will be continued through 2020.

More and more incidental (project) funding is being received. In 2018 € 1,100,800 was received from (co-)funding from partners in collaboration.

In 2018, income amounted to a total of € 6,117,500 (budgeted was € 6,743,500). The deviation of € 626,000 between budget and realisation in 2018 is due partly (approximately for one third) to the transfer of the allotment of some projects from the Next Generation Programma from 2018 to 2019. Approximately € 100,000 is related to lower funding from partners in collaboration than planned. The remaining part of the difference of more than € 300,000 is due to the fact that the budgeted target for new funds turned out to be too high. The lower income was completely compensated by lower spending on goals.

Balance of funds and costs 2018 and ratios

The balance of funding and costs in 2018 exceeds the budget by € 97,000. The main reason for this is the release in 2018 of project allotments from previous years (€ 74,000).

The budget 2018 provided for the reserve projects to be used in 2018 almost entirely (€ 352,000) for the coverage of extra spending on projects. Instead of € 352,000 an amount of € 255,000 has been used in 2018. The remaining balance will be used for extra projects in the next years.

The Dutch Minister of Foreign Affairs imposed on the Prince Claus Fund the condition that 65% of total spending must be spent on direct contributions to programmes and projects, the Next Generation Programme included. This condition is being met (73%).

In addition the Prince Claus Fund uses some ratios derived from Richtlijn 650 and her own budget. They are stated here below.

	Realisation 2018	Budget 2018
Costs of generating funds divided by total of generated funds	5%	5%
Share in expenses:		
Spent on goal	92%	93%
Costs of generating funds	5%	5%
Management and administration	3%	2%
Total	100%	100%

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.

The following consists of the balance sheet as of 31 December 2018 and the statement of income and expenditure 2018. The complete version of the financial statements 2018 is available at www.princeclausfund.org.

Balance sheet as of 31 December 2018

	31-12-2018	31-12-2017
ASSETS	€	€
Non-current assets (equipment and housing)	42,084	15,474
Inventories	p.m.	0
Receivables	755,960	823,658
Cash and cash equivalents	2,821,431	2,740,007
Total assets	<u>3,619,475</u>	<u>3,579,139</u>
LIABILITIES		
Reserves and funds:		
Reserves		
- Contingency reserve	1,125,000	1,125,000
- Reserve fixed assets	42,084	15,474
- Reserve projects	81,553	362,770
Total reserves	<u>1,248,637</u>	<u>1,503,244</u>
Funds		
- Restricted funds housing	0	0
Total reserves and funds	<u>1,248,637</u>	<u>1,503,244</u>
Debts		
- Long term project contributions	331,688	274,886
- Short term project contributions	1,642,130	1,023,592
- Other short term debts	397,020	777,417
Total debts	<u>2,370,838</u>	<u>2,075,895</u>
Total liabilities	<u>3,619,475</u>	<u>3,579,139</u>

Statement of income and expenditure 2018

	Realisation 2018	Budget 2018	Realisation 2017
	€	€	€
Income			
Income from private individuals	120,267	103,900	28,815
Income from companies	377,183	395,000	478,134
Income from lottery organisations	500,000	500,000	510,000
Income from government grants	4,019,288	4,229,000	2,097,500
Income from other non-profit organisations	1,100,784	1,515,600	762,211
	<hr/>	<hr/>	<hr/>
Sum of generated funds	6,117,522	6,743,500	3,876,660
Income in return for delivery of products	0	0	69,555
	<hr/>	<hr/>	<hr/>
Total income	6,117,522	6,743,500	3,946,215
	<hr/>	<hr/>	<hr/>
Expenditure			
Programme expenditure			
- Grants and Collaborations	1,426,718	1,770,100	1,596,802
- Emergency Relief and Cultural Heritage	1,207,332	1,351,900	687,102
- Awards	1,036,938	1,044,000	971,980
- Monitoring and evaluation	145,757	122,400	132,556
- Next Generation	2,135,952	2,312,100	106,511
Release	-74,180	0	-11,273
	<hr/>	<hr/>	<hr/>
Total programme expenditure	5,878,517	6,600,500	3,483,678
Costs of generating funds	321,868	321,000	285,569
Management and administration	173,080	173,600	163,526
	<hr/>	<hr/>	<hr/>
Total expenditure	6,373,465	7,095,100	3,932,773
	<hr/>	<hr/>	<hr/>
Balance before financial income and expenses	-255,943	-351,600	13,442
Financial income and expenses	1,336	10,000	2,516
	<hr/>	<hr/>	<hr/>
Balance of income and expenditure *	-254,607	-351,600	15,958
	<hr/>	<hr/>	<hr/>

* The balance of income and expenditure is mutated on the reserves and funds.

Overview of division of expenditures 2018 - specification by programme

	Expenditures Grants and Collaborations	Cultural Emergency Response	Awards	Monitoring & Evaluation	Next Generation	Release	Generating funds	Managem. and administration	Total realised 2017	Budget 2017	Realised 2016
	€	€	€	€	€	€	€	€	€	€	€
Expenditures											
Direct to programmes and projects	1,163,895	917,459	817,271	28,922	1,812,379	-74,180	0	0	4,665,746	5,404,600	2,482,112
Communications	6,176	7,420	5,438	2,782	7,524	0	89,826	4,174	123,340	150,000	91,301
Personnel costs	195,451	208,935	160,343	86,484	241,488	0	177,321	127,552	1,197,574	1,167,500	1,009,734
Housing	15,588	18,727	13,726	7,022	18,992	0	13,938	10,534	98,527	102,900	102,549
Office	42,042	50,507	37,020	18,940	51,225	0	37,594	28,410	265,738	215,000	207,407
Depreciation	3,566	4,284	3,140	1,607	4,344	0	3,189	2,410	22,540	55,100	39,670
Total	1,426,718	1,207,332	1,036,938	145,757	2,135,952	-74,180	321,868	173,080	6,373,465	7,095,100	3,932,773

The Prince Claus Fund organisation consists of a board, an office, an International Council of Advisors and working committees.

Board

Honorary Chair and the Board

HRH Prince Constantijn is the Honorary Chair of the Prince Claus Fund for an indefinite period of time. According to the Statutes, the Board meets at least three times a year. In 2018, its meetings were held on 16 March, 29 June, 21 September and 23 November.

Prince Claus Fund Board per 31 December 2018

HRH Prince Constantijn, Honorary Chair

Henk Pröpper, Chair, Amsterdam

Pascal Visée, Treasurer, Management Consultant, Rotterdam

Patricia Spyer, Vice-Chair, Professor Anthropology and Sociology, Graduate Institute, Geneva

Lionel Veer, Member, Consul General St. Petersburg

Eppo van Nispen tot Sevenaer, Member, Director Beeld en Geluid, Hilversum

Marietje Schaake, Member, Member of European Parliament, Amsterdam

Alexander Ribbink, Member, General Partner at Keen Venture Partners, Amsterdam

Clarice Gargard, Member, Journalist, Columnist, Filmmaker and Professional Moderator, Amsterdam

Nani Jansen Reventlow, Member, Director Digital Freedom Fund, Human Rights Lawyer, Berlin

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 Statutes of 22 June 2010. The schedule below comprises the current appointments (per 31 December 2018).

Name	start	end 1 st period	end 2 nd period
HRH Prince Constantijn	22 August 2003		
Henk Pröpper	22 June 2013	22 June 2017	22 June 2021
Pascal Visée	16 March 2012	16 March 2016	16 March 2020
Patricia Spyer	14 September 2012	14 September 2016	14 September 2020
Eppo van Nispen tot Sevenaer	8 April 2016	8 April 2020	8 April 2024
Lionel Veer	8 April 2016	8 April 2020	8 April 2024
Marietje Schaake	18 November 2016	18 November 2020	18 November 2024
Alexander Ribbink	17 March 2017	17 March 2021	17 March 2025
Clarice Gargard	1 February 2018	1 February 2022	1 February 2026
Nani Jansen Reventlow	1 February 2018	1 February 2022	1 February 2026

Organisation

Director and office

The average number of staff members in 2018 was 18,52 FTEs. In 2018, externally hired personnel temporarily supported the Public Programme and the Awards programme during the peak period in December. A volunteer maintains the library.

Office of the Prince Claus Fund per 31 December 2018

Joumana El Zein Khoury, Director
Adrienne Schneider, Executive Assistant
Fariba Derakhshani, Programme Coordinator Awards
Deborah Stolk, Programme Coordinator Cultural Emergency Response
Bertan Selim, Programme Coordinator Grants & Collaborations
Mechtild van den Hombergh, Programme Coordinator Next Generation Programme
Mette Gratama van Andel, Coordinator Monitoring & Evaluation and Research
Dilara Jaring-Kanik, Coordinator Public Programme
Liesbeth van Biezen, Coordinator Fundraising
Sarah Smith, Coordinator Communications
Ginger da Silva, Writer & Editor
Linda van der Gaag, Researcher
Sanne Letschert, Researcher
Laura Alexander, Researcher
Tessa Giller, Researcher
Eveline de Weerd, Monitoring & Evaluation Officer
Cora Taal, Staff member Finances & Administration
Heleen de Hoog, Assistant Awards
Charlotte Waltz, Staff member Social Media
Annick Bettink, Staff member Fundraising
Nathalie Ho-Kang-You / Katinka de Jong, Office Manager
Evelyn Onnes, Documentalist (Volunteer)

Interns

In 2018, the Prince Claus Fund was supported by 10 interns and 14 volunteers from a wide range of countries including The Netherlands, Belgium, Italy, India, Romania, China, Mexico, Indonesia and Colombia. 5 of them helped to accompany laureates during the week of the Awards Ceremony in December. The Prince Claus Fund is extremely appreciative of their valuable contributions.

Staff Representation

The staff representative committee is composed of three staff members. The committee officially meets twice a year with the Director to discuss the workings of the office. In 2018 two meetings took place on 17 April and 2 November.

Committees

International Council of Advisors

The Prince Claus Fund benefits from advice from international advisors. The Board has set up advisory committees to support programmes of the Fund: the Awards Committee (see Annex III chapter 'Awards') and the Network Partners Committee (see Annex III chapter 'Grants & Collaborations'). The members of the advisory committees are officially appointed by the Board. Members of the committees comprise the International Council of Advisors.

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.

Awards Committee

The Prince Claus Awards Committee meets twice a year to consider the information about the nominated candidates and presents its recommendations to the Board of the Prince Claus Fund. The Prince Claus Awards Committee met on 16-18 December 2017 and on 15-16 May 2018. The Awards Committee's recommendations were presented to the Board of the Prince Claus Fund in June 2018.

Awards Committee Members per 31 December 2018

Solange Farkas (Chair), Curator, São Paulo, Brazil

Sheikha Hoor Al Qasimi, Curator and Visual Artist, Sharjah, Emirate of Sharjah

Defne Ayas, Curator and Consultant, Rotterdam, the Netherlands

Manuel de Rivero, Architect and Urbanist, Lima, Peru

Tejumola Olaniyan, Louise Durham Mead Professor of English, African, and African Diaspora literatures and cultures studies at the University of Wisconsin, Madison, USA

Fariba Derakhshani, Programme Coordinator of the Awards and Secretary to the Awards Committee

Network Partners Committee

This committee consists of the Prince Claus Fund's current Network Partners. The Committee advises on the selection of project applications that are received through the Fund's calls for proposals. The Committee also advises on general issues of relevance to the Fund's work, such as changing circumstances in countries where the Fund works and developments in financing artists and cultural organisations. In 2018, the Network Partners Committee met on 17-24 June in Kosovo and on 4 December in Amsterdam.

Network Partners Committee Members per 31 December 2018

Eroll Bilibani & Alba Cakalli (Dokufest-International Documentary and Short Film Festival, Kosovo)

Loreto Soledad Garin Guzman, Marilina Winik & Federico Zukerfeld (CRIA Creating Independent and Artistic Network, Argentina)

Vasyl Cherepanyn, Natalia Neshevets & Ruslana Kosiienko (Visual Culture Research Centre –VCRC, Ukraine)

Consuelo Bassanesi (Despina, Brazil)

Dolgor Ser-Od & Marc Schmitz (Land Art Mongolia, Mongolia)

Marcel Hendrik Pinas (Kibii Foundation, Surinam)

Jama Musse Jama & Ayan Mahamoud (Redsea Online Cultural Foundation, Somaliland)

Joseph Osaé-Addo (ArchiAfrika, Ghana)

Tra Nguyen & Din Q Lee (Sán Art Network, Vietnam)

Teesa Bahana (32° East Ugandan Arts Trust, Uganda)

Edington Hatitye & Carmel Nair (Music in Africa Foundation, South Africa)

Abdelaziz Taleb (Arab Media Lab, Morocco)

Nydia Gutiérrez (Museo de Antioquia, Colombia)

Bertan Selim, Programme coordinator Grants & Collaborations and Secretary to the Network Partners Committee, the Netherlands

In 2018, the first steps were taken to implement the new Theory of Change and Monitoring and Evaluation Protocol. These are tools to help focus our work, to apply lessons learned from experience and to remain a transparent, effective and responsive organisation.

As defined in our **Vision for the Future** and **Theory of Change**, the main aim of the Fund is to work towards more inclusive societies in which culture thrives, through supporting projects that fall into three outcome areas: Alternative Narratives, Networks of Exchange and Growth of People and Organisations.

The Fund achieves these outcomes through several **programmes**: Awards, Grants and Collaborations, Cultural Emergency Response, and Next Generation. Each has its own approach and activities.

All programme activities are made possible with the help of our supporting departments: Research, Monitoring & Evaluation, Fundraising, Communications, Finances & Administration, and the Public Programme.

In this Annex you will find a description of the general criteria and procedures for each programme and supporting departments as well as details of their application in 2018.

Programmes

Prince Claus Awards

The Prince Claus Awards honour outstanding achievements in the field of culture and development. The awards are presented annually to individuals, groups and organisations whose creative, cultural actions have a positive impact on the development of their societies, particularly in regions where resources or opportunities for cultural expression, creative production and preservation of cultural heritage are limited.

The Fund invites cultural experts from its global network to nominate candidates for the awards. Research is carried out by the Fund's bureau and second opinions are sourced for all nominations. The Prince Claus Awards Committee meets twice a year to consider the information about the nominated candidates and presents its final recommendations to the Board of the Prince Claus Fund for final approval.

The Awards have been presented annually since 1997. Since 2016, the Prince Claus Fund has limited its Awards to one Principal Prince Claus Award and five additional Prince Claus Awards, making a total of six Laureates. In 2018, a seventh Award was introduced: 'The Next Generation Prince Claus Award'. This Award is presented to an individual or group of individuals up to 35 years old, whose work is exemplary. The Laureates are role models for innovative cultural work in the themes of the Next Generation programme. (See further below under 'The Next Generation'.)

In December each year, the Prince Claus Awards are presented to the Laureates in a ceremony at the Royal Palace in Amsterdam in the presence of members of the Royal Family and an international audience. The Prince Claus Awards are also presented to the recipients at ceremonies in their respective countries by the Dutch Ambassadors. In 2018, there were 4 local Awards ceremonies for the 2017 Laureates, organised in collaboration with the Embassies of the Netherlands in China, Brazil, Burkina Faso and Colombia. Ceremonies in Tunisia and India have been postponed for scheduling reasons. Due to the war in Yemen, it was not possible to hold an Awards ceremony for 2017 Laureate Khadija Al-Salami in her own country. It was decided together with the Laureate to use the funds allotted for the ceremony to support the education of 45 girls in Yemen.

On 6 December, the 2018 Prince Claus Awards ceremony took place at the Royal Palace Amsterdam. HRH Prince Constantijn of the Netherlands, Honorary Chair of the Board of the Prince Claus Fund, presented the Principal Prince Claus Awards to:

- Market Photo Workshop (Training institute and cultural platform, South Africa)

Prince Claus Awards to:

- Adong Judith (Playwright, film & theatre maker, Uganda)
- Marwa al-Sabouni (Architect, Syria)
- Eka Kurniawan (Author, Indonesia)
- Kidlat Tahimik (Artist & Filmmaker, Philippines)
- O Menelick 2º Ato (Independent journalism & cultural platform, Brazil)

The inaugural Next Generation Award to:

- Dada Masilo (Dancer & choreographer, South Africa)

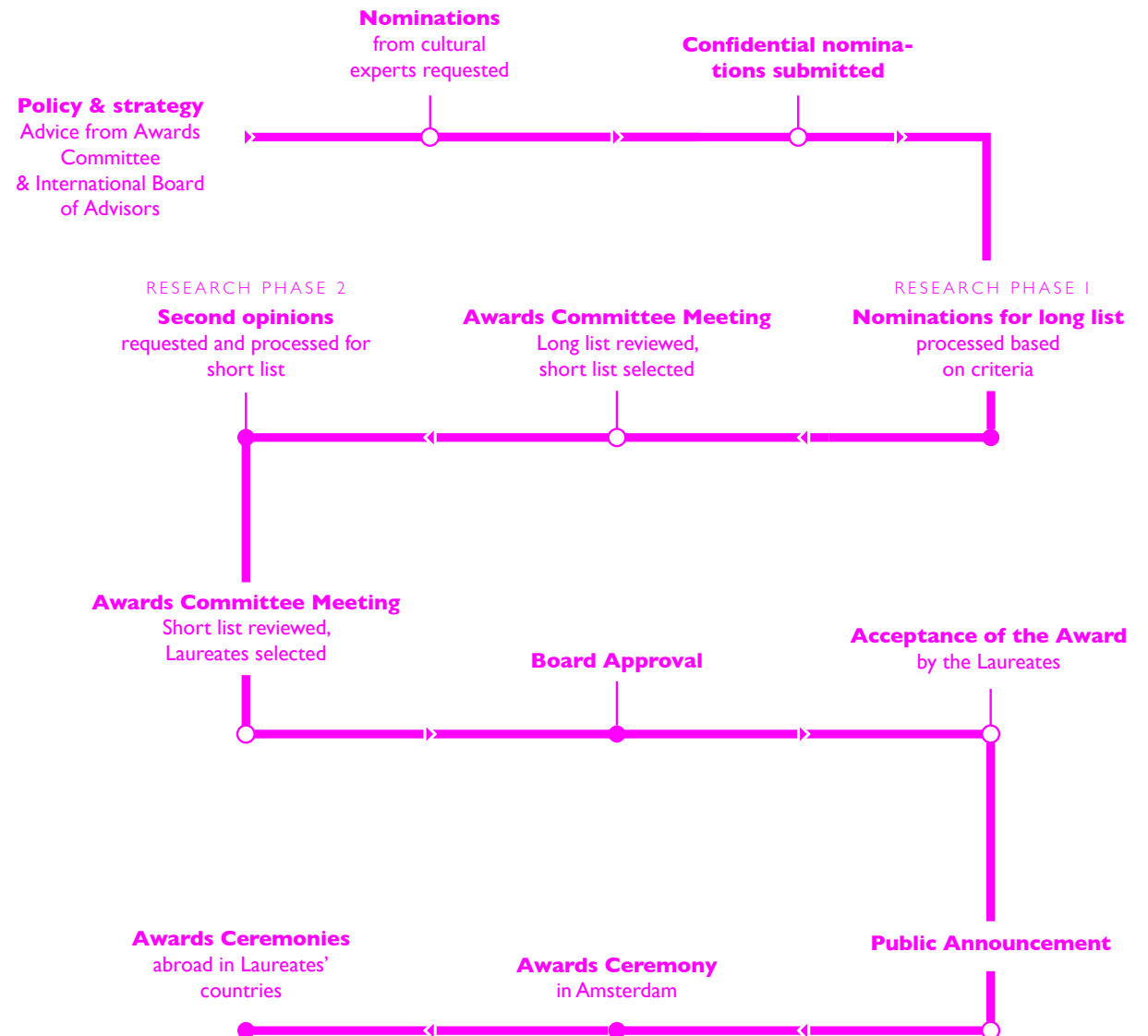
Prince Claus Awards Policy and Criteria

The Prince Claus Fund maintains a broad view of culture open to all artistic and intellectual disciplines. The Prince Claus Awards are presented to artists and intellectuals in recognition of both the excellent quality of their work and their significant impact on the development of their society. The Awards are given to individuals, groups and organisations based mainly in Africa, Asia, Latin America and the Caribbean.

Outstanding quality is a sine qua non for a Prince Claus Award. The quality of a Laureate’s work is assessed in professional and personal contexts and for its positive influence on cultural and social fields. The Prince Claus Awards recognise artistic and intellectual qualities, experimentation and innovation, audacity and tenacity. They seek to foster inspirational leadership and to enhance the positive impact of cultural expression on societies.

The complete Report of the 2018 Prince Claus Awards Committee is available in Spanish, French, Dutch and English on the Fund’s website: www.princeclausfund.org.

Awards Procedure



Cultural Emergency Response (CER)

The Prince Claus Fund's Cultural Emergency Response programme (CER) works with local partners to provide quick help to evacuate, stabilise, or otherwise rescue cultural heritage that is under imminent threat of destruction or that has been damaged by natural or man-made disasters. CER comes into action as soon as the situation allows with efforts to rescue or evacuate artefacts, prevent sites from collapsing or stop damage from getting worse. CER was first launched in 2003, but with increasing threats to cultural heritage from climate change and regional conflicts, the Fund has started scaling up. CER supports the training of local and regional people in the skills needed to respond immediately to a crisis in which heritage is affected. Now a major goal is to create regional hubs all over the world that have the expertise and tools necessary to respond to any heritage emergency anywhere: **A Global Heritage Rescuers Network**.

Some major steps were taken to that end in 2018, including the establishment of a network of organisations that are developing effective techniques in heritage rescue (working title 'CER-Net').

The first two partners of this new network, Yasmeen Lari of the Heritage Foundation of Pakistan and Salma Samar Damluji of the Daw'an Mudbrick Architecture Foundation, Yemen, met from 23-28 September in Pakistan. During this first meeting, useful discussions covered new applications, future development of the network and priority areas.

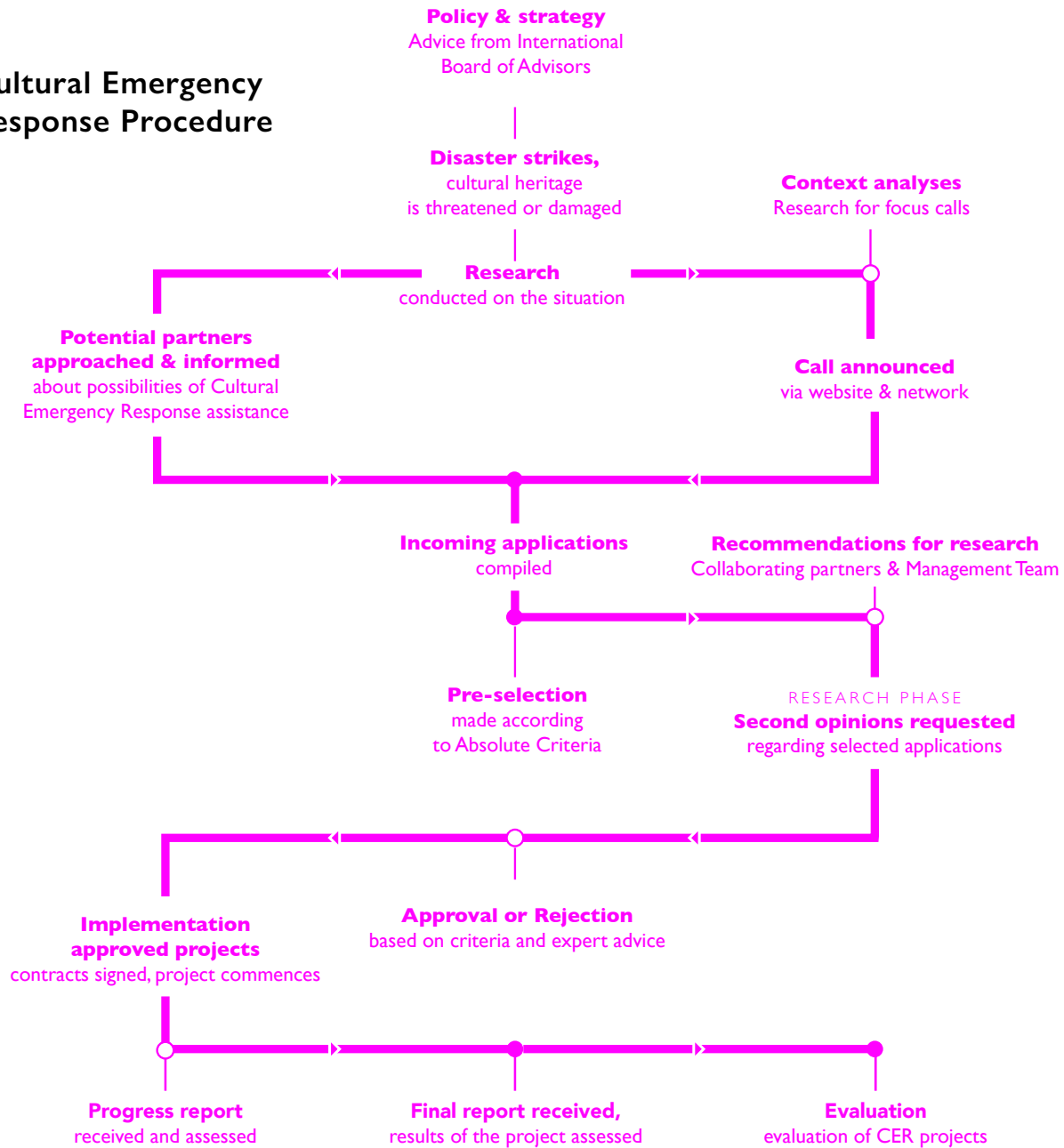
To foster awareness of the different techniques developed by partners, as well as to share the experiences and expertise of other partners, regional cultural relief centres and FAC course alumni, the Fund is developing an **online platform**, set for launch in 2019, where heritage rescuers can pose their problems and exchange solutions.

Another major step in capacity building for heritage rescue was the issue in 2018 of an innovative **handbook and toolkit on First Aid to Cultural Heritage in Times of Crisis** that can be [downloaded for free](#). The training courses and publication are the outcome of nearly a decade of field experience gained by ICCROM, and a close partnership between ICCROM, the Prince Claus Fund and the Smithsonian Cultural Rescue Initiative. The handbook provides practical, user-friendly workflows that help readers plan and implement cultural rescue and risk reduction operations in coordination with local communities, heritage custodians, emergency responders and humanitarian relief authorities.

In addition, the Prince Claus Fund, through its CER programme, often works with other donors to jointly strengthen their impact in heritage rescue. In 2018, CER continued collaborating with the Whiting Foundation to protect documentary heritage under threat and with ICCROM-ATHAR on safeguarding heritage in Libya and surrounding countries.

Project proposals are researched and evaluated on criteria that include, among others: quality, social and cultural relevance, possibility for successful implementation, sustainability and the reliability of the proposing party. Funds are allocated according to the signed contract, pending evidence of progress. During the period of implementation, recipients provide at least one interim report and a final report with supporting documentation (photos, videos, etc.). The Research, Monitoring & Evaluation team makes a final assessment of the project's implementation, including lessons learned.

Cultural Emergency Response Procedure



Grants and Collaborations (G&C)

The Prince Claus Fund's Grants & Collaborations programme (G&C), often in collaboration with other donors, issues calls for project proposals. It provides financial support to individuals and organisations with outstanding cultural ideas and art initiatives in the following ways:

Mobility Grants are designed to assist young and emerging individual artists or cultural practitioners in their professional growth. The Mobility Fund covers travel costs (economy plane or train tickets) in order to facilitate exposure and networking and foster cross-cultural exchange globally. Upon their return, grantees provide the Fund with a detailed report on their exchange and its benefits.

In 2018, we received nearly 450 applications, of which we were able to support 187 travels. The ratio of women and men was fairly close with 82 women, 101 men and 4 individuals who identified as non-binary. The focus on South-South collaboration continued, with 56% of travels between partners in [DAC](#) listed countries.

Special Project Grants offer individuals and organisations the opportunity to receive one-year project funding for new or existing quality initiatives in the arts. The Prince Claus Fund issues calls, either independently or in collaboration with other organisations, for proposals with a special thematic and/or geographic focus. Project proposals are researched and evaluated on criteria that include, among others: quality, innovation, social and cultural relevance, possibility for successful implementation and reliability of proposing party.

Funds are allocated according to the signed contract, pending evidence of progress. During the period of implementation, recipients provide at least one interim report and a final report with supporting documentation

(photos, videos, etc.) The Research, Monitoring & Evaluation team makes a final assessment of the project's implementation, including lessons learned. It is possible to apply for another one year grant, once a supported project is completed by the partner and assessed by the Prince Claus Fund.

In 2018, the Prince Claus Fund, through its Grants & Collaborations programme, collaborated on different calls with Global Goethe-Institut, Goethe-Institut Pakistan & Afghanistan, A.M. Qattan Foundation, the Arab Fund for Arts and Culture (AFAC), Magnum Foundation and the British Council.

Through the Network Partnership programme, the Prince Claus Fund supports outstanding organisations with a track record of quality and accountability. The programme establishes six-year partnerships in order to develop long-term initiatives. Initially, a Network Partner implements a large-scale project over three years with a three-year financial grant from the Prince Claus Fund. For the next three years, the partner continues to participate in the **Network Partnership Committee**, which meets once or twice a year.

The benefits of the Network Partnership are many: not only are creative ideas and new projects generated within the Network, but additionally, partners inspire each other and advise the Fund. They are a source of second opinions for Special Project Grants and provide information on regional or local context developments for the Fund's work.

Through this Network, the Fund enjoys access to a great diversity of communities, disciplines, expertise and geographic perspectives that inform and strengthen both the work of the Fund and that of all its partners.

Next Generation Programme

The Next Generation programme works with and for young people (ages 15 – 30) to build more inclusive, open-minded societies and to provide safe spaces for and with young people to create their own narratives.

The programme largely operates in the same way as our other programmes, by supporting and honouring individuals and organisations. The Next Generation programme looks for creative endeavours that offer places where young people can safely explore issues that relate, among others, to gender, diversity, and inclusion and allow young people to see their world in new and different ways. Additionally, we provide capacity building in organisational management. Through this programme, we also support academic research into the societal impact of culture.

The Next Generation programme:

Provides long-term support to creative (youth) organisations:

In order to offer safe, nurturing spaces where young people from different backgrounds can come together, meet, talk and use art and culture to explore issues that concern them, the Next Generation Programme supports [13 outstanding arts and cultural organisations](#) for a period of three years. These NextGen Partnerships allow them to develop programmes that can become sustainable.

Offers long term partners a network: organisations which are part of the NextGen partnerships benefit by learning from each other. Exchange is facilitated through bi-annual meetings and support for joint projects.

Offers grants for exploring alternative narratives: Through open calls, the Next Generation programme offers grants for the development, production and dissemination of cultural initiatives that provide new ways of thinking about such issues as gender, diversity and inclusion. Calls are issued by region. Grantees are selected on the basis of the relevance, originality, quality and viability of their project. In 2018, the first Next Generation call was launched. Through this call, which focused on Africa and the Middle East, a total of [18 projects are being supported](#). In addition, another 4 smaller projects were selected and supported through the Experimental Fund. These projects are taking place in Bangladesh, Senegal, Netherlands/ Tunisia and Sudan. The 2019 call will focus on Latin America and the Caribbean and in 2020 the focus will be on Asia and Eastern Europe.

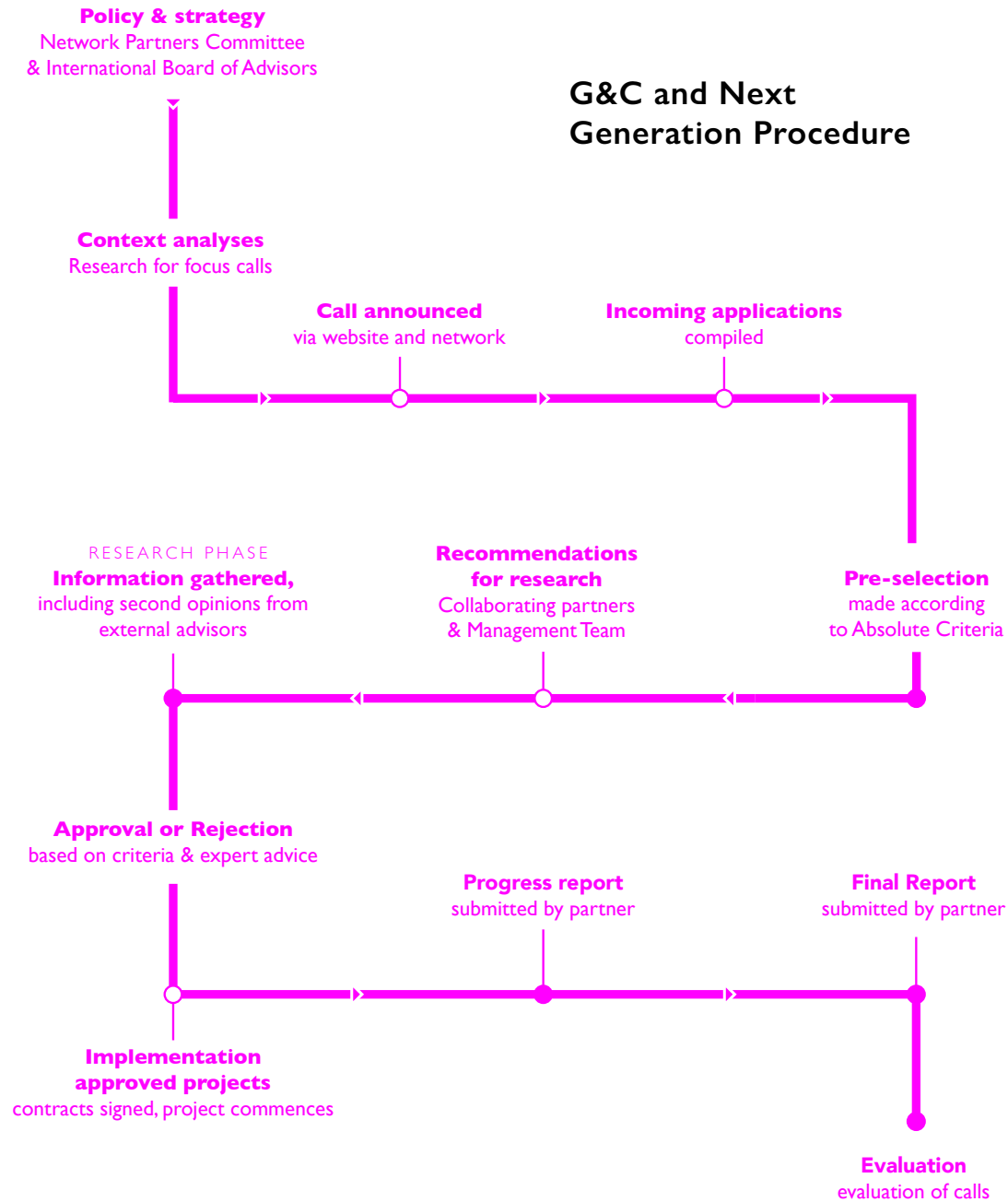
Presents an award: The Next Generation Award is presented to an individual or group of individuals up to 35 years old, whose work is exemplary. The Laureates are role models for innovative cultural work in the themes of the Next Generation programme. The Next Generation Laureate takes part in the Prince Claus Fund's Awards programme, attending both the ceremony in the Netherlands and one in their home country. The inaugural Next Generation Award was presented in December 2018 to Dada Masilo, Dancer & choreographer, South Africa.

Supports academic research: The Prince Claus Fund has always believed firmly in the transformative force of art and culture. Recognizing that artists and cultural organizations are increasingly pressured to quantify the societal impact of their practices and understanding that this impact is also relevant to future generations, the Prince Claus Fund Next Generation programme has initiated a collaboration with the European Cultural Foundation and Hivos entitled 'The Force of Art – Research from a global perspective' (2018-2020).

This jointly supported project enables 15 independent, empirical studies by academic researchers and institutes to investigate the ways in which artists, cultural organizations and artworks affect people and their social environments around the globe. The research will focus on cases of creative practice that the Prince Claus Fund, Hivos and ECF have supported over the last ten years. The selected cases comprise different art forms and activities and researchers will devise their own methodologies to carry out independent, in-depth, critical analyses of the ways in which the cases have affected people, particularly young people, in their respective contexts.

Creates links with Dutch young people: The Prince Claus Fund believes in the positive value of creative exchange for all people. The constructive activities and narratives developed by young people in other places can offer inspiration to young people here, and vice versa. Therefore, the Next Generation programme, together with the Public Programme, organises activities that inform and engage young people living in the Netherlands in the activities of Next Generation participants in other countries.

A note on our geographical focus: The Next Generation programme is financed wholly by the Dutch Ministry of Foreign Affairs, which supports projects in [OECD's DAC](#) listed countries.



Public Programme

The Public Programme supports the international work of the Fund and connects it to Amsterdam and the Netherlands in various ways. It organises events that engage diverse audiences and that show the work of the Fund's partners and Laureates. It facilitates intercultural discussion and exchange, and raises visibility and support for the Fund in the Netherlands.

In 2018 the Public Programme had a special focus on inviting young creatives and role models to the Netherlands to participate in various events to inspire youth in the Netherlands and to link our international partners up with Dutch young creatives and students. Amongst other things we initiated an inclusive gaming room, a travelling hip hop conference, fashion show and dance and music performances.

We also launched YCreate, an online platform that shares stories of young creatives and role models world wide to show the importance of culture and to connect with a young digital audience. The Public Programme developed collaborations with CT Collective in Amsterdam, TivoliVredenburg in Utrecht, De Neushoorn in Leeuwarden, WORM in Rotterdam and the Value Foundation from Leiden to reach new audiences.

Furthermore we organised, with support from CT Collective and the Amsterdam Fund for the Arts, the second edition of Louder than Words and the 10th edition of the Cultural Speed Date.

Supporting departments:

Research, Monitoring & Evaluation

All Laureates, grant recipients and projects supported by the Fund are extensively researched before they are selected. The Fund's global network of artists, cultural practitioners, academics and experts is an enormous resource, providing advice and nominations, offering knowledge of context and supplying expert second opinions.

The aim of the Prince Claus Fund's Monitoring and Evaluation procedures is twofold: first, to learn from experience so that our work is effective, efficient and transparent, and second, to be accountable in our reporting to funders and partners.

In 2018, the first steps were taken to implement the new Monitoring and Evaluation protocol, which is consistent with the Fund's Theory of Change and is a flexible instrument that can evolve with experience. The protocol starts from a desired Impact: the long term societal goal of more inclusive societies in which culture thrives. It provides the indicators to monitor each project or activity, the outputs and the progress towards desired outcomes and offers us the framework to evaluate a group of projects (per programme or theme) to assess whether the work of the Fund is contributing to our desired impact.

In 2018, a mid term evaluation of the current 4 year plan took place. We sent out an extensive survey to recent partners, Laureates and network partners and subsequently held internal reflection sessions. The responses inform new plans and policies and they feed into the next 4 year plan which begins in 2021.

The Prince Claus Fund has always strived to be transparent but we are now taking Monitoring & Evaluation to a deeper level. In our current drive to comply with International Aid Transparency Initiative (IATI) standards, we have engaged the services and platform of AKVO to help us better aggregate and utilize information from our own monitoring and evaluations.

Fundraising

The Fundraising team looks for people and organisations who want to invest in a long-term relationship with the Fund and with its network. It organises outreach events that attract and inform potential donors. It works together with Programme Coordinators to encourage partnerships with foundations and parties that work in related fields and are sympathetic to the work and mission of the Fund.

The core of our Fundraising approach is developing long-term relationships with people, organisations and corporations who share in the Fund's belief in the importance of culture and fostering understanding between cultures.

Diversifying our sources of income has become a very important part of fundraising for the Prince Claus Fund. The Foreign Ministry and CBF establish percentages for direct contributions which form the basis of our fundraising targets, but in the coming years it is clear we will have to grow our fundraising capacity. In the past, however, the Fund has not focused on asking for support. That is changing. In 2018, our new website and corporate flyer invites people to 'Join us!' We have engaged an additional experienced fundraiser part-time and expanded our activities to include online awareness raising.

Communications

Prince Claus Fund Communications works in multiple ways to let people in the Netherlands and all over the world know about the Fund's work and the accomplishments of its many partners, as well as the vital importance of investing in culture everywhere. The Communications Team works closely with Fundraising and Public Programme to keep our public engaged and informed.

In 2018, the Prince Claus Fund Communications Team had exceptional activities and stories to share: from the Prince Claus Awards, to activities and exhibitions in the Prince Claus Fund Gallery, to new grantees & cultural emergency response actions. By sharing our activities and stories of our network, we aimed to keep stakeholders informed and to reach a larger audience, both within the Netherlands and internationally. The stories of our work and our network's activities are often picked up by media both nationally and internationally.

The Communications Team increased activity in the Prince Claus Fund's own channels (e-newsletters, social media, website). Producing short films for social media also increased this year, including a general film 'Meet the Prince Claus Fund' and a recap of the Awards week – both films were firsts for us!

We were excited to launch our new website in 2018 with help from Digital Natives. After nearly 10 years, it was time for an upgrade. The result was a cleaner, more user-friendly website in line with the new GDPR standards for privacy and data protection.

The Communications Team reached out to media throughout the year with positive results. The stories of our work and our network's activities were often picked up by media both nationally and internationally. 255 articles in the Dutch media alone mentioned the Prince Claus Fund. The estimated reach for Dutch print articles was 11,530,814 (based on the number of print editions circulated) and the reach for Dutch online articles was 53,110,917 (based on web page visits).

For coverage by international media based outside of the Netherlands, we are able to track online articles in various languages. In 2018 the Prince Claus Fund was mentioned in 603 online articles internationally, with an estimated reach of 976,260,128 (based on web page visits).

Administration

The principles of social responsibility - integrity, efficiency and transparency - govern everything the Fund does, including its administrative procedures. The Prince Claus Fund acts in accordance with the regulations of the SBF-Code and the Good Governance Code for Cultural Organisations – the 9 principles. These concern first and foremost the separation of functions, good governance and accountability, which are principles embedded in the Fund's internal regulations. The Fund meets the criteria of the Central Bureau on Fundraising (CBF) and has its own Code of Conduct, published on its [website](#). In 2018, in order to comply with procedures of the International Aid Transparency Initiative (IATI) to ensure the transparency of charitable organisations, an agreement was signed with AKVO for the use of their platform and services. In December 2018 the Fund updated the Administrative Organisation document, which describes the procedures and way of working of the Prince Claus Fund.

In 2018, Jac's den Boer & Vink, a business economics consultancy firm for non-profit organisations, managed the Fund's administration and drew up the Fund's financial statements which were audited by WITh Accountants.

COLOPHON

Concept Joumana El Zein Khoury, Mette Gratama van Andel, Eveline de Weerd

Writer/Editor Ginger da Silva

Editor Sarah Smith

Visual Editor Mette Gratama van Andel

Final editing and production supervision Eveline de Weerd

Design Naji El Mir

Cover photo Next Generation Laureate Dada Masilo performs 'Giselle'

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F o n d s