



Fonds

THE PRINCE  
CLAUS  
FUND IN

2019

ANNUAL  
REPORT

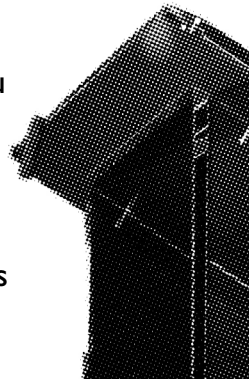
## WORD FROM OUR CHAIR

The Prince Claus Fund is hard to describe. Yes, we support artists and cultural organisations in Africa, Asia, Latin America, the Caribbean and Eastern Europe, especially where cultural expression is under pressure, and we support the rescue of cultural heritage under threat. But how do we do it?

At the Prince Claus Awards Ceremony in December, I called the Fund a ‘fast dancer’. That certainly captures something of it, because the Fund is agile and sensitive to the music and motion around it.

But of course a Fund is not a dancer. It is a dedicated group of people working very hard in different ways but with a shared vision of how art and culture can be transformative, who have a shared purpose: to support culture that has a positive impact on society. An ambitious goal, but we don’t do it alone. The Fund facilitates the work of visionary people and excellent, creative projects. Over the years the Fund has built up a vast network of partners. They are people the Fund has worked with who remain friends and advisors, our eyes and ears on the ground. The network includes artists and experts as well as cultural organisations of all kinds around the world. It also includes a growing number of like-minded organisations who join with the Fund in collaborations, contributing funds, in-kind services and/or expertise, expanding our reach and strengthening our impact.

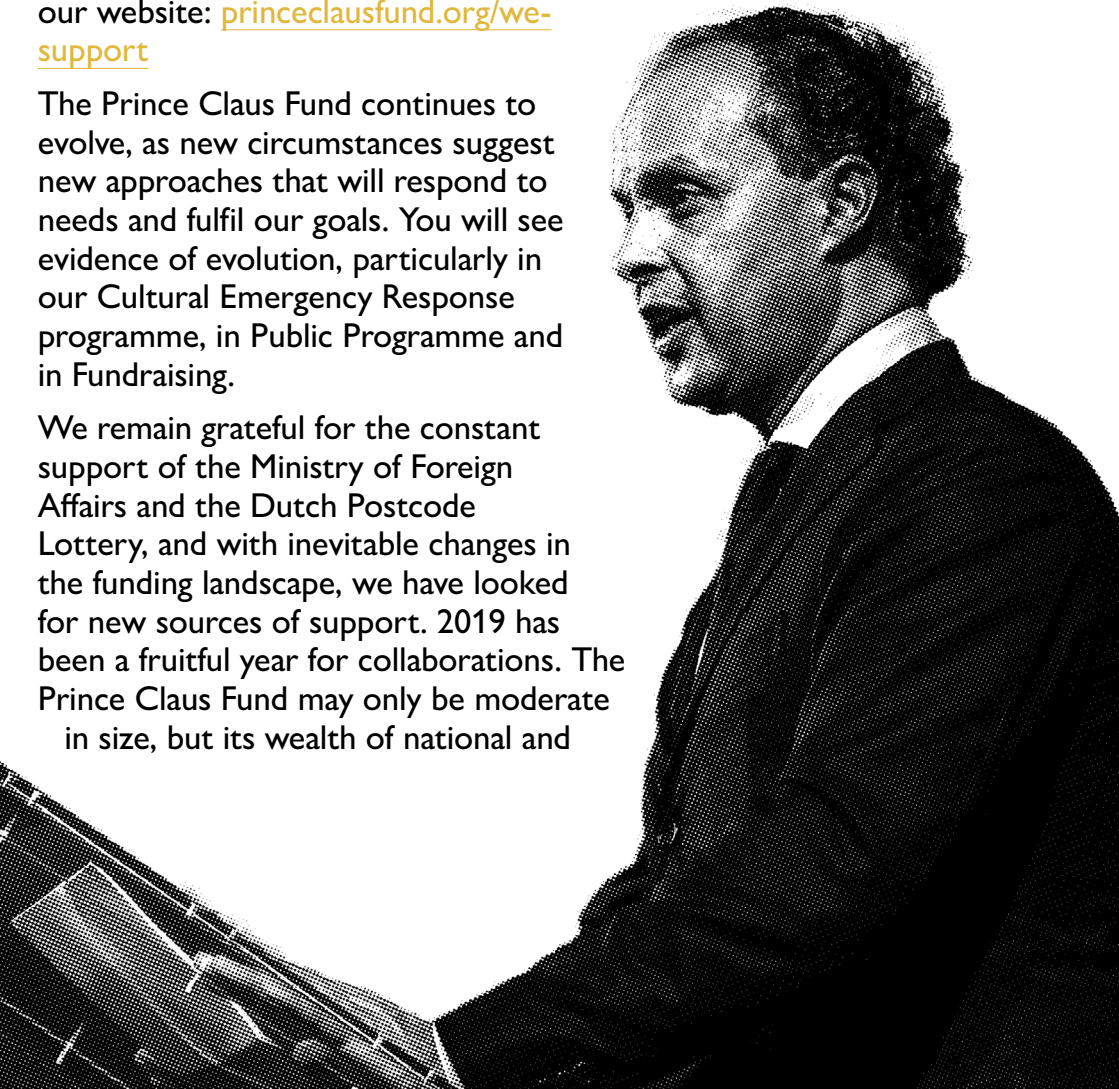
In this Annual Report in the section called [Highlights](#), you will find a selection of stories that illustrate the range and variety of activities from the past year with an indication of how the projects relate to the outcomes we strive for. You will also find brief reports on the [accomplishments](#) and lessons learned by our programmes



in 2019. There is also a section of [visual stories](#) with videos about and by our partners. Each section is just a sampling, but taken together they should provide a broad picture of what we have supported in 2019 and how the Prince Claus Fund works in general. For readers interested in our process, please visit our website: [princeclausfund.org/we-support](https://princeclausfund.org/we-support)

The Prince Claus Fund continues to evolve, as new circumstances suggest new approaches that will respond to needs and fulfil our goals. You will see evidence of evolution, particularly in our Cultural Emergency Response programme, in Public Programme and in Fundraising.

We remain grateful for the constant support of the Ministry of Foreign Affairs and the Dutch Postcode Lottery, and with inevitable changes in the funding landscape, we have looked for new sources of support. 2019 has been a fruitful year for collaborations. The Prince Claus Fund may only be moderate in size, but its wealth of national and



## WORD FROM OUR CHAIR

international experience and its reputation for finding excellent people and identifying worthwhile projects has made it an attractive partner for respected organisations like Magnum Foundation, the Smithsonian Cultural Rescue Initiative, the Goethe-Institut, the British Council, the Arab Fund for Arts and Culture, the Asia-Europe Foundation, the Whiting Foundation, the Gerda Henkel Stiftung, TEFAF, our group of Torchbearers and others. The Prince Claus Fund continues to be on the lookout for new sources of funding!

In 2019, we also worked at developing collaborations with Dutch organisations, although this was not done for financial reasons. In previous years, our efforts in the Netherlands were primarily to showcase our international partners and make their work known here. We've now realised the great potential for creative cross-pollination. By strategically linking our international partners with Dutch counterparts, like the [exchange of Dutch and Senegalese artists](#) that began in 2018 and took off in 2019, we've discovered great synergies that are mutually inspiring, reach new audiences, lead to deeper connections and new and exciting spin-offs.

In a similar vein, we find the impact of our Network Partnerships go beyond the immediate benefit to our partner organisations. Activities around their in-country meetings serve to energize and inspire local artists and domestic audiences, as you'll hear from the [2019 meeting in Suriname](#). The Prince Claus Fund looks for impacts that have a 'ripple out' effect, touching more than just the immediate parties involved, and that lead to unexpected new possibilities.

Emerging artists and young people continue to be an important focus for the Fund. By giving young creatives the chance to travel, the [Mobility Fund](#) is a simple and effective way to expand their professional horizons and to provide new perspectives for all involved in these international exchanges. It has also attracted funding partners – the Asia-Europe Foundation and the British Council – so together we can support more exchange. With grants for the Arab Documentary Photography Programme ([ADPP](#)) and our NextGen Network Partners we include mentoring for professional development so grantees can go on to sustain their own work.

Fostering creative expression and professionalism among young people is an investment in the future. In a Next Generation [project in Brazil](#), we see how urgent that need can be. For people in low-lying areas, nothing is more urgent than climate change. Increasing storms and rising sea levels are affecting millions of people in the delta region between India and Bangladesh. Photographer Arko Datto set out to document the precarious lives of [people who live in the delta](#). Supported by a Call for Proposals on Cultural and Artistic Responses to Environmental Change, in 2019 his work drew international attention, published by National Geographic and several Dutch newspapers.

Climate change and persistent conflicts make our Cultural Emergency Response Programme (CER) more relevant than ever. CER's own success in raising the alarm and attracting new players into the field has meant a gradual shift towards new points of intervention. CER is now working on ways of developing and supporting regional heritage rescue capacity.

## WORD FROM OUR CHAIR

It has been a busy year for the Prince Claus Fund, and one with specific circumstances. I took over as Chair of the Board halfway through the year and the Director, Joumana El Zein Khoury, stepped out temporarily for health reasons, while an interim Director, Louise van Deth, stepped in. But despite these shifts, the work went on as creatively as ever - a testimony to the dedicated staff and their commitment to the work of the Fund.

Although it is tempting to read through this Annual Report and look back at the accomplishments and lessons learned in 2019 with some satisfaction, it is clear there is no time for complacency. The world is changing fast and there is a need for greater cultural expression and the benefits it can bring of awareness, understanding, inclusion and actions to make life better for more people. With that need in mind, the Prince Claus Fund enters 2020 with renewed determination to accomplish even more, with the help of its many friends and partners.

**Ila Kasem,**  
Chair of the Board of the Prince Claus Fund

*“Collaborating with Prince Claus Fund has been a process of great gratification. All the procedures, from the application until the final stage, has been precise, transparent, and comprehensive.*

*Concerning the principles you endorse, our experience has shown that you are a respectful and sensitive organization.*

*You keep the suitable distance to allow the scope of maneuver we required, but at the same time, we received from you the necessary support when the context imposed upon us some unexpected changes.*

*From our perspective, you are doing a superb job. We really hope we will be able to collaborate with you again not only because of the values you embrace, but because we admire the way you fulfil them.”*

*- From the final report of the project ‘From the River’ that took six Colombian filmmakers on a trip to the Atrato River to document the implications of a constitutional court ruling that granted the river human rights*

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# 2019 IN NUMBERS

## WE HONOURED

**7** outstanding women with a Prince Claus Award

**375** people attended the sold out public event 'Louder than Words' at the Compagnietheater, where these **7 exceptional** women from **3 continents** shared their stories

## WE SUPPORTED

**159** cultural practitioners & **55** activities where culture is under pressure

**150** cultural practitioners & artists travelled to exchange and grow professionally

**20** projects cultural and responses environment

**9** projects improved the protection of tangible cultural heritage

**17** proposals were response to a call for and Preservation of & Culture of which approved in 2019

## WE ENABLED INSPIRING INTERNATIONAL EXCHANGE & COLLABORATIONS

**9** professionals from the Dutch cultural field participated in hip hop festival Festa2H in Senegal, organized by NextGen Partner Africulturban

**250** cultural professionals from all over the world had **10** rounds of 'dates' at the Cultural Speed Date

**150** students came to the Academy Days where partners of the Fund gave master classes

## WE SHARED MANY INSPIRING STORIES FROM OUR PARTNERS...

**260** Dutch items in the Dutch print media alone mentioned the Prince Claus Fund, with an estimated reach of **14,941,275** (based on the number of print editions circulated)

**802** online articles internationally mentioned the Prince Claus Fund, with an estimated reach of **1,739,563,094** (based on the web page visits)

...and reached more people

**448,714**

## WE WORKED ON OUR TRANSPARENCY AND DISCLOSED RESULTS PUBLICALLY

**74** projects with information on goals and results are published in IATI - the International Aid Transparency Initiative (Please visit: [AKVO RSR](#))

provided  
d artistic  
to  
ntal change

**23** projects by and for youth in Latin America and the Caribbean

**9** young and talented photographers received mentorship and support through the Arab Documentary Photography Programme

**5** projects rescued documentary heritage under threat

received in  
or the Promotion  
of Haitian Arts  
**1** project was

**3** new partners joined the existing group of **6** network partners

**9** Network Partners met in Suriname at the Kibii Foundation

**13** NextGen Partners sent **2** representatives each to meet in Nairobi, Kenya

ople

**14,325** page views of our website - up from 399,802 page views in 2018

**14,325** page likes of our Facebook page - up from 12,025 pages likes in 2018

**5,000** followers of The Prince Claus Fund Instagram at the end of 2019 - up from 3,000 followers at the end of 2018

## OUR STORY & WHAT WE STRIVE FOR

On 6 September 1996 the Dutch government created the Prince Claus Fund in tribute to HRH Prince Claus's dedication to culture and development. The husband of then HM Queen Beatrix had a deep belief in the importance of culture for all societies and its central role in development. His vision was firmly based on equality and respect. It continues to guide the Fund as we seek to honour and support individuals and projects and enter into cultural collaborations with partners of excellence.

The Prince Claus Fund works primarily in Africa, Asia, Eastern Europe, Latin America and the Caribbean. Our mission is to 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 develop new perspectives.

We strive for a world where cultural expression is universally free and valued and we focus on three outcome areas: creating **networks of exchange** 🌐, facilitating **alternative narratives** 🗣️ and promoting the **growth of people and organisations** 👤.

To achieve this we work in a variety of ways through 5 different programmes: the Awards, Grants and Collaborations, Cultural Emergency Response (CER), Next Generation and Public Programme. For more information, please visit our [website](#).





The photo series "Among You" by M'hammed Kilito (Morocco) is a reflection on the choice of a personal identity for young women. Whether through their creative activities, their appearance, or their sexuality, they convey the image of a young woman in the streets. When you meet her, you quickly realize that she is a bright, determined and very confident young woman. The face is her "signature of imperfection" and, in a way, her own signature. As a result, many Moroccan and foreign fashion designers and photographers



or Moroccan youth who have the courage to choose their own realities, often pushing the current limits of society. Morocco - alert, changing, claiming the right to be different. Kilito was supported by Prince Claus Fund, Magnum  
Photo: Meryem Tilila has drug induced skin hyperpigmentation for almost three years now. She suffered from harassment in edback she had on her photos since last year on Instagram has made her popular and realize that her skin spots are a "perfect work with her today because of her unique look. © M'hammed Kilito



Anas says he has problems with his family at home. They do not call him by his first name but by saying "the tattooed one". The imagination, because they are considered criminals, prisoners and dangerous people. He is a Peter-Pan, in the midst of adults.





his qualification, which is pejoratively meant, says a lot about the stigmatization of tattooed people in the Moroccan collective lost in issues beyond his control. © M'hammed Kilito



Randa wears make-up and disguises herself every day before going out in Tetouan, her conservative city. She says she has experienced a lot of intimidation and sexual abuse, mainly because of my appearance." At one point she was self-destructive and suicidal, but she is now more homogenous, so she follows her intuition and has stopped worrying about being judged. © M'hammed Kilto



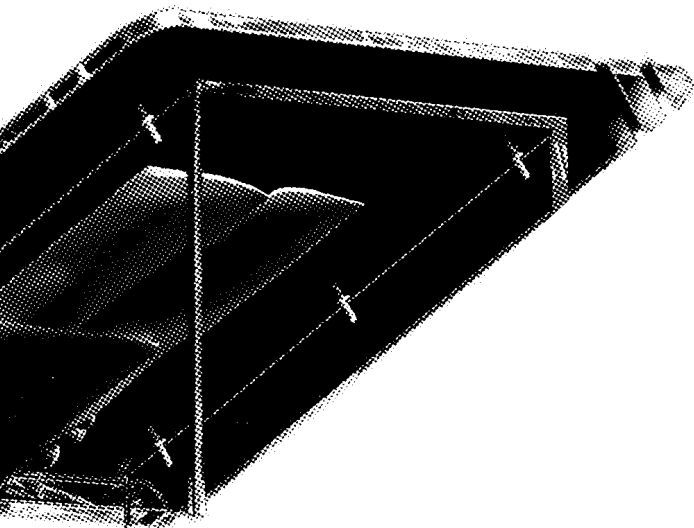
always been a “weird” child, different, with a lot of imagination, attracted by the dark side. “I have often been the victim  
t through a process of self-reflection she began to accept herself and her unconventional personality. Society will never be

## HIGHLIGHTS



*“Art stirs us and moves us. It makes us reconsider the reality of today, and, as such, allows us to see things in a different light. Change is not possible without this.”*

- Minister for Foreign Trade and  
Development Cooperation  
Sigrid Kaag at the 2019 Prince Claus  
Awards Ceremony



## HIGHLIGHTS

### Spreading stories from Brazilian favelas

One of the goals of the Prince Claus Fund's Next Generation Programme is to create safe spaces for young people to reconsider their reality, to experiment with telling their own stories and imagine the unimaginable. When the Next Generation Programme issued its 2019 call for projects in Latin America that work with and for young people, proposals came pouring in. The creativity was impressive, as was the need.

In Brazil, for example, the murder statistics of young, poor, black youth are staggering. Some 30,000 young people are killed every year. 77% are black and of those, 93.3 % are male. The project Museu dos Meninos (the Museum of Children) sets out to document their reality and to make it known. It is a transdisciplinary arts project that involves mapping and collecting the stories and memories of Afro-Brazilian young men between the ages of 15 and 29 who live in the Complexo de Alemão, an area of Rio de Janeiro comprised of many favelas. It is hoped that preserving their stories will raise awareness of the humanity of these young men and perhaps save lives. Their video stories will create a virtual museum and form part of a series of public interventions in the ruins of houses in favelas where local inhabitants were evicted to make way for a highway.





A young Afro-Brazilian man being interviewed about his life in a favela © Museu dos Meninos

*“A while ago we were in touch about the Museu dos Meninos project supported by the Prince Claus Fund. Meanwhile I’ve spent a month in Rio and I’ve been closely involved with the project. It is really fantastic what Mauricio and his crew are doing! ...I’ve put a few posts on my Facebook and Instagram sites (Mies-en-Scène) and of course tagged you.”*

**- Michèle Rijzewijk, founder of Mies-en-Scène, Dutch theatre company that works with young people and non-actors**

## HIGHLIGHTS

### Old domes, new hope

Yemen has been plagued by war since 2015. In the Hadramut region, public monuments were deliberately destroyed in broad daylight to intimidate and demoralise local populations. In 2019, work was undertaken and, despite difficult circumstances 90% completed, to restore four critical landmarks. The heritage consisted of Sufi mosques and domes that were attached to the spiritual life and memory of Hadramut. The restored sites are gradually coming back into use, bringing new hope to the community for resuscitating their war-torn culture, as well as new skills to students and local craftsmen.

Work was carried out by the Daw'an Mud Brick Architecture Foundation, a local Yemeni organisation and a CER Network Partner. Established by architects and master builders in 2007, Daw'an specializes in researching, designing and applying knowledge and techniques for the preservation of traditional earthen architecture in the area. The Cultural Protection Fund of the British Council, the Prince Claus Fund Cultural Emergency Response Programme (CER) together supported Daw'an to reconstruct and restore the four Hadramut sites.







Yemeni workers restoring a Sufi dome in the Hadramut region (c) Daw'an Mud Brick Architecture Foundation

*“One of the most important results was the success of the reconstruction of public monuments that were deliberately destroyed in broad daylight, as witnessed by the whole community. To achieve the completion of these four critical sites, attached to the spiritual memory and culture of the community of Hadramut, only four years later is itself an enormous feat. The beauty of the completed well-built sites and domes celebrates the restitution of this important culture and lends new hope in regenerating and resuscitating their war-torn heritage.”*

**- Salma Samar Damluji, Chief Architect, Daw'an Mud Brick Architecture Foundation, Yemen**

## HIGHLIGHTS

### A heritage rescue hub in Guatemala

Saving the evidence of our cultural history requires people on the ground who not only understand the importance of the sites, artefacts and inscriptions in their midst, but - as Samuel Arce Franco knows - they also need to know how to protect and even rescue them when disaster strikes. Samuel is the Founder-Director of Casa K'ojom, a small audio-visual and documentation centre of indigenous musical heritage in Guatemala. Samuel has had to rescue his museum twice from serious flooding. He is now committed to helping preserve heritage under threat throughout Central America. Samuel attended courses initiated by the Prince Claus Fund, ICCROM, and the Smithsonian Cultural Rescue Initiative on heritage protection, rescue and leadership. With the Fund's support, Samuel established a resource centre for heritage rescue at Casa K'ojom that started work in 2019. He regularly organises courses in heritage rescue and raises awareness throughout the region about the importance of protecting heritage. His 'heritage hub' houses tools and expertise to assess risks and damages for all kinds of cultural heritage and is equipped to respond quickly when disaster strikes, whether it's storms, flash floods, or lightning-induced fires.





Samuel Arce Franco and colleagues at Casa K'ojom, Guatemala © Casa K'ojom

*“First aid for heritage is very much like first aid to a human. It is like a cultural ambulance, to stabilise the situation and prevent it from getting worse. After assessing the risks, for example, of whether you can go into the building, people would stabilise a wall, prevent it from falling down or evacuate a vase in a dangerous place.”*

- Deborah Stolk, Programme Coordinator  
Cultural Emergency Response

## HIGHLIGHTS

### Smash poets spreading the word

Often relatively small investments can yield big returns. Mobility grants to 5 members of the Word Smash Poetry group in Zambia enabled the team of young spoken word activists to travel from different parts of Zambia to participate in the Intwasa Arts Festival in neighboring Zimbabwe. Word Smash Poetry was established two years ago and aims to be a platform for free expression through spoken word and poetry where the best of spoken word artists of southern Africa can meet.

The Intwasa Festival in Bulawayo is a regional, multi-disciplinary arts festival that brings together various art forms, celebrates local talent, and provides an opportunity for artists to network, co-create and showcase their arts. For the Zambian Word Smash poets, performing at Intwasa was a chance to present their work and test their skills in an established regional forum. They were able to participate in various workshops, including one on Digital Marketing which they co-hosted. Word Smash Poetry was eager to learn about running a festival as they plan to host a SADC Poetry Festival in Zambia in 2020. They have already arranged for poets from Intwasa to perform at Word Smash Poetry sessions in Lusaka.





Vanessa Chisakula (Zambia) performing at Intwasa Arts Festival, Zimbabwe © Mgcini Nyoni

*“The grant just means that there is a whole world of endless possibilities out there. This gives us confidence as an artist to know we are not alone. This is how I felt when the email popped up. This is an opportunity that I saw opening endless possibilities to us and myself. As it is our first grant, it gives me confidence that we can grow and be bigger.”*

**- Vanessa Chisakula, Poet and Curator at Word Smash Poetry**

## HIGHLIGHTS

### Fun and safe for women

The Nest Collective in Kenya is a NextGen Network Partner that works with and for young people. It is a multidisciplinary arts collective with activities that include film, fashion, visual arts and music. In a city that is notoriously unsafe for women at night, the Nest has developed 'Strictly Silk' club nights in Nairobi that are safe for women regardless of their tribe, religion, interests, identity or sexual orientation.

Although the Nest Collective includes men, for this project they reorganised the way they work. Through the NextGen partnership, four Strictly Silk dance parties were planned and produced in 2019 exclusively by women. They not only featured female DJs, all the services offered, from security to décor to catering, vendors and bar, were provided by women or women-run businesses.

The events were so popular that our Public Programme invited the Nest Collective to organise a Strictly Silk in Amsterdam as part of the Mama Cash Feminist Festival in March 2020. To prepare, representatives from the Nest Collective came to Amsterdam in October to attend the Amsterdam Dance Event (ADE), where they were able to make contacts and scope out the Dutch dance scene.





'Strictly Silk', a club night in Nairobi that's designed to be safe for women © The Nest Collective

*“Many times, women have to measure how they express themselves, how they dress, and who they are when they go out to have fun, and we wondered whether having women alone in a space dedicated exclusively to their joy, freedom and safety could create some rest and create a new energy of freedom.”*

- The Nest Collective

*“Strictly silk!!!! 🐱 My whole body is sore but with good reason. Those sets were 🔥🔥🔥🔥 I danced ALL night #StrictlySilk #nocurfew”*

- Queen Teresa Mendoza @glowworm on Twitter

## HIGHLIGHTS

### Honouring talented women

The 2019 Prince Claus Awards marked a first: a women dominated list of Laureates. The Awards Committee did not start out with a specific intention to feature an all-woman line up. They were simply impressed with the outstanding women candidates: Principal Laureate and visual artist Kamala Ibrahim Ishag, for 60 years a leading figure in modern art in Sudan, Bill Kouélany, a cross-disciplinary artist who established the first arts centre in Congo-Brazzaville, architect Mariam Kamara, who builds socially and environmentally conscious structures in Niger, philosopher-writer Djamila Ribeiro, who challenges stereotypes around gender and race in Brazil, Ambulante, a women-run organisation that brings documentary films to even the hardest-to-reach communities across Mexico, Anocha Suwichakornpong, whose experimental films and film production fund are changing the industry in Thailand, and Next Generation Laureate Mónica Ojeda Franco, who speaks to young people with her taboo-breaking novels in Ecuador and beyond. On the eve of the Awards Ceremony, the Laureates spoke at a sold-out Compagnietheater during 'Louder than Words'; testimony, if any were needed, that women in the cultural field cannot be ignored.

The 2019 Prince Claus Awards Committee Report is available in multiple languages on the Fund's website:

[princeclausfund.org/awards](https://princeclausfund.org/awards)







Members of the Dutch Royal Family, the 2019 Laureates and the Chair of the Board at the Prince Claus Awards Ceremony, Royal Palace Amsterdam, 4 December 2019 © Frank van Beek

*“This kind of award means everything, it means that I can keep writing and keep being brave.”*

**- Mónica Ojeda Franco 2019, Next Generation Laureate at Louder than Words**

*“I feel incredibly humbled by the Prince Claus Fund’s decision to award me this prize. It is a momentous recognition for me and for the work that I do and it gives me greater courage to continue in the direction I have chosen, using architecture as a means for exploring cultural, socio-economic and political challenges. It is an absolute honour.”*

**- Mariam Kamara, 2019 Laureate**

### Creative responses to environmental challenges

In the Brazilian Amazon, the community of Mamori Lake has been hard hit by climate change. Modernization has brought electrification, air conditioning and urban construction methods, but local knowledge has been lost and concrete houses made of imported materials are poorly equipped to deal with local conditions and rising flood levels.

Architect Marko Brajovic responded to the Call for Proposals on Cultural and Artistic Responses to Environmental Change with a creative project that would enlist participation of the inhabitants of Mamori Lake to build a floating library. Experimenting with local knowledge, natural materials and recycled waste, the project is developing a tropical architecture better suited to local culture and the effects of climate change. It is intended as a model and inspiration for tropical construction elsewhere in the Amazon and beyond. The library will also promote reading among children and make books on environmental sustainability available to the wider community.

The initial joint Call for Proposals on Cultural and Artistic Responses to Environmental Change, issued in 2018 by the Prince Claus Fund together with the Goethe-Institut, was so successful that the two partners issued a second call in 2019.





A floating library at Mamori Lake, Brazil © Marko Brajovic

*“Act locally’ is our main motto. Our main goal is to work with local schools and leaders and learn about solid waste cycles related to consumption products and construction materials. (...) After years of experimentation and research on the relationship between architecture and local communities, we came up with the conclusion that most problems are directly linked to the erroneous construction technologies and materials. (...) The use of such materials and western construction techniques are not fitting the indigenous climate conditions, misleading the fundamentals of the life quality of the local culture.”*

*- Marko Brajovic*

## HIGHLIGHTS

### A bumper year for challenging photography

The Arab Documentary Photography Programme is a collaboration between the Prince Claus Fund, the Arab Fund for Arts and Culture (AFAC) and Magnum Foundation. ADPP aims to raise the capacity and profile of documentary photographers from the MENA region. Grantees receive a production grant, two intensive workshops and a 6-month mentorship by established photographers during the development of their project. ADPP boosts professional skills and serves as a springboard for grantees to go on to greater recognition.

2019 was a bumper year in professional success for ADPP grantees: 2018 ADPP grantee Heba Khamis received a nomination for a 2019 World Press Photo Prize. Moreover, nominees for the Joop Swart Masterclass of World Press Photo included no fewer than 14 recipients of ADPP grants. 2015 ADPP grantee Tasneem Alsultan won a Catchlight fellowship. Zied Ben Romdhane, also from 2015, has been made a member of Magnum. 2016 ADPP grantee Iman Aldabbagh received commissions to photograph the covers of El País Semanal and Gulf Business magazines, and to illustrate a story in Zeit Magazine. 2017 ADPP grantee Fethi Sahraoui photographed the mass protests in Algeria for The Washington Post and 2018 grantee Mohamed Altouma's search for his Nubian roots in Sudan was an illustrated feature in the New York Times' Lens section.





Heba Khamis at her exhibition during the Cairo Photo Week festival in Egypt © Haleem Elshaarani

*“At the end I just want to emphasize that the ADPP is a great programme. It is one of the best things I did during my career as a photographer and I am very proud to have been and still be part of this family.”*

*“Definitely my most memorable and favorite experience in the industry.”*

*“ADPP is a leading experience in the region. It is a very important programme for documentary photographers and it should continue for many more years.”*

**- ADPP grantees in response to an evaluation survey of the programme 2014-2018**

### Long term work and eye-opening visits

Worthwhile cultural projects are not always easily implemented in 12 months or less. So Network Partnership grants enable a cultural organisation to develop a project over three years. When the Kibii Foundation in culturally diverse Suriname became a Network Partner, it was the only organisation that promoted art and development in the Marowijne region. The country is still suffering from the legacy of a bitter civil war and there are few resources for art and culture. With a Network Partnership grant, artist Marcel Pinas was able to build up a multi-cultural centre, develop a programme of activities for his Contemporary Art Museum Moengo, start research into art, culture and tradition and create an artist in residence programme. He went on to establish an annual festival that attracts artists and public from throughout the region. It enhances cultural recognition of the Maroon community and helps boost the region's economy.

In June of 2019, representatives from 9 Network Partner organisations came to Suriname for the first of their twice-annual meetings. It was not only a deep learning experience for partners from other parts of the world about Suriname's history and cultural complexity, the presence of Kibii's international guests attracted media attention. A day-long conference in Paramaribo was organised jointly by Kibii and the Prince Claus Fund that gave local artists an opportunity to interact with cultural practitioners from other continents. Not only did it raise awareness about the Kibii Foundation's work, it showcased the importance of culture all over the world.





The Prince Claus Fund's Tessa Giller (l.) and Network Partner Teesa Bahana from 32° East | Ugandan Arts Trust, at the New Amsterdam Open Air Museum in Surinam during the Network Partner meeting © Harvey Lisse

*“I would like to thank you for choosing Suriname to be the place for your cultural event. These things don’t happen that much over here, so I was thrilled. Mainly also for my (ex)students...[who] really were inspired by what was offered.”*

**- Theatre-maker and teacher Alida Neslo, a moderator at the Paramaribo Conference**

## HIGHLIGHTS

### Mixing the Dutch and Senegalese cultural scene

Even more creative things happen when our programmes intersect. A prime example is the chain of events that were set off in 2018, when we brought members of the Senegalese politically activist hip hop group Y'en a Marre (2015 Laureate) to the Netherlands to participate in the multi-city hip hop event TRANS//FORM, a collaboration between the Prince Claus Fund and the CT Collective of the Compagnietheater. Their interactions with the Dutch groups they met generated so much positive excitement that we decided to take it further. In June 2019 we took 9 Dutch cultural practitioners to Dakar to participate in the annual international hip hop festival, Festa2H, which is organised by our NextGen Network Partner, Africulturban and which was moderated by Stephanie Afrifa. Evaluating the various events, workshops and performances that the Dutch stars took part in, it became clear that their presence was an asset to the festival and to our NextGen Partner Africulturban, and in turn, the opportunity to perform in West Africa and see the importance and impact of 2015 Laureate Y'en a Marre in its own context impressed and inspired the Dutch rappers.







Photographer Stacii Samidin giving a workshop to young photographers during Festa2H © Festa2H

*“I think it’s beautiful to see how hip hop is used as an instrument to get things done in this country. If you see how Y’en a Marre by means of music mobilized a whole group to go voting, not for the right person or something like that, but just to activate people to go voting and that they can raise issues by means of their music, then I think that’s really amazing. And I think we should do that more in the Netherlands, that’s actually the essence of hip hop. (...) I think we lost that in the Netherlands, if you look at what sells. It’s only about luxurious things, money (...).”*

*- Leeroy, Zwart Licht*

### Presenting our partners to the Dutch public

In 2019 the Prince Claus Fund together with the DAS Graduate School's Master in Creative Producing programme organised an all-day Master Class. Speakers included photographers Nadine Al Koulsi and Roger Mokbel from Lebanon, who were grantees from the ADPP Programme; 2018 Prince Claus Laureate and filmmaker Khadija Al-Salami from Yemen; Network Partners Teesa Bahana from 32° East Ugandan Arts Trust and Marcel Pinas from the Kibii Foundation in Suriname. The Master Class ended with a panel discussion between Djily and Thiat from the Senegalese activist hip hop organisation Y'en a Marre and their counterparts Leeroy and Hayzee from the Dutch hip hop group Zwart Licht.

It was a day of vibrant interchange and one that is already producing follow-ups. One student invited Nadine and Roger to her home to record a podcast. Another intends to organise a screening of Khadija's films to create awareness of the situation in Yemen. And it wasn't just students and their instructors who were enthusiastic about the day; our partners, too, were inspired by each other: Cassia Sabino of Punanny Soundsystem, a Next Generation project partner from Brazil, did a YCreate takeover about the Academy day. Cassia and Njeri, of the Nest Collective in Kenya, found they had a lot in common and now Cassia has been invited to Kenya for the next edition of Nest's Strictly Silk event.





Prince Claus partners got to know each other at the Masterclass 'Culture Making a Difference' at DAS Graduate School © Derk Stenvers

*“I was so moved by your presentation today at the Culture making difference masterclass at Amsterdam. I really admire your strength and courage. (...) Your story touched me and I want to spread your message and create awareness on the situation in Yemen. That is why I want to organise a movie night to show your films. I want to ask you for permission to show your movies to my study program to introduce them to this topic.”*

- Delia Buur, Student at Windesheim in an email to 2018 Prince Claus Laureate and filmmaker Khadija Al-Salami after attending the Master Class.



Thana Faroq (Yemen), calling on her own experience, reflects in her series “The Passport Project” on notions of freedom, identity, and the challenges of migration. Through images of daily life, personal reflections, and handwritten testimonies, she aims to capture the hopes, fears, dreams, and struggles of those who have crossed borders. The project is executed between the UK, the Netherlands and around the borders of Djibouti with Yemen. Faroq participated in the Creative Residency program supported by the National Endowment for the Arts and the National Endowment for the Humanities, funded by the National Endowment for the Arts and the National Endowment for the Humanities, and the National Endowment for the Arts and the National Endowment for the Humanities. Photo: Fatima, a Yemeni YouTube personality and food blogger, is currently a refugee in the United Kingdom.

© Thana Faroq

## News in Focus

The difference between being at home & being in this foreign land is the fact that there will always be that fear of doing something - anything that may jeopardize my status.

Being photographed behind blurry glass represented the reality of me as the "Unknown"

But, I shall rebel... by writing my thoughts on old newspaper rather than clean cut white paper.

Similarly, I shall rebel with dignity to become the "known"

freedom and the struggle to leave a country where violence, war, and aggression are prevalent. Through portraits, ms, and isolation felt by refugees and show the unpredictable, transitory, and restricted nature of their lives. The participated in the Arab Documentary Photography Programme by Prince Claus Fund, Magnum Foundation, and the Arab Kingdom. Her portrait is accompanied by a handwritten letter addressed to the artist. London, United Kingdom, July 2017.



Lula, a poet of the Somali and Yemeni diaspora, currently lives in the United Kingdom. Her portrait is accompanied by a han

As a refugee I feel that I have to explain myself to everyone around me and show them that I'm just like them the only difference is they have a safe and secure country when I'm not don't have.

they are chasing dreams, ~~the~~ career, ~~to~~ their perfect dream holiday when I'm only looking for chasing being a life. because in our country we live death and chas life.

For once, in my life I felt that I'm a citizen when I bought my passport from the smuggler, but only for few hours. that since of belonging was the <sup>most</sup> ~~best~~ amazing feeling I could ever <sup>feel</sup> have. it was a mix of happiness and ~~the~~ weirdness and belonging. oh ~~it~~ ~~isn't~~ ~~to~~ forget to say it was Frightene.

أنا أشعر أنني أحتاج أن أشرح نفسي للجميع وأبين لهم أنني مثلهم  
الفرق الوحيد هو أنهم لديهم بلد آمن وأمن وأنا لا أملكه.



Fady is from Palestine and currently an emigrant to the United Kingdom. His portrait is accompanied by a handwritten letter



Dear Thanaa,

I wish the details of  
my passport we

Dear Thanaa,

I wish the details of

Dear Thanaa,

One day, the details  
of our passports will be b

Dear Thanaa,

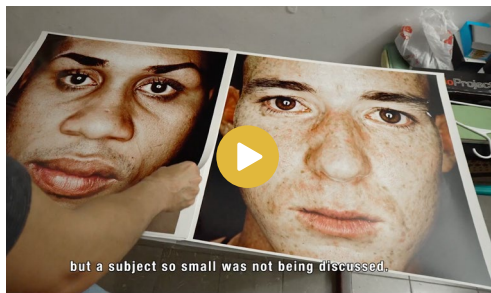
~~My wish is~~ is

I wish of a future where  
~~the details of our passports~~  
are ~~as~~ ~~bit~~ ~~as~~ indistinguishable  
as ~~our~~ blurry photos.  
our

# INSPIRING VISUAL STORIES

Many Prince Claus Fund activities, events, projects, and partners are captured in short films that you can find online (many are on our [Youtube channel](#)). Here are just a few from 2019!

## Next Generation



2019 Next Generation Project Partner Abel Gonzalez Fernandez, from Cuba, with Sin349.

SIN 349 is a documentary series of short videos (between 3 and 5 minutes each) promoting cultural rights in the young and emerging scene of the artistic and cultural field in Cuba. It takes as its starting point a letter signed by more than 150 artists, mainly young people, in opposition to Decree 349, and attempts to show recent productions in tension with Cuba's cultural policy.



2019 Next Generation Project Partner Museu dos Meninos, by Mauricio Da Silva De Lima, Brazil

Museu dos Meninos is a transdisciplinary project that will map, collect and preserve the narratives and memories of young black men in the Complexo do Alemão. The project will create a virtual museum of video interviews with these boys coupled with a series of public interventions in the ruins of houses in favelas that were destroyed to make way for a highway.

## #YCREATE Cultural Flash News



Djily Bagdad of Y'en A Marre introduces the 2019 Prince Claus Laureates.

## Prince Claus Fund Gallery



Women in Crystal Cubes with Principal Laureate Kamala Ibrahim Ishag.

## 101Barz



9 Dutch cultural practitioners went to Dakar to participate in the annual international hip hop festival, Festa2H, that is organised by our NextGen Network Partner, Africulturban. Watch the Youtube episode about the exchange made by Dutch hip hop platform 101Barz.

## INSPIRING VISUAL STORIES

### 2019 Prince Claus Awards



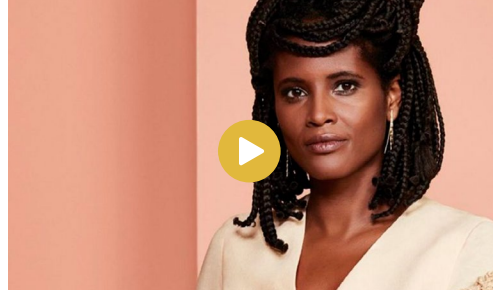
Watch Highlights from the Prince Claus Awards week activities.



Meet our Principal Laureate Kamala Ibrahim Ishag (visual artist, Sudan).



Meet our Laureate Bill Kouélany (visual artist, writer, Congo-Brazzaville).



Meet our Laureate Djamila Ribeiro (philosopher, Brazil).



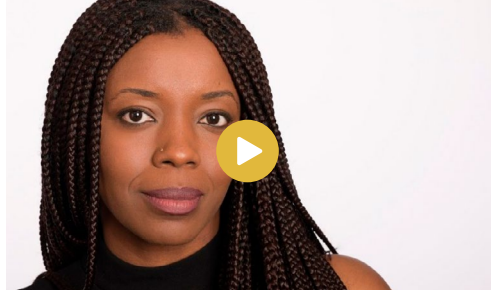
Meet the 2019 Prince Claus Awards Committee.



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



Meet our Laureate Ambulante (documentary film organisation, Mexico).



Meet our Laureate Mariam Kamara (architect, Niger).



Meet our Laureate Anocha Suwichakornpong (filmmaker, Thailand).



Meet our Next Generation Laureate Mónica Ojeda Franco (writer, Ecuador).



Meet Disarming Design, the makers of our Prince Claus Awards bags.



Work from the series “Shunyo Raja (Kings of a Bereft Land)” by photojournalist Arko Datto (India). Datto is concerned about the environment and has documented the impact of rising sea levels on the Ganges delta. The delta is a protected area, stretching from India to Bangladesh. Rising sea levels are flooding delta areas, and millions of people living in the area are endangered. The project was supported by the Prince Claus Fund and Goethe-Institut through the various forms of photography. His project was developed in 2019 and due for completion in February 2020, but it was already completed. Photo: A boat is repaired on a tiny island formed after high tide rolls in, encapsulating the simple yet Sisyphean struggle of the people living in the delta.



erned with the impact of climate change on the fragile ecosystem of the mangrove forests which have traditionally islands, salinating farm lands and killing off freshwater fish. Mangrove trees are dying and the lives and livelihoods call for proposals Artistic Responses to Environmental Change. The grant enabled Arko to experiment with new ready picked up by the National Geographic Magazine and published in their July 2019 issue.  
ying above rising sea levels. © Arko Datto



Tidal surges during monsoons effectively cut off certain zones from land. Sagar Island, India. © Arko Datto







Pilgrims bathe early in the morning in preparation for the Gangasagar Mela festival, held every year where the Ganges meets the sea. The confluence is considered to be one of the most sacred Hindu pilgrimage sites. © Arko Datto



the sea. The poles in the background conduct electricity used to light the way for the millions of pilgrims who visit Sagar Island,

# ACCOMPLISHMENTS IN 2019

## **It all begins with learning**

In our efforts to truly be a 'learning organisation' the Prince Claus Fund is constantly evaluating what we do and adapting on the basis of what we find. It means acknowledging that every accomplishment we celebrate arises from experiments, experience and lessons that we have learned and then acted on. For example, crafting a new approach to our Public Programme, expanding collaborations to answer greater need, and initiating diverse in-depth research to respond to pressures to provide harder proof of impact. Accomplishments are never an end, they are only a motivation to try harder and keep doing what works best.

## Facilitating connections that go deeper, last longer

Fostering fruitful exchange between our partners and their Dutch counterparts is at the heart of our Public Programme, but the impact of our previous approach, producing events to profile our partners, was limited. Our new approach in 2019 focused on facilitating connections that create possibilities for spin-offs and sustainable relations. We asked institutions, museums, and popular venues in the Netherlands how international artists might enrich their programmes and engage their stakeholders. We consulted partners about what sorts of exchange could help them grow. We looked for venues and existing events that already enjoyed a substantial audience. By making thoughtful connections, we sought to engage artistic peers from different cultures who would both benefit, but might otherwise never have met.

Our experiences in 2019 confirmed that the new approach works. For example, see the [spin-off trip to Senegal](#) in the Highlights.

## Connecting Laureates with Dutch and international audiences

During the Prince Claus Awards Week, a busy programme is organised for Laureates designed to share their stories with a broad Dutch audience and also to connect them to others in our international network. In addition to the Awards ceremony in the Royal Palace, which receives substantial media attention, Laureates presented their work and were interviewed on stage in a sold-out public event, *Louder than Words*. They were welcomed at a reception given by the City of Amsterdam, also attended by the Fund's Network Partners, NextGen Partners and Torchbearers, and attended a pre-Awards reception with members of the Royal Family, and the President of the Dutch Senate and the Minister of Foreign Trade and Development Cooperation.

As a painting also says more than words the work by Kamala Ibrahim Ishag, 2019 Principal Laureate from Sudan, was featured in a solo exhibition in the Prince Claus Fund Gallery. *Women in Crystal Cubes* is co-curated by Dr. Salah M. Hassan, Goldwin Smith Professor of African and African Diaspora Art History and Visual Culture and Director of the Institute for Comparative Modernities at Cornell University, and Sheikha Hoor Al Qasimi, President and founding Director of Sharjah Art Foundation.

Local attention for the great work Laureates do is important as well. An additional Awards ceremony co-organised by the Dutch embassy in each Laureate's home

## ACCOMPLISHMENTS IN 2019

country ensures local awareness of the honour their achievement has received. In 2019 there were ceremonies for 2018 Laureates in Brazil, the Philippines, Indonesia, Uganda, and in South Africa there was a ceremony for both the Principal Laureate, Market Photo Workshop, and the Next Generation Laureate, Dada Masilo. Safety concerns in Syria ruled out a ceremony for Laureate and architect Marwa al-Sabouni, so she opted to use the allotted funds to plant trees in public spaces.

### Support for the Next Generation to grow

Representatives from 13 NextGen Partners, collectives and organisations that are long term partners of the Fund, met in Nairobi, Kenya, in May for the first of their two annual meetings. Presentations and getting-to-know-each-other exercises were followed by workshops on team dynamics, social innovation and design thinking led by trainers from the Amani Institute. There were also visits to Kenyan cultural organisations. The Dutch Ambassador to Kenya, Frans Makken, paid a visit and greeted everyone individually. Afterwards, the Ambassador tweeted enthusiastically about the meeting.

The NextGen Partners met again in December for a 2-day session in Amsterdam. This time the Amani-led workshops examined ideas around sustainability, focusing on three pillars: sustaining self, sustaining the team and sustaining the project.

The Prince Claus Fund's Next Generation Programme brings benefits and inspiration to Dutch young people too, through Academy Days, other activities and events. In 2019, for [example](#), dancer-choreographer Dada Masilo,

Next Generation Laureate (2018) from South Africa, gave a Master Class at the Academy of Theatre and Dance at the Amsterdam School of the Arts and Marwa Al-Sabouni, Syrian architect and 2018 Prince Claus Laureate, was a key speaker at both the Amsterdam School for Cultural Analysis and the Veer Stichting symposium.

## Collaborating enables more growth and exchange

Exchange and international exposure brings confidence and professional growth for young and emerging cultural practitioners. In 2019 the Mobility Fund covered the travel costs of 150 individuals.

Two new collaborations enabled travel grants in 2019 and will continue through 2020. With ASEF, the Asia-Europe Foundation, we were able to support 25 individuals from Asian countries. By joining with the British Council for a focus on artists in Sub-Saharan Africa, we were able to support 59 individuals to travel to DAC countries. Together with the British Council we also created an extra travel allowance for artists with disabilities.

Mobility grantees, like participants in the ADPP programme (our collaboration with Magnum Foundation and AFAC - the Arab Fund for Arts and Culture) often find themselves well placed for international recognition of their work. In 2019 Esther Ruth Mbabazi from Uganda (mobility grantee in 2018) was commissioned to illustrate an article for the New York Times.

### Addressing urgent environmental issues

Global warming and environmental destruction are a concern around the globe. In a collaboration with the Goethe-Institut in 2018 that was renewed in 2019, we supported a total of 35 cultural and artistic initiatives that addressed pressing environmental issues.

It is the Prince Claus Fund's concern as well. We are taking a look at our own impact, and with Asia-Europe Foundation we hosted a closed-door conversation about promoting international travel in the time of climate change. As a result, we will explore how to make our mobility programme more respectful of the climate in coming years.

### Consolidating and expanding our heritage programme

In 2019 our Cultural Emergency Response Programme (CER) was increasingly recognised as an expert in the field of heritage rescue and as a catalyst and a bridge, attracting new, larger players and connecting them with our local partners. For example, we were able to introduce partners and leadership candidates to organisations, which led to external grants for 6 CER partners and 2 other leads.

CER is now also providing consultation and training for two new major international donors in the field of heritage rescue, advising them on methods, criteria, and implementation in disaster situations and on how to reach and help the most fragile communities.

Another important CER effort is in expanding the leadership skills of heritage professionals. Together with the Smithsonian Cultural Rescue Initiative, the Prince Claus



Fund organised a four-day leadership course in November in The Hague. Ten participants from nine countries each brought with them a project idea which they worked out during the course, developing management and communication strategies and an implementation plan. A final pitching exercise brought feedback from actual funders.

## Illustrating impact and a need for broader research

Our collaboration with the Whiting Foundation has enabled support to safeguard documentary heritage over the past two years. In our second call, in 2019, we supported 11 projects in as many countries, ranging from rescuing pre-Hispanic inscriptions in Colombia, to protecting the only archival collection in the Marshall Islands from rising sea levels. The Whiting Foundation is enthusiastic about continuing our collaboration and the results from our jointly funded projects help us illustrate the impact funders can have when they support the rescue of documentary heritage.

In 2019 it became apparent that still more is needed: in order to attract more attention and resources to preserving heritage, there is a need for broader research to document why heritage is important for communities, and how protecting it can be instrumental in other areas, like mental health, conflict resolution, diversity and human rights.

### Facilitating diverse research into 'The Force of Art'

The Force of Art is a research project that looks specifically and in depth into the ways art and culture affects people and their social context. It is a collaboration between the Prince Claus Fund, Hivos and the European Cultural Foundation. Fifteen teams of independent researchers in 11 different countries were selected to research projects recently funded by one or another of the three organisations. Research was carried out in 2019 and the Prince Claus Fund facilitated the work by arranging a 4-session webinar. The online sessions enabled a fruitful exchange among the researchers which helped to highlight neglected topics and the importance of considering context when assessing cultural activities.

Researchers used different methodologies to study projects that covered a range of activities, events and disciplines in different countries. A team of four editors with different backgrounds and complementary expertise was selected to structure and edit the results of the studies in a book, which will be launched at an international conference in November 2020. The aim of the research, book and conference is to significantly contribute to a global discourse on the social effects and importance of cultural practice.

### Evaluating what we support

We monitor the progress and evaluate the results of all the projects we support and we are always looking for ways to improve. The Prince Claus Fund's Monitoring and Evaluation staff were trained in a workshop by Avance Impact Investors in how to better assess reports and

projects with extra attention to budgets. Another session will follow in 2020 focused on gathering insights and lessons from working with young people.

In 2019, we carried out an evaluation of all the projects we supported in the 2018 call, Contemporary Take, Beyond Cultural Heritage. The aim of the call was to involve young people in cultural heritage, often through the use of innovative technology like virtual reality. With the help of Phil Compennolle, Advisor in impact, strategy and evaluation, we made an evaluation report. The findings will be included in a Review that will be shared with all project partners and the wider field.

Also in 2019, in collaboration with the Smithsonian Cultural Rescue Initiative, we devised a process to assess the usefulness for participants of the Leadership Course for Cultural Emergency Professionals, and how relevant the course was to the realities they face in the field. We gathered valuable feedback immediately after the course. Longer-term impact will become clearer as we continue to follow the work of participants.

## Working on transparency and sharing results publicly

Major steps were taken in 2019 towards providing greater transparency regarding the projects we support and insights into the impact of the Prince Claus Fund and our partners' work. A great deal of time and energy went into preparing the transition to a new online database, PerfectView Online. The process was an opportunity to streamline the structuring and categorization of all our data. The database was made compatible with AKVO, an online system in which all activities of the Fund are made

## ACCOMPLISHMENTS IN 2019

public and where publication in IATI (International Aid Transparency Initiative) is possible. We have published our first report in IATI which includes detailed information about the intended and achieved results and how these fit into the Fund's overall Monitoring and Evaluation framework for all calls and projects in 2019.

### Ensuring digital security

It may seem at odds with our aim for transparency, but although we share a great deal of information publicly, we also sometimes have to work with sensitive information that could endanger partners or that should not be made public for other reasons. In 2019 we paid a lot of attention to IT-security, internally for staff working at the office and from home, and also for staff travelling abroad. We implemented a new policy aimed at preventing public sharing of information that could be harmful to partners working in difficult circumstances or to staff while abroad. In consultation with an IT advisor and an external digital security expert the guidelines for IT security were made stricter and the awareness of all staff of the risks was raised. This resulted in a digital security manual, drafted by our communications department, which was handed out to all staff after an in-house training, and was discussed in internal meetings.

### Reaching more people with our stories

Communicating effectively in an era of information saturation remains a constant challenge but the Prince Claus Fund has many fascinating, positive stories to tell about its partners and the work they do. In 2019, we were pleased with a wide-range of media coverage. There were content-rich articles in major Dutch dailies, including

features about our Principal Laureate Kamala Ibrahim Ishag in NRC Handelsblad, De Volkskrant, Het Parool and De Groene Amsterdammer, and widespread coverage of the Awards Ceremony. A media partnership with the feminist magazine Opzij resulted in profiles of all our 2019 Laureates plus several previous women Laureates.

There was also coverage on broadcast media, including television interviews on 5 Uur Live and Koffietijd as well as items on SBS Shownieuws, NPO radio EenVandaag, Bureau Buitenland and NOS Journaal.

Tracking international media coverage outside of the Netherlands we found 802 online articles in various languages that referred to the Prince Claus Fund, with an estimated reach of 1,739,563,094 (based on the web page visits). A particular highlight was an article on CER in the US daily, the Washington Post.

By publishing the stories of inspiration and creative motivation from our wide network, we are seeing a steady growth in response on our social media outlets and a growing online community through #YCreate, on Instagram and Medium. We also saw a 10% rise in page views of our website [princeclausfund.org](https://princeclausfund.org).

\*All media statistics are generated by Media Info groep and Meltwater media monitoring services.

## Being sensitive to gender and more

The Fund aims to support more inclusive societies in various ways. Gender sensitivity is an important goal. In 2019 we supported our NextGen Partner in Kenya, the Nest Collective, to organize club nights in Nairobi that are [safe for women](#). To make sure we are practicing what we

## ACCOMPLISHMENTS IN 2019

preach, we have also been looking at ourselves. Following a gender analysis exercise and a series of workshops we created a gender task force in 2018. Subsequently, the team has concluded that to achieve more inclusive societies, the scope of the Task-Force should expand beyond focusing just on gender.

### Fundraising for the long term

The biggest achievement of the Fundraising department in 2019 was our successful application for the extra draw of the Dutch Postcode Lottery that brought in € 1,305,000 for the project Amplifying Creative Voices. Just as important as a Lottery win to the Prince Claus Fund is the building of sustainable relationships that ensure long term support, with like-minded foundations and organizations, individuals and companies. That requires a personal and personally tailored approach.

Together with our programme departments, we look for (substantive) collaborations with foundations and organizations that are aligned with the mission of the Fund. In 2019, together with the Fondation des Fondateurs, we set up the first Named Fund aimed at preserving Cultural Heritage and Art Production in Haiti. In-kind sponsorship through partners like KLM, Luxury Hotels of Amsterdam and Versteeg Wigman Sprey advocaten remained constant, while many collaborations with (inter) national foundations were continued or expanded during the year.

We especially value individual donors (called Torchbearers) who are essential both for financial and moral support. Five new individuals made long term pledges, bringing the number to 23. Among the special events we organise for Torchbearers is an annual trip to a country where the Prince Claus Fund is active. In February 2019 we

accompanied 20 Torchbearers to Kosovo, where we were hosted by our Network Partner, Dokufest. We met with artists, visited cultural centres, historical sites and projects supported by the Fund.

Other special Torchbearer events included an invitation to attend a special reception on the preview day of TEFAF, the European Art Fair, in Maastricht, a ‘welcome new faces’ dinner at Palace Soestdijk, the annual dinner to mark HRH Prince Claus’s birthday and the Fund’s anniversary at the Hotel de L’Europe, as well as various events during the Prince Claus Awards Week.

# 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.



Development Cooperation  
Ministry of Foreign Affairs



## Our collaborating partners

Amsterdam School for Cultural Analysis (ASCA)  
AM Qattan Foundation  
Amerpodia  
Amsterdam Fund for the Arts (AFK)  
Arab Fund for Arts and Culture (AFAC)  
Asia-Europe Foundation (ASEF)  
British Council  
CHAP Fund  
Compagnietheater  
DAS Graduate School  
Dutch Embassies to Brazil, Congo-Brazzaville,  
Ecuador, Mexico, Niger, Sudan, and Thailand  
Dutch Ministry of Education, Culture and Science  
(OCW)  
Eye Filmmuseum  
Framer Framed  
Gerda Henkel Stiftung

Goethe-Institut  
GSRD Foundation  
ICCROM  
Kathmandu Valley Preservation  
Leiden University  
Lutfia Rabbani Foundation  
Magnum Foundation  
Mondriaan Fund  
Netherlands Commission for  
Smithsonian Cultural Rescue  
Stroom Den Haag  
Whiting Foundation

## Our Torchbearers

AXA Investment Managers  
Arjan and Rhodé Baars-Sch  
Irma Boom  
Cees and Inge de Bruin-He  
Soledad Cordova and Leon  
De L'Europe Amsterdam  
Marc and Janneke Dreesma  
Benno Friedberg and Judith  
Ken Grundy  
Duco Hordijk and Arnout  
IBFD  
KLM  
Luxury Hotels of Amsterdam  
Evert Meiling  
Ton and Maya Meijer-Berg  
Ribbink-Van Den Hoek Fan



ation Trust

Marieke Sanders-ten Holte  
Han-Maurits Schaapveld  
Maarten Segers  
Ron and Wilma van Straalen  
Stichting Hinderrust Fonds  
Stichting Robben  
Stichting Schouwenburgh  
Stichting Vermeer 14  
TEFAF  
Triton Collection Foundation  
Versteeg Wigman Sprey advocaten  
Elise Wessels

or UNESCO  
ue Initiative

aaafsma

ijn

ard Stolk

ann-Beerkens

n Mahn

Ploos van Amstel

am

mans

hiliestichting

### Our Supporters

René Kiers and Alexandra Kiers-Becking  
Lenoirschuring  
Lloyd Hotel & Cultural Embassy  
Alexander Maljers and Chantal van Erven Dorens  
New Amsterdam Film Company  
Richard Messina  
Sharjah Art Foundation



Would you like to support the Prince Claus Fund? Please visit [princeclausfund.org/support-us](https://princeclausfund.org/support-us)

# ANNEX 1: STATEMENT OF ACCOUNT AND FINANCIAL REVIEW

## Statement of Account

### Governance 2019

The Prince Claus Fund follows the Netherlands Fundraising Regulator (CBF) code for Good Governance and the Governance Code Culture. The next section describes the extent to which, and the manner in which, the Fund meets the criteria of the Governance Code Culture.

**The organisation applies the principles of the Governance Code Culture and explains how. The organisation follows the recommendations and only differs from them where a change is warranted.**

The Fund has followed the rules and recommendations of the codes mentioned above for years, even before they became official. The principles of good governance, with the separation of functions and accountability foremost, are anchored in the internal regulations.

In principle the board reflects on its own performance every year. 2019 was an exception, due to a change of chair of the board in the middle of the year, and an intensive reflection process to determine the short and long term strategies of the fund. A thorough self-evaluation of the board is planned for 2020.

The legal status and governance model have not been changed since the Fund was established in 1996.

**The organisation realises its social goals by creating, stimulating and protecting cultural values.**

The goals, mission and vision of the Prince Claus Fund clearly show that the organisation highly values culture. A goal of the Fund is to form a platform for intercultural exchange. In collaboration with individuals and organisations in Africa, Asia, Latin America, the Caribbean, Eastern Europe and the Middle East the Fund realises activities and publications in the field of culture and development.

Mission – The Prince Claus Fund supports, connects and celebrates artists and cultural practitioners where cultural expression is under pressure.

Vision – The Prince Claus Fund strives for a world where cultural expression

is free and valued.

**Director and board are independent and act with integrity. They are alert to conflicts of interest, avoid detrimental conflicts of interest, and handle conflicting interests in a transparent and careful way.**

The statutes describe appropriate procedures should a case of conflicting interests occur (art 7.2 and art 8.8).

Other positions held by the director and board members are known and public and are published on the website.

**The director and board are aware of their own roles and the division of tasks between them, their responsibilities and authorisations, and act accordingly.**

**The director is responsible for the general and daily management, the functioning and results of the organisation.**

The division of tasks and authorisations between director and board are described in the by-laws and the director's regulations document. The board meets at least four times a year. The performance of the director is evaluated annually by the board.

The remuneration of the director and the BSD (Basis Score Directiefuncties) are published in the annual report.

**The director deals with people and the resources of the organisation in a diligent and responsible way.**

The Fund has regulations in place for risk management and control and takes mitigating measurements where needed. Director and board have an annual meeting with the external accountant.

Authorisations, regulations and procedures are described in the Administrative Organisation document and form the framework for the administrative process. This document not only concerns the direct registration and control of the cash flow, but also between the finances of the organisation and how they relate to the outside world.

## **ANNEX 1: STATEMENT OF ACCOUNT AND FINANCIAL REVIEW**

The administrative organisation procedures aim to provide timely and adequate information.

Partly based on this (financial) information, the board and director are able to manage the organisation appropriately. This information also forms the basis for accountability.

Other regulations are in place i.e. a complaints procedure, a whistleblower procedure, a Code of Conduct and a Protocol for a Confidential Advisor (Vertrouwenspersoon). In 2020 updates of the Code of Conduct, the Protocol Vertrouwenspersoon and the Working Conditions (arbeidsvoorwaarden) will be published and the Fund will further develop its current diversity policy.

The remuneration policy is in line with other organisations in the cultural field and is laid out in the Working Conditions (arbeidsvoorwaarden).

The director meets the staff representatives (personeelsvertegenwoordiging) at least 2 times a year.

**The board acts in a professional and independent manner.**

**The board is responsible for its composition and guarantees its expertise, diversity and independence.**

The board is broadly composed, taking into account substantive expertise and diversity aspects such as gender and cultural background. The by-laws stipulate that board membership is unpaid and that the number of board members is at least five. The maximum term of office is 2 times 4 years.

The overview of terms of office is public; any vacancies are published on the website and social media.

In 2019 the profile of the different positions on the board was reviewed and a new introductory programme for new board members was established.

### 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 has been appointed by the Board. The Board also stipulates her salary. In addition, the Board approves the general terms of employment for both the Director and the other staff members. The Director is responsible, within the aims of the organisation, for general policy development and implementation, external representation, public relations policy, managing the office and staff, 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 these tasks. For the Prince Claus Fund, quality is a *conditio sine qua non*. Staff members and partners are well aware of this in terms of not only implementing projects and processing applications but also in correspondence and communication.

### Optimal Investment of Resources

The financial resources should be invested as much as possible in the Prince Claus Fund's primary objective. In 2019 74% 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 and management and administration as low as possible. The realization of the first item is more

## **ANNEX 1: STATEMENT OF ACCOUNT AND FINANCIAL REVIEW**

than a quarter lower than budgeted. The second item is just under 5% higher than budgeted due to a revision of the time allocation of the staff compared to the budget. As the level of expenditure on the objectives falls slightly (2%) behind the budget, the relative share of both items in the total expenditure is slightly higher than if the total expenditure were at the budgeted level.

A strict procedure is deployed for an optimal investment of resources: this focuses on quality, innovation and estimating risks. Second opinions of trusted and respected partners are sought on project applications, nominations and other major decisions. Investment is in accordance with the budget, which is drawn up once a year.

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

Contracts concluded under the Next Generation Programme use 2 terms: 75% -25%. The target group of the Next Generation projects consists of young people who have fewer resources to pre-finance the start-up costs of their projects. The Fund also uses this method of advances as a pilot to assess whether several categories of projects may be funded in this way in the future.

### **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 by 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 by

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 an 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 2019, in the context of the above, special attention was also paid to IT security and to traveling to high-risk countries. IT security has been further tightened in consultation with the IT supplier and a digital security expert. Also, additional measures have been taken for traveling to risky countries by stricter compliance with the required forms. This has had no particular financial impact on the budget.

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

### Policy and Function of Reserves

In line with this, in 2019 the size of the contingency reserve has again been reviewed. Based on the review, the Board has decided to maintain the desired amount of the contingency reserve at € 1,125,000. The limit of € 1,125,000 conforms to the relevant guidelines. This size was reached in 2017. The target size of the contingency reserve was reconfirmed by the Board for the last time in 2019 and was determined on the basis of working

## **ANNEX 1: STATEMENT OF ACCOUNT AND FINANCIAL REVIEW**

capital fluctuations and the required buffer capacity in connection with the risk analysis, as well as on an arithmetic formula with personnel costs, housing costs and office costs.

By setting up its contingency reserve, the Prince Claus Fund would, in the case of either insufficient follow-up funding or its cessation, be able to settle any current business and to fulfil its contractual obligations once the subsidy period has ended.

The Board has decided that the resources that exceed the limit of € 1,125,000 are being 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 appropriate dialogue with all interested parties, including staff members, funding bodies, donors, beneficiaries, partners, and government bodies. The Prince Claus Fund keeps these interested parties informed and engaged through correspondence, the annual report, interim reports (when necessary), and invitations to the Prince Claus Fund's activities. The Prince Claus Fund also has a complaints procedure. In 2019, the Fund did not receive any complaints.

### **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.





## ANNEX 1: STATEMENT OF ACCOUNT AND FINANCIAL REVIEW

### Financial Review

#### Requirements with respect to the articles of association

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

#### Board

The Board receives no remuneration.

#### Directorate

The Director's annual income is indicated below, based on the requirements specified in the Dutch Wet Normering Topinkomens.

<b>Name</b>	<b>Period 2019</b>	<b>2019 remuneration</b>
J. El Zein Khoury	1 January - December 2019	€ 107,428

The regulation on salaries for directors of charity organisations (see [goededoelennederland.nl](http://goededoelennederland.nl)) specifies a maximum annual income on the basis of fixed criteria. The assessment of the situation of the Prince Claus Fund was carried out by the Board. It resulted in a BSD-score of 375 points with a maximum yearly income of €109,162.

Mrs. L.H. van Deth MBA was appointed interim director as of 18 November 2019. The appointment ends on the date on which the director of the Prince Claus Fund returns to her duties. The total compensation paid in 2019 is € 4,950 excluding VAT.

## 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 for 2019. 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 2019 € 2 million was available and received. Apart from this, € 6,7 million was granted for the Next Generation Programme 2017-2020. In early 2019, the Ministry of Foreign Affairs approved a budget-neutral extension until December 31, 2021. In 2019 € 3,069,250 was received. The realisation of the eligible costs amounts to € 2,139,320. The difference of € 929,930 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 2019. This contribution will be continued until 2020.

The Fund has also received an additional contribution for a specific project, Amplifying Creative Voices (€ 1,305,000). Income includes € 652,333; the remainder is included on the balance sheet as a subsidy received in advance.

More and more incidental (project) funding is being received. This year almost € 1,300,000 has been received from (co-)funding from collaborating partner organisations.

In total, the 2019 income is 4.5% higher than budgeted.

## ANNEX 1: STATEMENT OF ACCOUNT AND FINANCIAL REVIEW

### Balance of income and expenditure 2019 and ratios

The positive balance of income and expenditure 2019 amounts to € 246,000, while a balance of nil was budgeted. Income is € 300,000 higher than budgeted, mainly due to the additional contribution from the Dutch Postcode Lottery. The expenses exceed the budget by € 54,000.

The extra € 54,000 consists of higher expenditure on the objectives of € 82,000, higher costs for management and administration (€ 2,000) and lower fundraising costs (€ 30,000). The latter two items only include indirect costs, i.e. personnel and material organizational costs. At total level, the realization of these indirect costs is 1% higher than budgeted. However, the distribution of these costs over the various activities of the Fund differs from the budget because Amplifying Creative Voices was not included as a separate activity in the budget, but it is in the figures of the realization.

The Dutch Minister of Foreign Affairs imposed on the Prince Claus Fund the condition that of all spending 2019, 69% must be spent on direct contributions to programmes and projects, the Next Generation Programme included. This condition is being met (74%).

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

	Realisation 2019	Budget 2019
Costs of generating funds divided by total of generated funds	5%	5%
Share in expenses:	92%	93%
• Spent on goal	5%	5%
• Costs of generating funds	3%	2%
• Management and administration		
<b>Total</b>	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 2019 and the statement of income and expenditure 2019. The complete version of the financial statements 2019 is available at [www.princeclausfund.org](http://www.princeclausfund.org).

# ANNEX 1: STATEMENT OF ACCOUNT AND FINANCIAL REVIEW

## Balance sheet as of 31 December 2019

	31-12-2019
<b>ASSETS</b>	<b>€</b>
Tangible fixed assets (equipment)	36,809
Financial fixed assets (long-term receivables)	175,000
Receivables	1,358,431
Cash and cash equivalents	4,472,614
<b>Total assets</b>	<b><u>6,042,854</u></b>
<b>LIABILITIES</b>	
Reserves and funds:	
Reserves	
- Contingency reserve	1,125,000
- Reserve fixed assets	36,809
- Reserve projects	75,830
<b>Total reserves</b>	<b><u>1,237,639</u></b>
Funds	
- Restricted funds housing	257,000
<b>Total reserves and funds</b>	<b><u>1,494,639</u></b>
Debts	
- Long term project contributions	466,918
- Short term project contributions	2,059,957
- Other short term debts	2,021,340
<b>Total debts</b>	<b><u>4,548,215</u></b>
<b>Total liabilities</b>	<b><u>6,042,854</u></b>

**31-12-2018**

€

42,084

65,000

690,960

2,821,431

---

**3,619,475**

1,125,000

42,084

81,553

---

**1,248,637**

0

---

**1,248,637**

331,688

1,642,130

397,020

---

**2,370,838**

---

**3,619,475**

# ANNEX 1: STATEMENT OF ACCOUNT AND FINANCIAL REVIEW

## Statement of income and expenditure 2019

	Realisation 2019
	€
<b><u>Income</u></b>	
Income from private individuals	129,373
Income from companies	342,568
Income from lottery organisations	1,152,333
Income from government grants	4,139,320
Income from other non-profit organisations	1,263,534
	<hr/>
<b>Total income</b>	<b>7,027,128</b>
	<hr/>
<b><u>Expenditure</u></b>	
Programme expenditure	
- Grants and Collaborations	1,213,570
- Amplifying Creative Voices	671,314
- Emergency Relief and Cultural Heritage	1,106,578
- Awards	1,015,904
- Monitoring and evaluation	131,888
- Next Generation	2,200,026
Release	62,592
	<hr/>
<b>Total programme expenditure</b>	<b>6,276,688</b>
Costs of generating funds	325,183
Management and administration	180,094
	<hr/>
<b>Total expenditure</b>	<b>6,781,965</b>
	<hr/>
Balance before financial income and expenses	245,163
Financial income and expenses	839
	<hr/>
<b>Balance of income and expenditure *</b>	<b>246,002</b>
	<hr/>

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



**Budget 2019**                      **Realisation 2018**

€

€

92,500	120,267
390,000	377,183
500,000	500,000
4,127,600	4,019,288
1,617,500	1,100,784

---

**6,727,600**                      **6,117,522**

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1,558,100	1,426,718
0	0
1,229,400	1,207,332
1,053,400	1,036,938
159,700	145,757
2,193,800	2,135,952
0	-74,180

---

6,194,400                      5,878,517

355,300	321,868
177,900	173,080

---

**6,727,600**                      **6,373,465**

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0	-255,943
0	1,336

---

**0**                      **-254,607**

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# ANNEX 1: STATEMENT OF ACCOUNT AND FINANCIAL REVIEW

## Overview of division of expenditures 2019 -specification by programme

	Expenditures Grants and Collaborations	Amplifying creative voices	Cultural Emergency Response	Awards	Monitoring & Evaluation
	€		€	€	€
<b>Expenditures</b>					
Direct to programmes and projects	956,454	602,333	818,655	791,369	22,062
Communications	6,295	1,689	7,049	5,497	2,689
Personnel costs	193,819	52,000	217,044	169,260	82,789
Housing	15,099	4,051	16,908	13,186	6,450
Office	37,823	10,147	42,354	33,030	16,156
Depreciation	4,080	1,094	4,568	3,562	1,742
<b>Total</b>	<b>1,213,570</b>	<b>671,314</b>	<b>1,106,578</b>	<b>1,015,904</b>	<b>1,015,904</b>

ing tion	Next Generation	Release	Generating funds	Managem. and administration	Total realised 2019	Budget 2019	Realised 2018
	€	€	€	€	€	€	€
	1,866,969	-62,592	0	0	4,995,250	4,964,700	4,665,746
	8,156		79,377	4,409	115,161	150,900	123,340
	251,065		189,945	135,760	1,291,682	1,216,900	1,197,574
	19,559		14,797	10,576	100,626	104,900	98,527
	48,993		37,066	26,492	252,061	234,000	265,738
	5,284		3,998	2,857	27,185	56,200	22,540
<b>4</b>	<b>2,200,026</b>	<b>-62,592</b>	<b>325,183</b>	<b>180,094</b>	<b>6,781,965</b>	<b>6,727,600</b>	<b>6,373,465</b>

## ANNEX 2: ORGANISATION, BOARD AND COMMITTEES

### Board

#### Honorary Chair and the Board

HRH Prince Constantijn is the Honorary Chair of the Prince Claus Fund Board for an indefinite period of time. According to the Statutes, the Board meets at least three times a year. In 2019, its meetings were held on 8 March, 27 June, 20 September and 22 November.

#### Prince Claus Fund Board per 31 December 2019

**HRH Prince Constantijn**, Honorary Chair

**Ila Kasem**, Chair

**Pascal Visée**, Treasurer

**Patricia Spyer**, Vice-Chair

**Clarice Gargard**

**Nani Jansen Reventlow**

**Eppo van Nispen tot Sevenaer**

**Alexander Ribbink**

**Marietje Schaake**

**Lionel Veer**

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 overview here comprises the current appointments (per 31 December 2019).

<b>Name</b>	<b>start</b>	<b>end 1<sup>st</sup> period</b>	<b>end 2<sup>nd</sup> period</b>
<b>HRH Prince Constantijn</b>	22 August 2003		
<b>Ila Kasem</b>	6 September 2019	6 September 2023	6 September 2027
<b>Pascal Visée</b>	16 March 2012	16 March 2016	16 March 2020
<b>Patricia Spyer</b>	14 September 2012	14 September 2016	14 September 2020
<b>Eppo van Nispen tot Sevenaer</b>	8 April 2016	8 April 2020	8 April 2024
<b>Lionel Veer</b>	8 April 2016	8 April 2020	8 April 2024
<b>Marietje Schaake</b>	18 November 2016	18 November 2020	18 November 2024
<b>Alexander Ribbink</b>	17 March 2017	17 March 2021	17 March 2025
<b>Clarice Gargard</b>	1 February 2018	1 February 2022	1 February 2026
<b>Nani Jansen Reventlow</b>	1 February 2018	1 February 2022	1 February 2026

## ANNEX 2: ORGANISATION, BOARD AND COMMITTEES

### Organisation

#### Director and office

The average number of staff members in 2019 was 19,83 FTEs. There was an average of 18,52 FTEs in 2018. A volunteer maintains the library. The Fund also enlists the expertise of Freelance support when needed.

#### Office of the Prince Claus Fund per 31 December 2019

**Joumana El Zein Khoury**, Director

**Louise van Deth**, Interim 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

**Laura Alexander**, Researcher

**Tessa Giller**, Researcher

**Sanne Letschert**, Researcher

**Eveline de Weerd**, Monitoring & Evaluation Officer

**Evely Reijnders**, Assistant Public Programme

**Cora Taal**, Finances & Administration

**Heleen de Hoog**, Assistant Awards

**Charlotte Waltz**, Social Media

**Annick Bettink**, Staff Member Fundraising

**Ana Ramos Barretto**, Assistant Grants & Collaborations

**Esther Roschar**, Office Manager

**Evelyn Onnes**, Documentalist (Volunteer)

## Interns

In 2019, 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. Five 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 2019 two meetings took place on 9 April and 19 December.

In 2019, the Prince Claus Fund began to update the Conditions of Employment (Arbeidsvoorwaarden), Code of Conduct, and the Counselor (Vertrouwenspersoon) Protocol. These updates will be presented to the Board for approval in 2020.

## ANNEX 2: ORGANISATION, BOARD AND COMMITTEES

### Committees

#### International Board of Advisors

The Prince Claus Fund benefits from advice from international advisors. The Board has set up a number of advisory and working committees to support the four programmes of the Fund: the Awards Committee, the Network Partners Committee, the NextGen Partners Committee and the Cultural Emergency Response Network Partner Committee. The members of the advisory committees are officially appointed by the Board. The members of all the committees comprise the International Board 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 7-8 December 2018 in Amsterdam and on 28-30 May 2019 in Addis Ababa. They presented their recommendations to the Prince Claus Fund Board in June 2019.

The complete Report of the 2019 Prince Claus Awards Committee is available in English, Dutch, Spanish, French and Arabic on the Fund's [website](#).

#### Awards Committee Members per 31 December 2019

**Manuel de Rivero (Chair)**, Architect and Urbanist, Lima, Peru  
**Sheikha Hoor Al Qasimi**, Curator and Visual Artist, Sharjah, Emirate of Sharjah

**Sandra den Hamer**, Director, Eye Filmmuseum, Amsterdam, The Netherlands

**Amar Kanwar**, Visual Artist and Filmmaker, Delhi, India

**Fariba Derakhshani**, Secretary to the Awards Committee

In 2019, the Prince Claus Fund mourned the loss of Awards Committee member Tejumola Olaniyan, Professor of African and English Languages and Literature, Madison, US.



## 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 2019, the Network Partners Committee met 11-18 June in Paramaribo and on 2 December in Amsterdam.

## Network Partners Committee Members per 31 December 2019

**Abd al-Hadi Hekmat A. Abunahleh**, Studio 8, Amman, Jordan

**Abdelaziz Taleb**, Arab Media Lab, Marrakech, Morocco

**Consuelo Bassanesi**, Despina, Rio de Janeiro, Brazil

**Eddie Hatitye**, Music in Africa Foundation, Johannesburg, South Africa

**Jama Musse Jama & Ayan Mahamoud**, Redsea Online Cultural Foundation, Hargeisa, Somaliland

**Joseph Osae-Addo**, ArchiAfrika, Ghana

**Linda Llulla**, Dokufest, Prizren, Kosovo

**Loreto Garin Guzman**, CRIA, Buenos Aires, Argentina

**Marc Schmitz & Dolgor Ser-Od**, Land Art Mongolia, Ulaanbaatar, Mongolia

**Marcel Pinas**, Kibii Foundation, Paramaribo, Suriname

**Nestan Nijaradze & Justyna Mielnikiewicz**, Tbilisi Photo Festival & Multimedia Museum, Tbilisi, Georgia

**Pooja Sood**, Khoj International Artists' Association, New Delhi, India

**Teesa Bahana**, 32° East | Ugandan Arts Trust, Kampala, Uganda

**Vasyl Cherepanyn & Serhiy Klymko**, VCRC, Kiev, Ukraine

**Bertan Selim**, Secretary to the Network Partners Committee

## ANNEX 2: ORGANISATION, BOARD AND COMMITTEES

### NextGen Network Partners

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 where young people can explore ideas and create their own narratives. The NextGen Network Partnership includes 13 organisations from Latin America, the Caribbean, Asia, Africa, the Middle East and Eastern Europe. In addition to receiving funding for a longer term project, representatives from NextGen partner organisations meet twice a year and are offered management and capacity building workshops. In 2019, the NextGen Network Partners met in May in Nairobi, where they attended workshops by the Amani Institute and visited Kenyan cultural organisations, and in December they met again for a 2-day session in Amsterdam.

### Next Generation Committee Members per 31 December 2019

**Njeri Gitungo**, The Nest Collective, Nairobi, Kenya

**Lorraine Bgoya**, Magamba, Harare, Zimbabwe

**Lina Mejía**, Platohedro, Medellín, Colombia

**Roberto Guillén**, Managua Furiosa, Managua, Nicaragua

**Talgat Berikov**, Art Group 705, Bishkek, Kyrgyzstan

**Gabriel Lima**, Escola Livre de Dança da Maré, Rio de Janeiro, Brazil

**Aulonë Kadriu**, Kosovo 2.0, Pristina, Kosovo

**Dimaz Maulana**, Cemeti Institute for Art & Society, Yogyakarta, Indonesia

**Fadi Zumot**, Aman Space, Amman, Jordan

**Avni Sethi**, Conflictorium, Ahmedabad, India

**Lina Attalah**, Mada Masr, Cairo, Egypt

**Deborah Anzinger**, NLS Kingston, Kingston, Jamaica

**Amadou Fall Ba**, Africulturban, Dakar, Senegal

**Mechtild van den Hombergh**, Secretary to the Next Generation Committee

### CER Network Partners

The CER Network Partners are like-minded organizations working in the field of cultural emergency response. The Network focuses on knowledge exchange on cultural heritage rescue methodologies. The Network

also advises the CER programme on pressing and relevant issues and developments in the field. In 2019, the CER Network Partners met for the first time from 24-27 October on the World Heritage Site of Makli in Pakistan, for site tutorials and engagement with the broader heritage community in the area. The second meeting of the year was on 2 December in Amsterdam, during which the further development and focus of the Network was discussed.

## CER Network Partner Committee Members per 31 December 2019

**Salma Samar Damluji**, Daw'an Mudbrick Architecture Foundation, Yemen

**Yasmeen Lari**, Heritage Foundation Pakistan, Pakistan

**May Al-Ibrashy**, Athar Lina Groundwater Research Project, Egypt

**Carmen Bettina S. Bulaong**, Escuela Taller, The Philippines

**Samuel Franco Arce**, Cultural Emergency Centre (CEC), Casa K'ojom, Guatemala

**Deborah Stolk**, Secretary to the CER Network Partners Committee

## COLOPHON

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

**Writer/Editor** Ginger da Silva

**Editor** Sarah Smith

**Visual Editor** Mette Gratama van Anandel

**Production supervision** Laura Alexander and Eveline de Weerd

**Design** Naji El Mir

**Cover photo** AlAnoud AlSharekh, Kuwait - 2015 © Mohammed Al-Kouh

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F o n d s