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Fonds

THE PRINCE  
CLAUS  
FUND IN

2021

ANNUAL  
REPORT



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## WORD FROM OUR DIRECTOR

First of all, I want to say that I am honoured to be able to contribute to this 2021 Annual Report. Since I only started as Director of the Fund in December, I feel I'm arriving a bit 'late in the game', but I welcome this chance to share a few of my first impressions and observations. I also want to give you a chance to get to know me, and to get a sense of my aspirations for the Fund.

After meeting members of the team collectively in a grand Zoom, followed by individual one-on-one sessions with every staff member, I sensed a deep and universal loyalty. Everyone who works at the Fund does so because they really want to work here; because they believe in the Prince Claus Fund, what it stands for and what it does. Team members are extremely competent and there is an enormous resonance with the ethos of the Fund. That's wonderful, and it will make my work at the Fund so much easier.

The Fund has an excellent reputation with international partners and potential partners. When the announcement of my appointment came out, I was heartened by all the reactions and support messages I received. It is clear the organisation stands out because of its work and incredibly diverse international network.



I'm very excited by the Fund's new approach. It recognizes that there is a journey in the life of an artist. It asks 'how can we best make an impact?' and says 'we're going to be there at every important stage of the journey.' It is a concept that will be sustainable and will expand. It appeals to my background as a development administrator and an artist.

When you read in this Annual Report about the 2021 Seed and Mentorship Award recipients, you can see that the Fund looks for trailblazers, for young artists starting out who have found their own voices and are adventurous. I love what someone like **Ibrahim Mahama** (2020 Prince Claus Laureate, visual artist from Ghana) or **Sunday Ozegbe Obiajuludo** (2021 Seed Awardee, dancer and choreographer from Nigeria) do for their own communities. Mahama's workshop creates job opportunities and Sunday's collective of dancers and movement artists address social issues. The 100 Seed Award recipients are a wonderful mix of people. In the section on Exchanges, you will see some of the activities generated by the Fund in the past year that are linking people from very different places together, like hip hop artists in Senegal, Zimbabwe and the Netherlands. I hope to do even more to invest in mutually supportive communities that are proud to be associated with the Prince Claus Fund. That is what the Fund has always done, but we need to keep doing more, and our success in that will make the next task doable.

All cultural organisations are facing a similar challenge, a financial crunch and a quest for a sustainable outlook and longevity. We are no exception. In the coming period, the Prince Claus Fund will need to communicate even more explicitly than we do, who we are, what we stand for, how important and effective our approach is, and how people can join us in the effort. We need to send an even stronger

message that we invest in people and give them space to experiment and grow. Our Awards are essential. They encourage enterprising artists with resources and new opportunities and offer them the tools they need to become more independent and impactful artists. Their careers will be boosted through capacity-building and community. The Fund intervenes at strategic stages through recognition, mentoring and facilitating exchanges and we can do more.

I am excited by the tasks ahead. Speaking of life trajectories, the Prince Claus Fund feels like the exact right next phase in my own journey. I come from a poor background and found an outlet through art when I began singing. Opera was my pathway to self-development and to positions of directing and founding opera companies. That led to the next step for me: assisting young artists on their journeys. In my previous position, as CEO of the Arts and Culture Trust in South Africa, I came to understand the need for capacitation of young artists in more areas than just artistic expression, if their careers were to develop and grow. An approach that defines assets as more than money; it sees a variety of tangible and intangible resources and builds on them. It sees community not only as a source of survival, but as uplifting and helping artists thrive. At the Prince Claus Fund, we have the opportunity to apply those lessons globally. Creating inclusive community has always been a value of the Fund, but it hasn't talked about it enough, or about the strength and power community gives to culture. When we get that message across, I think more people will want to contribute, to join in this effort.

I am impressed and excited by the individuals highlighted in this Annual Report and by their many activities and accomplishments, despite the pandemic and isolation. Young artists like Seed Award recipient Ammara Jabbar, a visual artist from Pakistan who finds magic in everyday life, or Mentorship Awardee Morteza Soorani from Iran, who sees art as a way to validate self. Through his photography and visual art he wants to document his concerns about the loss and contamination of Iran's fresh water supplies.

You'll also read about the accomplishments of the CER programme in 2021. After 19 years under the wing of the Prince Claus Fund, CER will finally take flight on its own in 2022.

The many stories in this report all make fascinating reading, but I would like to add that, this year all credit goes to the Prince Claus Fund staff and their phenomenal partners, to the Fund's Board, and to the Prince Claus Fund's many supporters and stakeholders. We especially appreciate the trust and support of the Ministry of Foreign Affairs and the Dutch Postcode Lottery. I feel close to you already, but I greatly look forward to the time when I can come to the Netherlands and greet everyone in person.

*“Over time, we’ve come to understand even better that everything we’re doing is around people. And so behind every organization, we’re supporting people. And it’s those people that are actually making the difference.”*

—

Honorary Chair of the Board HRH Prince Constantijn van Oranje in his interview with Keng Sen Ong during the 25 years 25 hours festival





*“We support these engaged cultural practitioners to inspire and positively transform their communities and societies, trusting them to develop their own practice and connecting them to other changemakers”.*

—

Ila Kasem, Chair of the Board in The Philosophy of the Prince Claus Fund:  
Culture is a basic need



## 2021: OUR JOURNEY

Our 25<sup>th</sup> year marked a new era for the Prince Claus Fund. Since the Fund was founded, our mission has been to honour, support and connect artists and cultural practitioners doing exceptional work. In subsequent years, we looked particularly for artists and organisations that worked under difficult circumstances, primarily in Africa, Asia, Latin America, the Caribbean and Eastern Europe. We gave support in various ways, through awards, grants, networking, publications and exchanges. We always kept in mind the long-term impact we work towards: a world in which culture can exert its transformative power and lead to positive change.

A lot has changed in the world over the past two and a half decades, and the Prince Claus Fund is changing, too. We've been listening to our partners and thinking about their needs. We have also been examining our own practice and how we can be most effective and have the greatest impact.

We realized that behind every good project and dynamic organization there is a person with initiative and drive. We decided the best way forward would be to invest in individuals and let them decide how best (as Prince Claus would have put it) 'to develop themselves'. In 2021, we focused our efforts through three categories of awards. The new Prince Claus Seed, Mentorship and Impact Awards are designed to support engaged artists in different ways at different stages of their creative development. In addition, we organise exchanges and opportunities for Awards recipients to meet and be inspired by each other. We believe that in the long term, this approach will result in a more sustainable cultural practice, a stronger cultural fabric locally and internationally, and be a more effective way of fulfilling our mandate of contributing to free cultural expression around the world.

You will read more about these awards in this Annual Report, and how our new approach has unfolded in its first year. It was, of

course, an extraordinary year for everyone. This second year of a worldwide pandemic kept people physically apart and forced many activities online. But, as 'necessity is the mother of invention', the pandemic has also offered the Fund new, creative opportunities for connection. Telephone and digital contact helped us counter the isolation felt by many and strengthen a sense of solidarity among our partners. By transforming our Exchanges and 25<sup>th</sup> anniversary celebrations to online activities, we were able to reach new audiences and engage many more people.

Twenty-five years ago, the Dutch Foreign Ministry provided funding to establish a foundation for the promotion of culture and development. It was a gift to HRH Prince Claus that honoured his contribution to diplomacy and his firm belief in the fundamental importance of culture for all people. Now, 25 years later, we find among our Seed Award recipients Zilan İmşik, a young photographer from Turkey who was born on the day the Fund was created. It gives us pride to still be honouring and providing new opportunities to young, emerging artists. Prince Claus had a deep respect for the cultures of all people and believed we could all learn from each other. Two and a half decades later, the Prince Claus Fund is proud to still honour his beliefs.



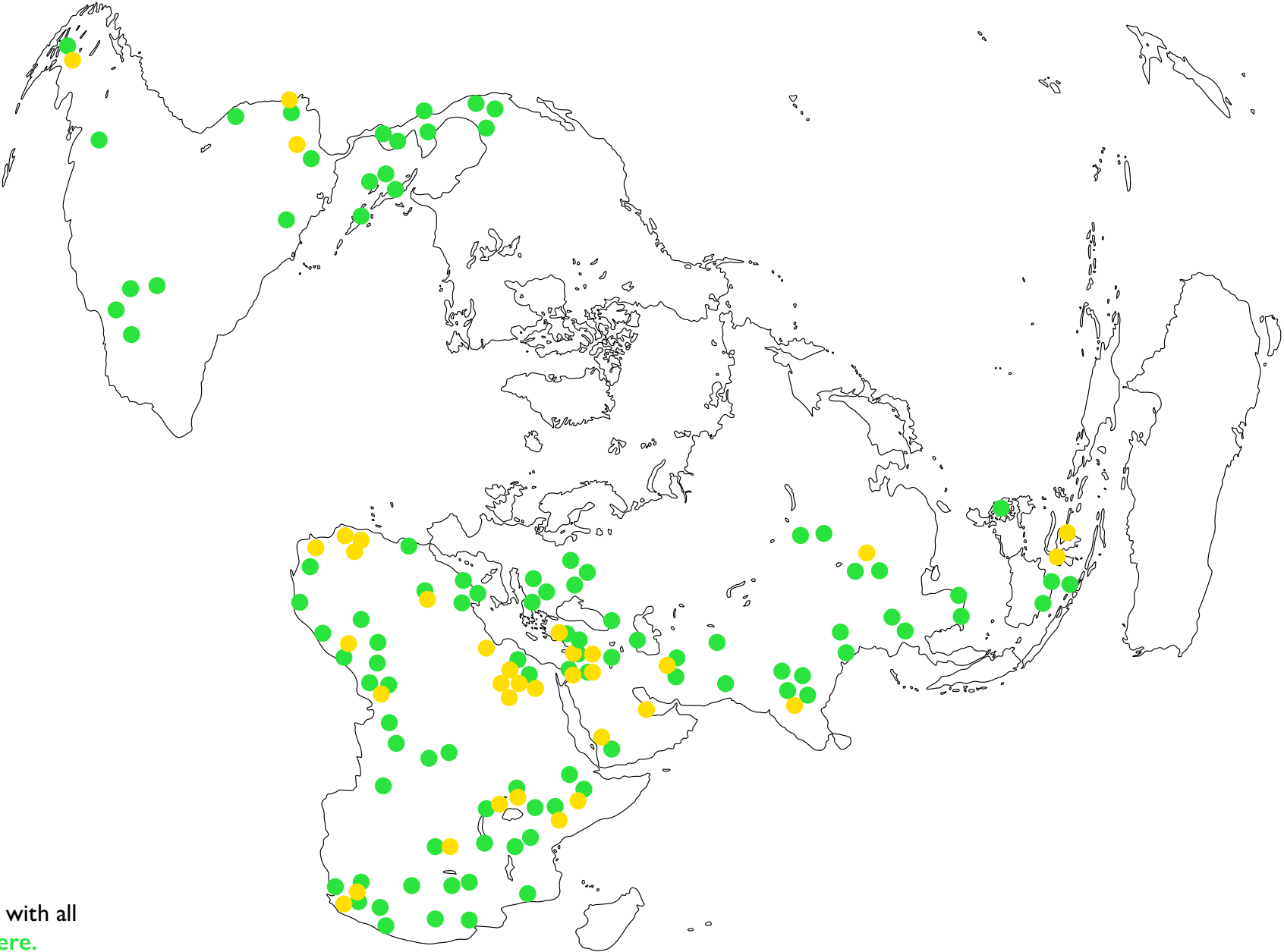


Image by photographer and Seed Award recipient Zilan İmşik, who shares a birthday with the Prince Claus Fund

# PRINCE CLAUS FUND ON THE MAP

● SEED AWARDS

● MENTORSHIP AWARDS



To explore our online database with all Award recipients please click [here](#).



Photograph from "Southern Birds", a documentary photography project that explores the complex relationship between the people of the little coastal town Tyre and their seas, shores and public spaces by Nader Bahsoun (Lebanon) who received a 2021 Prince Claus Seed Award.

## **AWARDS THAT RESPOND TO REAL NEEDS**

The Prince Claus Fund has been working with artists and creative practitioners for more than two decades. We have been carefully listening to what they have to say about their work and their needs. It is apparent that there are roughly similar patterns in the development of any creative practice, which got us thinking about how we could best offer support that would be of most benefit for the practitioners themselves. That led us to the change in approach we began implementing in 2021. We identified three stages where recognition, peer connection, mentorship and a financial boost could make a significant difference, and created three different Prince Claus Awards appropriate to those stages. We believe that this strategy will ultimately lead to art with greater societal impact and more sustainable creative careers.

In the following sections you will see explanations of each of the three Prince Claus Awards plus some excerpts from written interviews we did with Awards Recipients on their work and the impact of receiving recognition by the Fund.

## PRINCE CLAUS SEED AWARDS FOR AN EARLY, CREATIVE BOOST



For culture to thrive, new artists need a chance to break through barriers, experiment, find their path and gain momentum. That's why, at the very foundation of the new strategy that the Prince Claus Fund launched in 2021, are the annual 100 Prince Claus Seed Awards. For individual artists and cultural practitioners who are socially engaged at an early stage in their careers, Seed Awards provide a financial boost (€5,000) that they are free to use to further their practice. In addition, Seed Award recipients are connected with each other in an online community, which opens new horizons and gives these practitioners the opportunity to learn and grow together.

The enthusiastic response we've received so far just confirms that this approach addresses a real need.

This year got off to a great start: the first ever 100 Seed Award recipients were selected from over 1,500 applicants and come from 65 countries. The application process was simplified and applicants could submit free-form pitches. In response we received striking pitches that inspired and moved us. It confirmed that there is a wealth of emerging talent out there aiming to reimagine and create a better world. After initial research on criteria of eligibility, a shortlist of 700 was drawn up and then assessed by independent advisors from our working countries who are expert in relevant disciplines. Based on their advice, we selected the 100 individuals who received the first Prince Claus Seed Awards.

These recipients not only produce works that are innovative and exciting, they are concerned with pressing issues in their local contexts, ranging from gender equality and racial injustice to freedom of expression, reexamining history and the impacts of climate change. To see all 100 recipients, [click here](#).

Honorary Chair HRH Prince Constantijn van Oranje congratulates this year's Prince Claus Seed Awardees

To introduce you to our Prince Claus Seed Awardees, we asked a number of them a few questions about themselves and their work.

[Click on their pictures to read the full Q&A of our Seed Awardees→](#)



**Ammara Jabbar** is a visual artist who lives and works in Pakistan. We asked her what animates her practice:

“I believe in the magic that hides in the little nooks and crannies of the mundane, and have always been seeking it for myself. As a child I was always in conflict with where I fit in, until I realized I belong in the world I can create for myself...

My practice is animated by the desire to create and explore dialogues through visual devices. The ultimate goal is to provoke conversations that lend to the South-Asian female perspective. Experimenting with medium and exploration of kitsch is what keeps me captivated by the possibilities of what art can encompass.

**Tell us about you.**

I am an artist; an over-used term that rather than reflecting independent authorship reflects an acknowledgement of an infrastructure that gives the artist meaning. I started my journey as an “artist” accidentally, I had no intention to be an 'artist' and I desired invisibility. However, being an artist as a career choice made my choices superfluous; I became conspicuously aware that an artist/artwork exists because of its audience as well, or rather assumes another life because of it. For a year, it impacted my motives, I questioned whether I would be an artist if I existed in a world where art wasn't supported by an institution, if the genre of contemporary art didn't exist as it does today what would my style of expression be?

I am still wary of the term artist, I used to describe myself as a connoisseur of curiosities...But again, I want to stray from ambiguity. I want to simply be tied to the act of creation. I create because it empowers me, even if the work is flawed or irrelevant, my journey lends value to me.

**What are you excited about right now?**

Currently I'm working on rewiring a washing machine to play a large cymbal. It is extremely exciting for me.

**What has this award meant for you so far?**

Receiving the award has been a great privilege for me, it validates my practice and offers the realization that there are spaces that exist that will offer my voice a platform. It has allowed me the resources to realize my creative desires, and serves as an affirmation that what I do with it should not just benefit me, but rather in some way spill out into my surroundings and allows moments of sporadic encounters using art as a vehicle.

**What difference do you think initiatives like the Seed Awards can make?**

Initiatives like the Seed Awards are essentially an investment in invisible capital. It is driven by the possibility of what can be, rather than what is. That is a truly powerful statement in itself.

To learn more about Ammara Jabbar, [click here](#).

**Anang Saptoto** is an artist, designer living in Yogyakarta, Indonesia. He told us about himself:

I completed my education at the Department of Visual Communication Design, Yogyakarta Vision Design Academy, and in the Department of Television, Faculty of Recording Media Arts, Yogyakarta Institute of the Arts. I practice art in a collaborative way, focusing on ecology and social change, using art as a tool to question and open up new possibilities. I do this to support the environmental movement, human rights and collaborate with children, schools, disabled communities, and social organizations. Interaction, build solidarity.

#### **What animates your practice?**

I put art as a medium that has a unique way of expressing things related to life, humans and nature. Through my practice, I want to invite all of us to think again, learn together, and work together to do something better now and in the future.

#### **What are you excited about right now?**

I am most excited with how my relationship with the urban farmer groups have been expanding. Previously we co-designed workshops on farming methods and practices while visiting one another, as well organise short trips for non-farmer group individuals in both virtual and physical interaction. More recently we co-design exhibitions and farmers' market. I look forward to showcase and share the documentation of our activities through a website called parikolektif.com where it is more of a library rather than a marketplace.

#### **What has this award meant for you so far?**

I am happy and very proud of this award. Because so far the practice of contemporary art in Indonesia is only engaged in market art. In my opinion, the dimensions of art are very broad. Art has a unique role in society, although art is not the determining factor. But with the practice of art, we can all learn and work together in any field. This award for me is a legitimacy that the world needs something to get out of trouble, and art is able to fill one of the roles to overcome it.

#### **What difference do you think initiatives like the Seed Awards can make?**

This award is different from other awards. I see that this award appreciates art in practice, not just works produced as a single object. I believe in interesting ideas. Ideas, and some practices can benefit many people.

#### **What is the role of art in changing the world for the better?**

Art may not be the main thing, and neither is an artist. He is not the sole perpetrator. Artists have to work with many parties, such as society, organizations, journalists, academics, researchers, architects, scientists, maybe even the government. Art as science is needed in the dimensions of science and other social spaces. Art has its style, language, and way of processing. It may sound cliché, but I believe that the presence of artists and their practice is an effort to learn as well as to voice opinions, especially in these difficult times.

#### **What do you hope to see in 2022?**

I hope the world will improve, the pandemic will end, the small economy will run, and we will be able to appreciate nature, the environment, and our fellow creatures more. Through this historic event, we are faced with a reality where we have to care for each other, students and teachers in schools in villages are ready or not ready to have to face a learning system that we did not learn before. Life changes, we learn in new ways and methods. At the same time, the practice of art must be able to answer the challenges of today's era. If not, maybe arts is no longer relevant to life in the future.

To learn more about Anang Saptoto, [click here](#).

**Alice Christal Penda** is a visual artist who lives and works in Nkongsamba, Cameroon

### **Tell us about you**

I am a Cameroonian visual artist, but my background is somewhat eclectic. Prior to obtaining a Master's degree from the Institute of Fine Arts of the University of Douala, I obtained a Bachelor degree in Mathematics; and, another one in Banking. I teach Mathematics as well as visual Arts to high school students.

### **What animates your practice?**

Given my limited physical lifetime on earth, I try to answer these questions on a daily basis: How can I increase my vibrational frequency? What is my contribution to ameliorate peoples' existence, empower people, set spiritual and intellectual elevation?

### **What are you excited about right now?**

As an African individual living in Africa, I observe how capitalism is slowly slaughtering Africans. Capitalism is a system of stripping, of which Africans are the scapegoats. Effectively, I don't know any country in the world where Africans are the high social class and White people are at the bottom of the social ladder.

The money we are seeking is created and manipulated by our former settlers. Africans are naïvely chained in this system without noticing they are the fools. They think money is the solution to their problems, although the real problem is their wasting time chasing money.

Upon this thematic, I am actually having a professional collaboration with the GRIP (Global Research Program on Inequality, University of Bergen) of the International Sciences Council.

### **What has this Award meant for you so far?**

For me, this Seed award is a start as well as a personal achievement. The Prince Claus Fund embodies excellence at the international level. That's actually what my mother was expecting from me... I feel extremely proud upon this prize; though she hasn't seen it.

### **What difference do you think initiatives like the Seed Award can make?**

The world is in need of "good art", i.e. art that unlocks humanity. This particular type of art finds its roots in sincerity. However, financial, political pressures can be threats to authenticity. As response to this, the Seed Award is fit to encourage artists to raise their voice; whatever the odds.

### **What is the role of arts in changing the world for the better?**

Contemporary inhabitants of the planet are confronted with an extremely violent world. Plants, animals, human beings, natural elements are brutally devastated for the survival of a "dominant" species. We have reached the point where macroeconomics envisages the arrival of a newborn baby as a load for humanity. However, the actual world, with predatory dynamic, a battle for limited resources, is a reflection of past peoples' ideas. They imagined and implemented the world that surrounds us; but WE are facing its limits.

Art would permit us to change that perspective to a vision of global equilibrium and abundance. For example, we notice there is no dominant species; but interdependent species. In fact, contrary to other species of the planet, human being hasn't yet mastered the "Art of Inhabiting Earth".

The challenge of this 21<sup>st</sup> century would be to develop the "Art of Inhabiting Earth".

To learn more about Alice Christal Penda, [click here](#).

**Sumi Anjuman** is a visual artist and activist who was born and raised in Bangladesh

### **Tell us about you**

I began my artistic practice from the position of a social activist who felt an urge to use her practice to form a nonviolent protest against social injustices. My approach is not straightforward-documentary, rather it feels more poetic, often verging on the abstract. Also my collaborative methodology echoes the ideas of inclusivity while my photographs often invite the audience to be curious about what they experience. As a result, it makes a strong cerebral as well as emotional impact on the observer. Additionally, my works depict how subtle in approach can be as powerful as a political statement.

### **What animates your practice?**

Being a woman and to be brought up in this Islamic conservative society, has always been a fight within my existence and this has taught me to connect and understand other's oppression and agony within the same perimeter which my work tackles forthrightly. Therefore, I see myself as more of a social activist who wants to contribute in the society through photography, and that is why I am more intrigued by photography as a language itself. And I believe this force animates my practice.

### **What are you excited about right now?**

My recent trajectory aims to discover how a complex form of narrative creates impact on this global debate and what I can add to the society from my position through my artistic practice. I am also interested in attaching multiple layers to the same narrative. Subsequently, my new research-based project, which is about 'Rape,' will reflect my current investigation on the artistic landscape.

### **What has this award meant for you so far?**

This token of appreciation comes to my life as a precious piece which is allowing me to continue my practice even in this difficult situation of my life.

### **What difference do you think initiatives like the Seed Awards can make?**

I believe this can be an absolute life-changing award because emerging artists need financial support to make their work and create impact on this global debate through their work. In such a context, a Seed Award provides a strong platform where their works receive global attention and, at the same time, the financial support allows them to continue their practice. More importantly, this award inspires one's moral and artistic practice which pushes artists to do more.

### **What do you think are the biggest challenges artists are facing right now?**

Being an artist has always been a challenge in this society but artists have continued to break the orthodox shackles with their works. Joblessness (no paid assignments) has always been something which I believe every artist faces every now and then and [in addition] the ongoing pandemic (Covid) has added an extra layer of frustration in which artists are suffering financially. On that note, I am sure the financial struggle is one of the biggest challenges artists are facing right now.

### **What is the role of art in changing the world for the better?**

I believe that art may not unravel the world's complexity but it can raise questions to an observer's psyche or they may create a possibility to change at least an individual's perspective, then the person can change another person's perspective, which can altogether create sustainable surroundings (world for the better).

### **What do you hope to see in 2022?**

I hope to see a world without violence (utopia).

To learn more about Sumi Anjuman, [click here](#).

**Johny Gomes**, aka Jota, is a painter from Brazil

### **Tell us about you**

My name is Johny Gomes, I use Jota as my artist name. I was born and raised in Rio de Janeiro, inside Complexo do Chapadao - one of the biggest favelas in Rio, where I live until today. I always liked to draw, I even thought of becoming a tattoo artist, but the course and materials were too expensive. I started to work as a construction site assistant with my uncle, and there I noticed that a lot of stuff from the construction site would go to waste. So I started to take these leftover materials and use them as canvases, so I could paint on them throughout the pandemic and post my paintings on social media. Through Instagram, a collector contacted me wanting to buy my works. From then on, I started to work as an artist. Prince Claus was my first competition, award and a great incentive to prove to myself that my work was good.

### **What animates your practice?**

What excites you about your practice? Mainly the music that I listen to, the national raps and funks from Rio and Sao Paulo, which are musical styles that evoke the reality of the favela.

### **What are you excited about right now?**

I am very excited about the change that has been happening in my life through art.

### **What has this award meant for you so far?**

It is a very important milestone in my career as an artist. It was one of my first encouragers, even more so coming from outside Brazil. The award has really changed my life.

### **What difference do you think initiatives like the Seed Awards can make?**

In addition to valuing and reaching artists from the periphery who do not have access to this type of aid, it also helps to improve their personal lives and to encourage artistic practices that are little appreciated in these countries. It has helped me to improve the quality of my paintings, with the purchase

of materials, thus adding value to them. It has helped me in my personal development, in the purchase of my little house in Complexo do Chapadao so that I can also use it as my studio. It is very important.

### **What do you think are the biggest challenges artists are facing right now?**

I believe that is the artistic censorship of totalitarian, neoliberal governments, with artists losing their freedom of expression. Also the pandemic and the quarantine that has made it impossible to access exhibitions, and the lack of appreciation of art itself.

### **What is the role of art in changing the world for the better?**

Art changes people's lives, not only for those who work as artists, but also the power of art as a means for escapism or to criticise.

### **What do you hope to see in 2022?**

I hope to see many artists from the periphery emerging and with blackness and other causes gaining more and more spotlight and importance.

To learn more about Johny Gomes, [click here](#).

Masha Svyatogor is a visual artist living and working in Belarus.

### **Tell us about you**

In my artistic practice I rethink my relationship to the place where I was born and live, reconsider some fixed constructs that seemed unshakable and immutable, monolithic and static.

The country I live in seems to be a mosaic whose puzzles are awkwardly and incongruously assembled, and when put together, they form strange and absurd, random and sometimes surreal images, things, and patterns. I explore these disparities and inconsistencies, faults and cracks, contradictions and paradoxes in my works.

### **What animates your practice?**

Reality and daily routine. I capture reality by isolating objects and scenes of interest to me, which I then use as materials for my work.

I have always been interested in what lies between logic and absurdity, order and chaos, rational and irrational, and does not lend itself to an unambiguous interpretation or any definitive assessment.

### **What are you excited about right now?**

I feel an internal crisis and confusion related to the events taking place in my country since August 2020 (the electoral fraud and the mass protests that followed, and then arrests, repressions, etc.). I don't know how I, as an artist, can talk directly about anything that concerns me, how to critically comprehend today's reality in the country where repressions do not stop, where all independent media get recognized as extremist, all NGOs are liquidated, journalists are in jails, citizens are persecuted, where any person, artist or anyone else, can be prosecuted for public statements.

All of this limits artistic practice very much. On the one hand, it's absolutely unsafe to speak and criticize directly, on the other hand, it makes no sense to talk about some abstract things that have nothing to do with the current political and social context.

### **What has this award meant for you so far?**

This is the first international recognition of me as an artist and the first award in my life. I have not received any awards so far and no financial support. For me it is incredibly significant and important, it is a great support from the professional community, which gives me confidence that what I do can be interesting and has value and significance. In addition, such financial support allows artists to feel less vulnerable and more protected.

### **What difference do you think initiatives like the Seed Awards can make?**

Such initiatives make the art world more open, democratic and inclusive, opening up opportunities for artists from less privileged groups, as well as from countries such as Belarus, where independent art that is not connected to state institutions and does not serve the state ideology, does not receive support from the state, respectively.

To learn more about Masha Svyatogor, [click here](#).



**Uzoma Orji** is a creative technologist and visual artist born and based in Nigeria.

### **Tell us about you**

My name is Uzoma, it means "the road is good" in Igbo. I take this as a prophetic declaration over my life and my work. The road is good and the future is bright, for me and for mine, for all of us. This belief is at the heart of the work I create.

### **What animates your practice?**

A desire to create art that we can dream with, alternate realities of kindness, visions of beautiful futures that we can use to build our world and towards which we can shift our present-day.

### **What are you excited about right now?**

A couple things. I'm excited to be bringing my passions for fashion, art and technology together through Baffs, the online fashion marketplace and community I'm currently birthing. I'm excited about web3 and the future of creating with the web. I am excited about financial empowerment for creatives - that's an under-discussed topic.

### **What has this award meant for you so far?**

It's meant more mental space to create away from the pressures of living in a financially-demanding society.

### **What difference do you think initiatives like the seed awards can make?**

Initiatives like the seed awards allow creatives to optimally do what they came into this world to do - create. They make a difference in terms of providing creatives with much-needed financial support to execute some of their big and bold ideas. I think very importantly, through artists doing community-focused work the awards can have profound network effects.

### **What do you think are the biggest challenges artists are facing right now?**

Figuring out how to stay true to themselves in a society not built for or by them.

### **What is the role of art in changing the world for the better?**

Showing us what a better world could look like, giving us tools to dream with, inspiring us, uplifting us when everything else is falling apart, giving us hope.

### **What do you hope to see in 2022?**

More artists figuring out how to sustain themselves financially through doing what they love to do, on and offline. World peace. More people coming into their essence and realising their true worth.

To learn more about Uzoma Orji, [click here](#).

## PRINCE CLAUS MENTORSHIP AWARDS FOR CREATIVES FURTHER ON IN THEIR CAREERS



Socially engaged artists and cultural practitioners who have gained momentum and influence with their work can still find themselves struggling. Prince Claus Mentorship Awards are designed to assist individual artists with workshops and mentoring by experts and connections to peers from other countries who are engaged with similar issues. With these Awards, the Fund creates space for individuals to experiment, try out new ideas, learn and grow. The Award is for € 10,000 plus additional mentorship and travel costs.

Each Mentorship is based on a theme and offered with a collaborating partner.

In 2021 the Mentorship Programmes offered were:

The Arab Documentary Photography Programme, in collaboration with the [Arab Fund for Arts and Culture](#) and in partnership with the Magnum Foundation;

Cultural and Artistic Responses to Environmental Change, for creatives from around the world, offered with the [Goethe Institute](#);

Building Beyond, for creatives from Africa to imagine and design solutions to the urgent physical and social challenges posed by a fast-growing continent, offered with [Creative Industries Fund-NL](#).

After a brief description of each Mentorship Programme, you can meet a couple of our 2021 Prince Claus Mentorship Awardees through their work and their answers to some questions we put to them.



The open call for Building Beyond was an invitation to dream

## MENTORSHIP AWARD ARAB DOCUMENTARY PHOTOGRAPHY PROGRAMME

*By the Prince Claus Fund & the Arab Fund for Arts and Culture*

[↓Click on their pictures to read the full Q&A of our Seed Awardees](#)

The first Open Call for Mentorship Awards came in April 2021. Documentary photography has the power to shed light on important and neglected narratives but in the Arab world, resources for visual production go largely to mass-media outlets. Supporting independent and experimental documentary photographers and their projects can have a transformational impact. The issues and stories addressed by the emerging Arab photographers selected covered a wide range, from identity, social justice and gender equity to health and environmental concerns.

These Awards are an outgrowth of our longstanding partnership with the Arab Fund for Art and Culture (AFAC) and Magnum Foundation.

In 2021, the Open Call for applications for ADPP Mentorship Awards received 75 eligible applications. The final selection, made by a jury of 3 independent advisors, included 6 women and 5 men, from 8 countries in the Arab region: Egypt, Jordan, Lebanon, Libya, Palestine, Qatar, Syria and Yemen.

The jury explained:

*“We were drawn to projects that focused on an important story through a new or surprising lens, such as talking about displacement and urbanization through the lens of the photographer’s grandmother.”*

The four mentors who are guiding the recipients throughout the process are Eric Gottesman, Peter Van Agtmael, Randa Shaath and Tanya Habjouqa.

They held their first week-long peer-to-peer meeting in October 2021 in Amman, Jordan, where recipients presented their work in progress and discussed technical and social challenges they’re facing.

**Aya Albargathy** is a photographer based in Libya. Her project compares her city, Benghazi, with her experience of neighboring Tunisia,

**Tell us about you?**

22 years old, from Benghazi-Libya. Interested in Documentary photography and making short films.

Most of the Art I make concentrates on women, and vulnerable groups. I am usually haunted by the stories I relate to as a Northern African young woman who grew up in the time of Arab revolutions.

**What project are you working on now?**

*“BANISHED FROM OUR CITY”*

This project emerged from the conflict that I live with my city as a woman; how women are banished from its streets, and how men are taking over the city. What provoked me to work on this project is the fact that I can walk freely in the streets of cities I don't belong to, while I'm prohibited from walking in those streets I belong to. It's a gender conflict that reveals the challenges and the barriers which women face every day in the streets, and that comes from my deep anger and sorrow I feel as a woman exiled from her own city.

**What has this award meant for you so far?**

Personally, it motivated me to rethink the value that my previous and the coming photos represent.

**What do you think mentorship can bring to photographers in the Arab world?**

As I lack access to academic mentoring regarding photography in Libya, the project has given me a chance to learn how to implement documentary photography projects, guided by a group of inspiring photographers.

**What is the role of art in changing the world for the better?**

Art can highlight the problem, and this is the pillar of finding solutions. Documentary art is the art that inevitably changes the world.

To learn more about Aya Albargathy, [click here](#).

**Ahmed Qabel** lives and works in Egypt. His project “Cairo - Back and Forth” documents life on a third-class train carriage over several trips from his hometown of Ashmoun, to Cairo, and back. He told us about himself.

Currently, I am a student at faculty of Commerce. I've been photographing for 4 years. My work is mainly focused on the marginalized communities, social and cultural issues. Taking pictures is the only way to express what I feel.

**What has this award meant for you so far?**

For me, it means a lot. It basically gives me a chance to learn and grow, especially storytelling-wise. Also, I can't deny the effect of the financial aid. Because how else could I upgrade my gear?

**What do you think mentorship can bring to photographers in the Arab world?**

I really think it would help a lot. Mentorship makes us, Arab photographers, more competitive and it opens ways for us to develop and grow. Finally, i like the fact that it allows us to be ourselves and express our authentic cultures not just following foreign cultures.

**What do you hope to see in 2022?**

I hope I could finish my project in a way I could be happy with it.

To learn more about Ahmed Qabel, [click here](#).

## MENTORSHIP AWARD CULTURAL & ARTISTIC RESPONSES TO ENVIRONMENTAL CHANGE

*By the Prince Claus Fund & the Arab Fund for Arts and Culture*

[↓Click on their pictures to read the full Q&A of our Seed Awardees](#)

This second Open Call for Mentorship Awards took place in August 2021. It also builds on a longstanding collaboration – in this case with the Goethe institute – and supports artists and cultural practitioners working on the intersection of the arts, environmental change and the climate crisis. This programme is meant to support and accelerate the critical and artistic practice of artists working at the cross section between arts and culture and environmentalism, to stimulate new perspectives on the climate crisis and climate justice, and strengthen leadership that raises awareness of these crucial issues.

*An external advisor told us: I was deeply struck by the overlaps with certain projects - artist-led spaces working on environmental issues, research driven proposals with a decolonial focus, rivers etc.*

The Open Call for applications for the mentorship programme received 215 eligible applications. 6 female and 6 male practitioners were selected after input from external advisors. They come from 11 different countries, Argentina, China, Colombia, Ecuador, India, Indonesia, Iran, Kenya, Lebanon, Turkey and Zambia.

The mentors who are guiding the recipients throughout the process are Ravi Agarwal, Brigitte Baptist, Loreto Garin Guzman, Federico Zukerfeld, and Nabil Ahmed.

They held their first Lab online in January.



**Isadora Romero**, a lens-based media artist, and storyteller. Based in Quito, Ecuador. My practice is on the border between art and documentary photography. My interests are linked to social justice, environmental and gender issues. I am the co-founder of the Ruda Collective of women and non-binary photographers. And I am fortunate and privileged that my work has been in exhibition spaces and I have had the possibility of creating important networks of work and learning around the world.

### **What animates your practice?**

My practice is linked to experimenting with narrative tools that allow me to approach the topics that interest me, in a way that incites deep conversations. As a creator, I don't think I have answers in my work, but my practice is what allows me to investigate, connect in-depth with others and ask myself, and whoever interacts with my work, questions that allow us to relate and, maybe, to generate actions.

### **What are you excited about right now?**

The global crisis generated by the pandemic has caused us to enter into a state of deep reflection on our ways of life and relationships. I believe that we must not lose that reflective impulse to create and relate from a more conscious, slower, more communitarian, and more empathetic place. The opportunities I have had to do that excite me a lot these days.

### **What has this award meant for you so far?**

It is certainly a huge incentive to continue with a project in which I have been involved for several years now. It is the way to materialize this work that, without this kind of economic incentive and professional support, as well as sharing with diverse peers, would not be possible. I am also very excited to be part of a history of prestigious authors and artists who have attended these programs.

### **What do you think mentorship programs can do for artists addressing the climate emergency??**

I believe that these topics in particular require a lot of research time and involvement with communities and researchers from other disciplines. Generally, finding funding for this type of project is complex. Also, in Latin America, for example, artistic work is quite precarious, hit even harder by the pandemic. It is very complicated for us to dedicate our time and mind entirely to these projects. These types of programs not only provide economic support for the projects and artists but also an integral accompaniment with mentors and colleagues that enrich the practices.

### **What is the role of art in changing the world for the better?**

I believe that the transformative capacity that art has lies in its possibility of human connection. In an apparently hyperconnected world, I feel that art allows us to establish those human connections that have more to do with the senses and emotionality. In that regard, I believe that art can revolutionize a world that is built more and more from mercantile and productive transactions. Helping us to understand the world, ourselves, and others from our primary humanity. This seems quite basic but in my opinion, it is in that seed where its power resides.

### **What do you hope to see in 2022?**

This year I hope to see faces and hugs beyond the screens. I hope to see safe spaces for dialogue and a lot of art that moves and connects.

To learn more about Isadora Romero, [click here](#).

## Morteza Soorani

### Tell us about you

I was born and raised in Ahwaz, southwest of Iran. I am a self-taught experimental visual artist. I use photography, videos, and installations to form and conduct my ideas. My practice addresses the issues of climate change, water crisis, and the relation between human beings and the environment. My inspirations come from observation and empiricism that lead me to discover and create aesthetics. The starting point for me is always my memory and my surroundings.

### What animates your practice?

For me, life is like walking a tightrope that is the border of fantasy and reality. While holding the camera allows me to keep my balance as I go along.

For me, interacting with art is a way to enter a world where I can feel myself in it, seek through it, and sometimes even lose myself. But in the end, it shows me the way out and then confronts me with the world that I am living. For me, starting each project means beginning new experiences; and I think art is the only thing I can do full-time.

### What has this award meant for you so far?

Winning this award helped me overcome the doubt and uncertainty towards my artistic activities in this particular period; and gave me enough confidence to go on. Feedback from the mentors and the other members of the group will help me to expand my horizon and continue my long-term project “Postcards for Karun”. It allows me to find excellent audiences and get the chance to meet them.

Getting this award is very special and exciting, especially because this is my first project. I have decided to be more ambitious and let myself dream big. I am glad that with this grant I will resume my project and start traveling along the Karun River.

### What is the role of art in changing the world for the better?

In my opinion, the power of art is to validate the “self” which is among the interlocked net of society.

I think the power of art is in becoming more conscious of how one’s behavior affects society and the environment.

I think artists can become separated from society and reflect; and as they go against the dailyness of society, they try to put the audience in an ongoing revision of themselves.

### What do you hope to see in 2022?

I am living and working in Iran, and I am witnessing the disappearance and contamination of freshwater supplies. I have to say the biggest challenge is the effort to use my creativity to narrate the story I want to tell so I can direct the audience’s attention to how humans can change their environment.

I hope someday I see modern humans trying to communicate better with the environment by choosing a proper lifestyle; And by observing artworks more precisely, they could reach a better understanding of the “self” of their own.

To learn more about Morteza Soorani, [click here](#).

## MENTORSHIP AWARD BUILDING BEYOND

By the Prince Claus Fund & Creative Industries Fund-NL

↓ [Click on their pictures to read the full Q&A of our Seed Awardees](#)

For our third Prince Claus Mentorship Award, we forged a new partnership with the Creative Industries Fund-NL, the Dutch cultural fund for architecture, design and digital culture. The programme was developed through conversations about the United Nations Sustainable Development Goal #11 Sustainable Cities and Communities, and further developed with input from members of the Prince Claus Fund network with practices rooted in design and urbanism who are based in the target countries in Africa. Creatives from 25 African countries with at least 5 years' experience in research and/or practice in design disciplines were invited to define the future of public space, community and functionality in their local context.

The Open Call for Building Beyond was issued in October 2021. 75 eligible applications were received and 12 individuals were selected after input from external advisors; 5 female, 5 male and 2 non-binary practitioners, coming from Algeria, Egypt, Ethiopia, Ghana, Morocco, Nigeria, Rwanda, South Africa, and Uganda. As with the other Mentorship Awards, each participant will develop a body of work, receive mentorship guidance, and engage in an active exchange of ideas and opportunities for collaboration with their peers.

An external advisor told us: *This type of opportunity is fundamental in a young artist's journey. I love the way you went about approaching this fellowship, from the open call to the selection.*

The mentors who are guiding recipients throughout the process are Ola Hassanain, Sénamé Koffi Agbodjinou, Khensani de Klerk and Selly Raby Kane.

The first of the week-long peer-to-peer meetings within this mentorship will take place in 2022.

## Russel Hlongwane

### Tell us about you

I am a self-taught artist whose politicisation, sense of aesthetic and grounding has been informed by hip hop. Here I refer to hip hop as a music form, a social movement and an enterprise that has been critical in the liberation of black folk. Parallel to this, I have been drawing from the field of indigenous knowledge systems to offset an overly western education system; this 'schizophrenia' has characterised much of who I am, as it has many other urban-raised black folk in South Africa.

### What animates your practice?

Tension, more than anything else. The ability to build productive tension between knowledge structures (the imported and the local). This 'tension', is brought to the audience in the same way that it confronts me in the thinking through ideas. Tension and dissonance are prevalent in the work.

### What are you excited about right now?

There seems to be an accelerated pace of 'things', a breakneck speed of everything. This pace seems to be operating both at the local and global scale. In this whirlwind, nothing is stable, nothing is guaranteed and nothing is reliably predictable. It is both unnerving and exciting.

### What do you think Building Beyond can bring to design practitioners in Africa?

It is hard to say, but one thing is for sure, it is contributing towards the networking of ideas that will increasingly draw us closer as a people of the continent. It will do this by amplifying a set of voices worthy of attention and recognition. These set of voices are often under supported due to the nature of high experimentation that drive these practices.

### What do you think are the biggest challenges for design right now?

The field of design has been hijacked by commercial interests; its political urgency has waned. It presents itself a field that is self-reflective although the evidence reveals something different. The challenge, therefore, is to admit the farce under which we have fallen. Perhaps we might arise from this slumber in more sober state of realisation.

### What is the role of art in changing the world for the better?

I will quote my dear colleague, Enos Nyamor, who talks about the importance of a 'fantasy superstructure' from which the fragments of a reality might emerge. In other words, art provides an image or a vocabulary through which we can articulate a future that is not yet legible.

### What do you hope to see in 2022?

Perhaps a heightened sense of the fragility of most of the things which drive social life. Here I am counting economic systems, politics, capitalism, care and everything else that we thought holds us in place. From this realisation, I hope we return with a greater sensitivity towards each other and nature.

To learn more about Russel Hlongwane, [click here](#).

**Ikram Hamdi Mansour**, is an Eco-Architect & Cultural Project Manager from Algeria. She told us that what most animates her practice is 'the notion of the Link'.

I consider everything that surrounds us as an extension of us, which manifests itself in different forms to experience and express Life. I believe from my heart that we can only take care of nature if we feel it and consider it as a whole part of ourselves. For that, we have to look in deep dimensions of the self beyond this material world, and at this level, things take place, and the separation dissipates in the One.

**What animates your practice?**

What animates my practice is the notion of the Link. I consider everything that surrounds us as an extension of us, which manifests itself in different forms to experience and express Life. I believe from my heart that we only can take care of nature unless we feel it and consider it as a whole part of ourselves. For that, we have to look in deep dimensions of the self beyond this material world, and at this level, things take place, and the separation dissipates in the One.

**What are you excited about right now?**

I'm really excited about developing a paradigm where there is no separation and everything works in a holistic approach.

**What do you think Building Beyond can bring to design practitioners in Africa?**

Revitalize and reanimate design, give more freshness, lightness and meaning to African design

**What do you think are the biggest challenges for design right now?**

The biggest challenge for design today is the fact that we consider and see it (design) separately from other disciplines, while I see it as an important entity to integrate in all areas (finance, politics, engineering...). We must stop separating each field and work in a more complementary and holistic way, so

that we can propose relevant alternative solutions.

**What is the role of art in changing the world for the better?**

Art inspires us to value intuition, uncertainty, and creativity, as well as to continually seek new ideas and discover unconventional approaches to contemporary issues.

**What do you hope to see in 2022?**

I hope to see in 2022 a world which is ecologically sustainable and psychologically healthy.

To learn more about Ikram Hamdi Mansour, [click here](#).

Artists and cultural practitioners who are well-established and have made a positive impact in their own societies often go unrecognized in other parts of the world. An important opportunity is lost to offer inspiration and role models for others. That is why, every other year starting in 2022, the Prince Claus Fund gives special recognition through the Prince Claus Impact Awards to six leaders in their field whose transformative work is of excellent quality, who have shown consistent dedication and engagement within their contexts and beyond, and who are, or can be, role models for others.

For our Impact Awards, in 2021 we invited 328 experts in the fields of culture and development to nominate possible candidates. That resulted in 97 eligible nominations from 44 countries which included 41% female, 52% male and 7% non-binary nominees. Following preliminary research on the candidates, the independent international and interdisciplinary Jury arrived at a longlist of 25 candidates.

In a second phase of research, advice was solicited from independent experts and the Dutch Embassies in the relevant countries. A second jury meeting resulted in a shortlist of 14 candidates who have high quality, innovative and artistically interesting practices that address pressing social/political issues that are relevant to their local context.

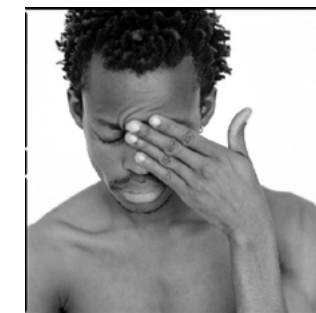
The jury will meet to make its final selection of 6 Impact Award recipients in June 2022. Recipients' names will be made public on 6 September 2022.



**Pablo León De La Barra**  
Curator, Chair of The Jury



**Maya El Khalil**  
Curator



**Faustin Linyekula**  
Dancer, Choreographer,  
Storyteller



**Mariam Kamara**  
Architect



**Dinh Q Lê**  
Multimedia Artist





Artistic researcher, dancer and performer Mohamed Issaoui (Tunisia) in his performance 'STEPS. His work speaks through the use of the body in order to create conversations about queerness, gender and sexual expression. Mohamed Issaoui received a 2021 Prince Claus Seed Award.



Work by artists Souleymane Kone and Soly Volnà (Burkina Faso). Souleymane received a 2021 Prince Claus Seed Award. He co-founded Ciel K, a multidisciplinary company that cultivates actions and creations rooted in dance and design. His practice emphasizes an open approach and operates at the crossroads of different artistic languages like hip-hop, contemporary dances, traditional African dances and theatre.



## EXCHANGES

Listening to our partners, we hear over and over again that one of the most valuable assets of a connection to the Prince Claus Fund is the opportunity to meet other people from all over the world who are involved in cultural production. That link to the Fund's vast network offers new perspectives, creative inspiration, a sense of solidarity and often the possibility of collaboration.

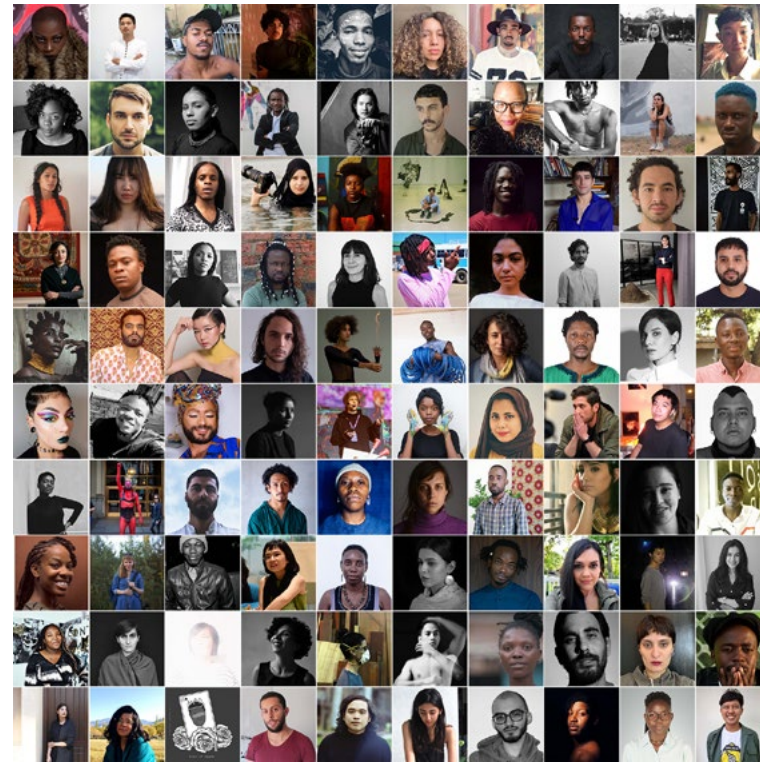
As a consequence, we redesigned what used to be our Public Programme and turned it into Exchanges. The Public Programme was simply designed to give our international partners exposure in the Netherlands but we realised that one-off events, had limited impact. Much more fruitful were collaborations and exchanges with people and organisations that have their own venues and publics. These created the possibility of a broader audience, more sustainable relations and even lasting friendships. That realisation led to the transition to a new approach and the Public Programme became Exchanges. In 2021 we began seeing the fruits of this new strategy.

### Demonstrating the transformative power of art

In 2019 the Fund's Public Programme collaborated with DAS Graduate School, Amsterdam, and selected international partners of the Fund to participate in a DAS Master Class while they were in Amsterdam for Awards Week. It was so successful that both organisations were keen to continue the collaboration. In the past two years, Covid has made an in-person Awards Week impossible, but that hasn't dampened enthusiasm for the project. Allowing Zoom presentations by our partners has expanded the possibilities for who can take part.

In November 2021, documentary photographer Mohammed Mahdy was able to tell DAS students about his ADPP project 'Moon Dust' which documented the terrible health consequences for a whole community from the toxic dust produced by a local cement factory.

DAS Students were impressed that exhibitions of Mahdy's work made possible with Prince Claus Fund support drew international attention and put pressure on the cement plant to clean up its act. It was an inspiring presentation for the next generation of cultural producers studying in the Netherlands to see, literally a 'concrete' example of how culture can have impact and be transformative for a community. For Mohammed Mahdy, the interest and enthusiastic response of students here have reinforced his commitment to doing socially relevant projects.



In Inspired Flight the Study group will follow developments in the careers of the Seed Awardees

### Linking and inspiring people in different places

Another example of ongoing impact: earlier exchanges organised by the Fund between hip hop artists from the Netherlands and their peers in West Africa caught the attention of OSCAM, (Open Space for Contemporary Art Museum, Amsterdam). When the pandemic made it impossible for African artists to travel to the Netherlands, OSCAM used their digital magazine to feature the life stories of hip hop artists who are members of the Magamba Network in Zimbabwe, a Next Generation partner of the Fund. In 2021, OSCAM collaborated with another Next Generation partner, Africulturban in Senegal, to organise an online Speak Session Bout it #3, celebrating women's contributions to hip hop with a dialogue between female hip hop artists from the Netherlands and Senegal.

**Marian Duff is Director of OSCAM** She explained that hip hop has a special place in the hearts of the Museum team and told us what excited her most about the project:

We made space for new cultural professionals. The BOUT IT #3 Speak Session series inspired the Breitner Academie in Amsterdam to collaborate with us on an educational level. Third year students who are learning to become art teachers, were asked to create a series of educational projects concerning hip hop with a focus on inclusivity, internationality and sustainability. The students are still working on their final projects, but when they are finished, they will be integrated in all future Bout It exhibitions of OSCAM. This way we ensure the rise of new art and cultural professionals with an eye for the topic that lies so close to our hearts.

[We're] even more convinced that hip hop is the most vibrant and cultural art you'll ever come across. We have to respect that.



Dionne Verway (left) and Zanillya (right) during the Bout It Speak Sessions



### **Creating safe spaces, building and strengthening communities**

**The Nest Collective, Kenya**, is a Nairobi-based multidisciplinary collective founded in 2012 to explore troubling modern identities, particularly gender identities, and to imagine a more inclusive future. As a Next Gen Partner of the Fund, the Nest carried out several projects. The connection with the Fund has continued through the Public Programme and Exchanges.

The women of the Nest Collective curated, produced and performed an all-female dance party in Nairobi to create joyous space for women of all kinds and gender identities where they could feel safe. In 2020, the Exchanges programme brought Strictly Silk to the Netherlands for MamaCash Feminist Festival. Since then, the Fund has been facilitating an online version of Strictly Silk. In the 2021 online edition, some artists that participated in the Amsterdam event and Next Gen Grantee Cassia de Sabino de Souza from Brazil also participated. The women of the Collective explained that one of the many benefits of Strictly Silk was that it allowed women to grow in technical skills:

‘The recording and live music industries are male-dominated spaces, through which women and non-binary performers have to navigate. They endure constant micro- and macro-aggressions, such as lower pay, less frequent and lower quality marketing and performing opportunities, lower quality equipment, sexual harassment and assault, covert and overt queerphobia, transphobia and misogyny, and expectations to be (or to appear to be) sexually permissive and available to their audiences. Many parties and event and performance spaces do not have women in their managerial or technical teams. These reduced opportunities and hostile working conditions result in fewer women, non-binary, trans and queer persons taking up these career paths, and extremely high drop-off rates for those who do. Strictly Silk was able to give these technical

practitioners and performers a welcoming platform which was intended for them to thrive... The online extension occasioned by Covid, having room for international collaborators, allows for engagement with a wider community... We were surprised by the international resonance the project had. People from all over the world comment with support and excitement on our socials, asking us about bringing the event and experience to where they were. We have to respect that.



Image from 2019 live Strictly Silk in Nairobi





Self-portrait in the series 'Identidade é ficção' (Identity is Fiction) in 2019 by artist Sallisa Rosa (Brazil) who received a 2021 Prince Claus Seed Award.



## A MOST EXTRAORDINARY 25<sup>TH</sup> BIRTHDAY FESTIVAL

*“The greatest obstacle ... is an ignorance, so unaware that it becomes pure nativism, trying to pass as universalism. And the battle against this form of ignorance requires that we leave the self and open ourselves deliberately, to the possibility of multiple pathways and crossings. For only the trial of the journey and transfer allows us each time, from different worlds, to look together and sometimes to see us one.”*

– Achille Mbembe, Keynote Planetary Consciousness and Possible Future of Culture.

Anniversaries are moments to stop, take stock and celebrate (and a good excuse for cake!). After 2 1/2 decades, and refreshed by a new strategy, we were eager to celebrate. We did this through an online festival focused on the translocal and on connecting different localities and people emphasizing that we are all dependent on each other. Instead of inviting international guests to Amsterdam we invited different worlds to gather at their own sites, these decentralised gatherings all over the planet formed the 25th anniversary festival. Starting on 8 December and running through the next day, Laureates and partners of the Fund, change makers drawn from many years and many countries, contributed to a very diverse 25 hours of talk, music, dance, film and photography. Curated by Theatre Director and former Prince Claus Awards Jury member, Keng Sen Ong and produced by the Fund's Fariba Derakhshani and Special Projects Team, the festival **25 Years, 25 Hours** looked back and forward from many different vantage points at the evolving impact of arts and culture.

The Festival began with a keynote address by philosopher Achille Mbembe, who was one of the people invited to advise Prince Claus on setting up his new Fund in 1986. Mbembe looked to the future and laid out a new cultural agenda for a planetary consciousness of

25 Years, 25 Hours Festival compilation

care – for each other and for the earth. His talk was followed by a variety of presentations that included music by the Brazilian singer and 2003 Prince Claus Laureate, Carlinhos Brown, who wished the Prince Claus Fund a long and prosperous life of many more partnerships:

“What an honor to be here with you, celebrating the 25 years of the Prince Claus Fund, a Fund with such a great importance, with such a different practice of care towards arts and artists in this beautiful mission to support and connect the diversity of cultural expressions in their different manifestations and richness, a project that makes such a great difference in the lives of those who wish to transform and inspire others. I have the great pleasure and honor to be part of this history.”

Among the many diverse offerings over 25 hours, there was a modern history of South Africa told through several decades of his cartoons by Jonathan Shapiro, aka Zapiro, 2005 Prince Claus Laureate; a short montage story of inner exile between two countries and two cultures, by documentary photographer and ADPP participant Zara Samiry who lives between Morocco and France; an informal conversation about architecture as prompt for story telling by Mariam Issoufou Kamara, 2019 Prince Claus Laureate and architect from Niger, with filmmaker Aïcha Macky; a story about the Sabarmati and its Lovers by the Conflictorium in India, a NextGen Partner of the Fund.

Seed Award recipient Rada Akbar from Afghanistan is now in exile, working in Paris. To include her in the 25 Years 25 Hours Festival, who better to film her contribution than 2017 Prince Claus Laureate Khadija Al-Salami from Yemen? Rada was understandably nervous about being filmed in connection with her work, but the women shared many concerns and interests in common. Khadija and Rada ended up spending an entire day together. “This” according to

Special Projects Chief Fariba Derakhshani, “is actually the whole idea of putting new and the old partners together.”

Apichatpong Weerasethakul, 2016 Prince Claus Laureate, observed, *“I have an honor to be part of the Prince Claus Fund family. In different places in the world that I go, I often encounter family members. And it’s such a wonderful feeling to realize that we actually have the same mission and that we are so diverse, but at the same time we are one.”*

2020 Next Generation Laureate and visual artist Hira Nabi introduced her film “All that Perishes at the Edge of Land” and said,

*“I have recently fallen into the PCF family and it’s been a very lovely kind of falling with a lot of love and welcome and openness,”*

and Newsha Tavakolian, 2015 Principal Prince Claus Laureate and visual artist from Iran praised the Fund:

*“for continuing to have the self-confidence to honor other cultures. In a world increasingly divided and culture under threat, the Fund helps keep hopes alive.”*

You can watch artworks and presentations from the 25 Years 25 Hours Festival [on the Prince Claus website](#).





“BEING FREE - having freedom to express & embrace my identity would mean the WORLD to me. This liberty would give me freedom of expression & allow me all of my physical rights as a human being. I shall stop at nothing to ensure peace & love FOR ALL in my country.” Photo by DeLovie Kwagala (Uganda) who received a 2021 Prince Claus Seed Award

## THE PRINCE CLAUS FUND REFLECTS ON ITS YEAR

We take our commitment to being a learning organisation seriously. It means not only listening carefully to the needs and observations of our partners, but also being honest with ourselves about what we've done well and what we could have done better. It was the first year of new awards and we were still working partially from home. Reflecting together felt particularly important. While preparing this report, we organised a series of reflection sessions to talk about how we had managed and what we had achieved in 2021. For each team the Monitoring, Evaluation and Learning drafted in-depth questions to prompt reflection and collect lessons learnt. We additionally asked what they were proud of, what challenges were and what surprised them.

The first challenge of the year was the implementation of the brand new Seed Awards, followed by the first three rounds of the Mentorship Awards.

To reach the people we wanted to reach for our new Awards, we had to change our application process. Instead of asking them to complete extensive application forms with budgets and project plans, we asked prospective award recipients to introduce themselves and their practices to us in whatever way felt best to them. Applicants could share a video, audio or written pitch that answered the question 'What drives you as an artist?'. Bertan Selim, former head of the programmes team, observed: "The pitch in the application was so important, because you immediately get a sense of who the person is." We were blown away by the strength and diversity of what we received. This diversity doesn't mean that our reach can't be improved however. Our new Head of Programmes, Tessa Giller told us that looking "where we get applications from, we can very clearly see now which countries we're going to need to do more outreach or scouting."

*"I have this very strong urge to tell the stories of my own generation"*

– Saleh Kashefi, Seed Award recipient



*“I really see my art as a tool for bringing us back, reminding us of all the things we’ve lost and inspiring belief that we can regain them.”*

– Uzoma Oriji, Seed Award recipient

With 1575 applications for the Seed Awards alone, making the right selection was a serious task for our programmes team! We were happy to have invested a lot of time in setting up an online application management system that professionalised the whole process. It not only helped processing great numbers of applications but it also enabled our international advisors to use a rating system based on our criteria. The new, more flexible application format also helped a lot, Programme Coordinator Ana Barretto pointed out that “because a lot of the individuals don’t have that much artistic work to show. It’s through their personal stories that we really fall in love with these applicants, that we really understand the urgency of the work that they do.”

The Open Calls for the Mentorship Awards was another new experience for our Programmes team. They were delighted with the enthusiastic response from artists and practitioners to the three 2021 Mentorship programmes but making a final selection remains hard. We reflect extensively on the process and make improvements based on feedback from applicants, advisors and our own team members. The greatest challenge is that we receive many more strong applications than we can support, as Tessa Giller our new Head of Programmes observed in discussing the applications received for the mentorship on artistic response to climate change. “I think a lot of the projects that we didn’t support, were also urgent”

In our reflections we discussed the range of the mentorships, the urgency of each of the topics addressed, and the challenge of choosing themes without being too prescriptive. Ana said she found each of the themes - Cultural & Artistic Responses to Environmental Change, Building Beyond and the Arab Documentary Photography Programme – interesting, also from a regional perspective, and the themes are “just so broad that there’s so much room for you to learn from them” Rather than trying to predict or

prescribe how artists and creatives would interpret each theme, the programmes team wrote each call expecting to be surprised and hoping to find people who address local challenges in ways that come from our partners, not from us.

In the end it's what we strive for in all aspects of our work: listening and learning from our partners. But Dilara says we mustn't grow complacent: "listening is easy, but we should always do it more."

Online meetings that began in 2020 made us feel closer to our partners. That continued in 2021 and has become an integral part of how we do our work. As Mette, Head of Monitoring, Evaluation & Learning observed "In the past, we didn't have this personal contact with the people we work for. Which is actually, if you look at it, kind of crazy." Manager of Exchanges Dilara Jaring-Kanik agreed. She says "the pandemic helped because before I was maybe talking to people on the phone, and sometimes over Skype. But now, I've done so many great exchanges online, and I didn't even know that that was possible, making these connections, and also building on these relationships with partners."

As the world tentatively opened up in summer 2021, there were moments when it was possible for us to come together with our partners, for example in the first lab of the Arab Documentary Photography Programme Mentorship Award which took place in Amman in October 2021. The responses to actually being together physically were super enthusiastic. Bertan Selim, who was Head of Programmes at the time, attended the lab and said "I think it's been brilliant. Everybody has replied saying it's been so incredible to meet everybody, and sort of a blessing in this circumstance and such a privilege to actually do this."

Chief of Special Projects, Fariba Derakhshani sees both online and offline ways of being together as crucial. For her, working online was an essential part of the success of the 25<sup>th</sup> anniversary festival.

*"Being able to provoke even a small shift in thinking solidified my intention to explore this space further"*

– Devika Sundar, Seed Award recipient



It decentralized the festival from a single location in Amsterdam and opened it up to many more viewers. She told us how proud she was that the festival had offered “different ways of gathering, with different ways of seeing, to also illustrate the planetary consciousness of this Covid. And how important it is to have the local be the most important and the gaze not from an outsider, but the gaze from the insider.”

2021 was a year of new beginnings in many ways, from launching our new strategy to the appointment of a new director. We had to consider how to stay true to our essential values. With so many new award recipients joining the Prince Claus family, we had to pay attention to how we build solid relationships that last. Tessa Giller pointed out that although “you’re not going to have an in-depth personal relationship with everybody, you can be accessible to them.” Making ourselves available, and taking time to build relationships that go beyond a simple transfer of money, is at the core of who we are as an organization.

We also reflected on how other core values of the Prince Claus Fund had guided us in developing our new way of working. Dilara observed that generosity, flexibility, trust and fair pay have been crucial to projects, collaborations and connections and have allowed us to experiment, explore and grow as an organisation. Dilara pointed out, it doesn’t mean we’ve been perfect: “if you say you’re not making mistakes, then you’re not going forward, because everybody is learning. So we’ll have to go and learn every day.”



Ken Seng Ong interviews HRH Prince Constantijn in the Royal Palace, Amsterdam



5 km" Site-specific Performance. Concept & Performance By Anudari Tsolmon (Mongolia), a young creative who is passionate about art, fashion and sustainability. She is also an aspiring advocate for mental health of young people. She received a 2021 Prince Claus Seed Award.

# CER THE CULTURAL EMERGENCY RESPONSE

[Click to jump directly  
to sections →](#)

*Pillars and  
Highlights*

## LETTER FROM SANNE LETSCHERT, HEAD OF CULTURAL EMERGENCY RESPONSE

This is the first and last year that the Cultural Emergency Response (CER) has its own introduction and section within the Annual Report of the Prince Claus Fund. That's because, after 19 years in the warm nest of the Fund, this year CER will be taking off on its own. You can read all about CER's history in 'Our Story'. I'm Sanne Letschert, I took over as Head of CER in December 2020 and I want to tell you particularly about CER's future and the exciting year we've just had. 2021 has been an extraordinary transition year. It has created the momentum for CER to develop in important ways and to succeed as its own entity, independent although still closely allied with the Prince Claus Fund.

With an eye towards independence, CER pulled together a new, diverse team. With fresh eyes, we assessed what needs were most urgent in the various fields of cultural heritage. We examined all that CER has been doing, brainstormed what we should continue doing and how we could do it even better. It's clear that our original task as an ambulance service to rescue, stabilize and secure heritage that is threatened or damaged by disasters of various kinds is still necessary and will remain an essential element of what CER does, but the trust and extensive contacts that CER has built up gives us the possibility to do much more. Working together with like-minded organisations like the Whiting Foundation, ALIPH and the Smithsonian increases the impact of what we do, and we will be looking for more collaborations in the future. We learned from disasters like the 2020 explosion in Beirut that pooling the funds and expertise of different institutions can be very effective. CER's reputation in the field, its networks and ability to respond quickly and flexibly give it a natural leadership role in that effort.

2021 was an experimental year. We learned a lot from the pilot hub for cultural emergency response we established in Guatemala in 2018. The principle of establishing regional response centers remains essential, but to make the effort sustainable, more diversification in capacity



Sanne Letschert, Head of Cultural Emergency Response



and team building, partnerships and even satellite support centers are necessary. We also learned how the historical and political context of a region can make a significant difference in how a hub can be established and effectively function. These were all important lessons we are taking along in our plans for the future of this programme.

We've also seen that the larger, legal context of heritage rescue is changing. In June 2021, the International Criminal Court issued a new policy on cultural genocide. It stated that willful attacks on cultural heritage are a criminal violation of the Rome Statute, the treaty that created the International Criminal Court. These rulings provide powerful legal tools in the effort to protect cultural heritage in crisis situations.

To make the case for heritage rescue even stronger, CER intends to do more research on the impact of heritage loss and heritage rescue. We also have an important role in raising awareness and working together with humanitarian agencies and pressing for the alignment of heritage rescue in humanitarian protocols. And finally, to realise our many ambitions, there is the practical matter of securing ongoing funding.

We are moving forward with a full agenda, and full confidence. We will build on everything we achieved as part of the Prince Claus Fund. We will focus on growing our activities, increasing our impact and being louder about our approach and the need for first aid to culture worldwide. This while we continue to share fundamental values with the Fund and will be close allies in the support of cultural expression of all kinds.

I am personally very excited to take this next step with CER, and cannot wait to see what the future will bring us.



Construction of framework for the preservation of San Bartolo cave murals, Guatemala

After the dramatic destruction of the giant buddhas in Afghanistan in 2001 and the looting of the museum and library in Iraq in 2003, the Prince Claus Fund felt strongly that its activities in support of cultural expression should include more than just contemporary artistic production: cultural heritage also needed urgent attention and protection.

In 2003, the Fund set up the Cultural Emergency Response programme (CER) as a 'cultural ambulance' to provide quick financial support in situations where cultural heritage was under threat. CER was a pioneer in speedy and flexible financing. CER could be quickly on the scene, offering local actors resources to stabilize the situation, prevent further damage, and implement basic repairs to save heritage. CER relied on the Fund's vast international network to gather information fast and identify urgent needs and capable actors.

Over the past 18 years, the heritage protection movement has been gaining momentum. More funders have come into the field but strengthening local capacity remains a great need. CER has **invested in training**, joining forces with ICCROM and the Smithsonian Institution Cultural Rescue Initiative to organise courses for heritage stewards. A handbook to help practitioners and leaders from around the world administer first aid to cultural heritage was prepared together with ICCROM and distributed free online, and with additional CER funding has been translated into many languages.

In a pilot project, CER supported a local partner in Guatemala to establish a **regional hub** in Central America, a knowledge center that could organise training workshops locally, anticipate threats to heritage in their area, raise awareness, work with local and regional officials to protect heritage at risk and respond instantly whenever disaster struck. Based on its experience, CER is now working with other partners to establish similar hubs in the Western Balkans and the Levant Region.

CER was initially established with the idea that it would eventually stand on its own. Now is the time. After extensive discussions with our partners and peers and a thorough evaluation of our work up until now, we have developed a strategy going forward that builds on our experience and the strengths we've shown in providing emergency aid and strengthening local capacities. At the same time, we recognise another need; to use our position to advocate for heritage protection at higher levels in national and international humanitarian relief efforts and policies. CER's vision is of an inclusive heritage protection sector, in which communities affected by and at risk of crises are able to safeguard local cultural heritage that is important to them.

Looking back on our work, we see that our twin strengths have always been the speed and flexibility with which we are able to respond to sudden crisis and, most importantly, the attention we have always given to the human needs at the centre of heritage preservation. We have seen that in case of crisis, rescuing cultural heritage helps affected communities reaffirm their sense of identity, community and human dignity. CER's international network has been indispensable in its work since its founding, and will only become more so in the coming years.



The Prince Claus Fund believes CER is now at a stage where it can grow faster and have a greater impact protecting cultural heritage standing on its own feet rather than as a programme of the Fund.

As CER steps out as an independent organisation, it will work towards its vision focusing on four pillars. CER's new approach builds on its previous work in providing emergency aid and strengthening local capacities. This work forms the basis of the first three pillars of CER's new strategy; **Cultural Emergency Response, Training & Mentorship and Network of Regional Hubs**. By responding to crises quickly with financial help (our 'ambulance service'), by training and mentoring people on the ground, and by strengthening and increasing the number of regional hubs that can ensure expertise is close at hand wherever it's needed, CER will continue and deepen the work that it has done from within the Prince Claus Fund. At the same time, we recognise another important need; to use our position to advocate for and to strengthen the field of heritage protection. CER is working towards an inclusive heritage protection sector, in which expertise is shared around the world and communities affected by and at risk of crises are able to safeguard local cultural heritage that is important to them. To achieve these goals, we are developing the final pillar of CER's strategy; **Make the case**. This pillar is a commitment to actively raise awareness and advocate for the integration of cultural protection in humanitarian policies and relief efforts in crisis situations.

CER's work relies on collaboration and coordination with many actors and institutions. We are well on our way and we are confident that working through these four pillars, as an independent CER, we can realise our long term vision of a world where cultural heritage of all kinds are valued and protected.



Emergency preservation measures were implemented at the Museum of Traditional stoves in Kaya, Burkina Faso

**21**  
projects in

**17**  
countries  
in need

**03**  
labs for emergency  
preservation and  
basic stabilization  
setup – Namibia,  
Gaza, Somaliland

**02**  
new hubs to de-  
centralise cultural  
emergency  
response  
– Petèn and Beirut

**01**  
trip made to visit  
projects  
- Albania

**09**  
projects dealt with  
moveable heritage  
collections

**03**  
projects involved  
places of worship

**05**  
projects involved  
memory  
institutions

**12**  
projects involved  
training/capacity  
building elements

**01**  
Leadership  
Course

**04**  
team increased  
from 2 staff  
members to 4  
staff members  
plus volunteers  
and interns

**Pillar 1:****Cultural Emergency**

**Response** - Emergency Response projects and coordination mechanism

At the core of CERs work is support to local partners through quick and flexible emergency grants that help protect cultural heritage under threat due to conflict or disaster. Our proactive approach is unique, reaching out when heritage is under threat and mobilising local and regional partners to implement rapid, well targeted first aid to heritage. We constantly monitor crisis situations and work at building our network so that when disaster strikes, we can respond within days to provide first aid to sites, museums, monuments, archives, libraries and collections. Work led by local actors ensures that each response is appropriate to the needs on the ground.

In 2021, CER issued two open calls for emergency interventions around the world together with its long-term partners ALIPH and the Whiting Foundation. The requests we received for emergency support were assessed and approved on a rolling basis. Together with the Whiting Foundation, we supported projects through our 5<sup>th</sup> annual call aimed at protecting documentary heritage under threat. With ALIPH, we issued a further open call specifically aimed at protecting threatened heritage in Africa and Asia. In addition, CER responded to instances of conflict and disaster in Colombia, Lebanon, Palestine, Ukraine, Egypt, Georgia and Haiti.



The 200-year old Chinar Mosque in the Chamtalai village of Swat Valley in Northern Pakistan was surveyed and restored to keep it safe for use by the local community.  
Photo credit: Imran Saz Khan



### **Highlight: CER reached out to the University of Cape Town after a devastating fire**

The Jagger Library dates from the 1930s and is the main library and reading room of the University of Cape Town. Its special collections included a substantial collection of documentary heritage, particularly indigenous records that are an irreplaceable source for African Studies. It was an extraordinary repository of knowledge, a source of pride and accessible to both indigenous researchers and foreign scholars working on the history of the continent.

In April 2021, a major fire engulfed Table Mountain National Park and the surrounding areas, including the upper campus of the University of Cape Town. The Jagger Library was gutted by both the fire and the flooding of the basements by the water used to put it out. Researchers were devastated.

CER understood the importance of acting quickly to minimize the loss. A few days after the fire, CER staff reached out to Executive Director of UCT Libraries Ujala Satgoor, offering solidarity and support. Once archival materials had been evacuated from the ruins, the library identified an urgent need for archival stationary, including acid free files, filing boxes, cassette trays and portfolios. Together with our partner the Whiting Foundation, we provided around €27.000 of financial support for the purchase of the necessary materials.

The archiving and restoration of damaged documentary heritage will continue throughout 2022.



*“The loss of that Special Collection is irreplaceable and any assistance towards restoration would add much value”*

The Jagger basement housed 246 distinct archival collections in 7547 archival boxes. This encompassed about 40% of the Manuscripts Repository and included the most heavily used collections in the Reading Room.

**Pillar 2:**  
**Training & mentoring -**  
Strengthening local capacity  
and leadership

Local heritage stewards often still lack the expertise, means and networks to respond immediately to threats to heritage. To ensure that first aid to cultural heritage is inclusive and locally driven, local people need to be prepared and there needs to be infrastructure in place before disaster strikes. Preparedness is strengthened when there is also a supportive international network that can offer instant advice. CER invests in local capacity through training and exchange on cultural heritage protection. Trainings build the capacity of heritage professionals in leadership, project development, management and communications.

Together with its partner the Smithsonian Cultural Rescue Initiative, CER has organised an annual Leadership Course for Cultural Heritage Stewards in Challenging Circumstances since 2018. Previously held in The Hague, in 2021, the training program was focusing on training leaders online, building a community of experts that range from Alaska to the Philippines. Experts from both the institutional and civil society sectors participated. The course conclusion becomes the gateway to a network of alumni trained in heritage rescue and other partners, as well as opportunities for virtual continuing education. In the future CER intends to develop other training activities in relation to Documentary Heritage or Cultural Property Protection (CPP).



Blue Shield Lebanon, together with NGO Biladi, secured the collections and trained the employees of three archaeological museums in Lebanon, including this one in Baalbek.



### Highlight: 2021 Leadership Course

10 participants took part, from Yemen, USA, India, Pakistan, Estonia, the Philippines, Zimbabwe, Chile, Suriname. Participants spent several days with a small group of peers learning together from a professor of Leadership Studies and an experienced international project development professional. Each participant brought a project idea around which they built a communication and management strategy and project implementation.

After the course, one of the participants told us;

*“I adored getting to know the other participants, connecting with the instructors, meeting the funders and the other members of the SCRI and CER team. My favorite aspect was the human connections. Plus I believe the insights I gained into my own strengths and using theories of change in project planning will assist me for the rest of my career.”*





**Pillar 3:**  
**Network of Regional Hubs -**  
Decentralizing cultural emergency  
response

We have seen that emergency aid to culture works best when it is decentralized and locally rooted. Through CER's regional hubs, we invest in local heritage rescue organizations in areas prone to crisis, creating Regional Hubs. CER supports regional Hubs in building connections and lobby, and embedding their activities in the regional in a sustainable through a mentorship programme and fundraising support. In time, we hope to create a global network of regional Hubs for exchange and support, mentoring and learning opportunities. In this way, key heritage preservation skills are embedded locally where they are most needed in times of crisis.

CER has been steadily growing a network of regional hubs since 2018 when it launched a pilot with Casa K'ojom in Guatemala. A second regional hub was established in partnership with Cultural Heritage Without Borders in Albania, Bosnia and Herzegovina and Kosovo, in 2020. In 2021 a third was established in Lebanon. The NGO Biladi, which has been a trusted partner of CER since 2012, will act as a regional hub responding to crises in Lebanon, Jordan and Iraq. In 2021, CER also renewed its partnership with Casa K'ojom, extending its regional coverage throughout Central America and the Caribbean.



CER and Cultural Heritage Without Borders have been working together to stabilise important buildings damaged by an earthquake in 2019. In October 2021, CER staff travelled to Albania to visit heritage sites being restored, like the Kruja Clock Tower, and to help establish CHWB (Albania, Bosnia Herzegovina and Kosovo) as the regional Hub for the Western Balkans.

### Highlight: A dynamic hub in Guatemala that serves a whole region

When the Centre for Cultural Rescue Casa K'ojom became a CER Regional Hub for Cultural First Aid for Central America in a two-year pilot programme, it exceeded all expectations in training people in first-aid to cultural heritage. It received an extremely positive evaluation that made clear the need for further investment and institutionalisation. In 2021 CER extended the collaboration for a further year so the hub can continue building a network of trained heritage rescue professionals and increase its efforts at integrating culture into local, national and regional levels of emergency response protocols and policies. One of the most important elements of this follow-up support will be the creation of a satellite location in Petén, Northern Guatemala. This satellite will allow the hub to extend its activities to the protection of relevant archaeological sites in the region and neighbouring countries. It will also allow for increased collaboration with civil protection agencies, local, regional and national authorities, cultural institutions and environmental NGOs to further embed heritage protection in policies and response mechanisms.

The hub, with director Samuel Franco Arce, responded to the Acropolis Norte Yaxhá in Guatemala's Petén Department which was damaged by tropical storms Eta and Iota. The heavy rainfall led to the staircase on the rear end of the acropolis to collapse.

*“The most important result of this project is having been able to plant and spread a seed with a message of cultural heritage emergency preparedness among the community responsible of cultural heritage and civil protection, a seed that is already growing in Central America and the Caribbean”*





**Pillar 4:**

**Make the case** - Impact, advocacy and dialogue

As an independent organisation, CER will be louder about its work and approach. We have seen in our work around the world that local communities have very little access to funding to respond to local emergencies, particularly after disasters due to climate change. We believe that rescuing culture is an important part of building back after a crisis and restoring the resilience of communities. We will therefore be doing more awareness raising and advocacy for the recognition that rescuing heritage is a humanitarian issue and should be integrated into humanitarian policies and relief efforts in crisis situations.

First aid has been provided to built heritage, but we understand the need to rethink what can be included in CER's work. By including intangible heritage, the relationship between heritage and communities, CER is working towards being a thought leader. CER sees heritage as the collective memory of a community.

Throughout the year, the CER team has conducted research for insight into the field of cultural heritage, and its role in humanitarian intervention. In 2021, a three-year collaboration was initiated with Heritage for Peace, an NGO that advocates for cultural heritage protection. The collaboration will initially work towards preparing a white paper followed by a series of further activities to research and demonstrate the interrelationship between cultural heritage and peacebuilding, recovery and resilience in crisis situations.



The roof of the Mankon Kingdom palace museum, in Northwestern Cameroon, was destroyed during ongoing conflict in April 17. With a grant from CER and ALIPH, local experts are stabilising objects damaged by rain, and replacing shelves and display cases.

**Highlight: Investing in identity and belonging for displaced people'**

Damaged buildings, the tangible items of culture can be restored or rebuilt, but the collective memory of a community, its rituals, beliefs, customs and oral traditions, the intangible things that make up a culture, once dispersed, may be lost forever.

In the early 1990s and in August 2008, armed conflict in the Tskhinvali region of Georgia resulted in the destruction of many villages and heritage sites and the forcible displacement of 35,000 ethnic Georgians. The rich history and multifaceted intangible heritage of the region, which formed an essential part of people's identities, is in danger of being forgotten.

A CER supported initiative, led by the Georgian National Committee of Blue Shield, together with national and local organisations, aims to collect, map and preserve the Tskhinvali region's intangible heritage. The team will collect data through a survey, meetings, and in-depth interviews that encompass traditional forms of expression in the region, knowledge of nature and the world, festivals, performing arts, crafts and tools, etc. None of this has been substantially studied or recorded. In addition to documenting this intangible heritage and creating a digital database, the team will outline activities for making it accessible locally and internationally and find ways to use the information to help restore a sense of identity and belonging to displaced Georgians, promoting their resilience.



Photo: Salome Meladze

*“...coping mechanisms and capacities are deeply rooted in the memories and traditional knowledge of the communities. We hope that the research will revive some of the forgotten and neglected knowledge that can become the basis for updating coping mechanisms of the displaced community and for assisting them to continue their living traditions in a new place of residence”*

– Georgian Committee of the Blue Shield





Ayo Akinwándé, #EndNigeria, 2020, Performance, Frame 2 of 5. The performance by Ayo Akinwándé (Nigeria) was in honour of all the people killed in Nigeria whose deaths have never being acknowledged by the government. On 20 October 2020, the Nigerian government massacred peaceful protesters demanding an end to police brutality in the country. Out of the country on an international artist residency in Switzerland, the artist enacted this performance piece a week after the massacre, in memory of the fallen heroes. Ayo Akinwándé received a 2021 Prince Claus Seed Award.



**THANK YOU**

In this year of many changes for the Prince Claus Fund, we want to express special gratitude first of all to the staff members we said goodbye to, for their dedication and invaluable contributions. And, as always, for the continuing vital support from funders and partners who make our work possible.

**Our Funding Partners**

Dutch Ministry of Foreign Affairs

Dutch Postcode Lottery

**Our collaborating partners**

ALIPH (International alliance for the protection of heritage in conflict areas)

Amani Institute

Amerpodia

Arts Map

Arab Fund for Arts and Culture (AFAC)

Avance

Cultural Protection Fund of the British Council

Centraal Museum

CHAP Fund

Creative Industries Fund-NL

DAS Graduate School

Dutch Ministry of Education, Culture and Science (OCW)

European Cultural Foundation

Gerda Henkel Stiftung

Goethe-Institut

GSRD Foundation

Hivos

ICCROM

J.M. Kaplan Fund

Leiden University

Lutfia Rabbani Foundation

Magnum Foundation

Netherlands Commission for UNESCO

Open Society Foundations

OSCAM - Open Space Contemporary Art Museum

Qatar National Library

Smithsonian Cultural Rescue Initiative

The Quick + The Brave/The Study Group

Whiting Foundation

**Our Torchbearers**

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Soledad Cordova and Leonard Stolk

De L'Europe Amsterdam

Marc and Janneke Dreesmann-Beerkens

Duco Hordijk and Arnout Ploos van Amstel

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Versteeg Wigman Sprey advocaten

*And donors who wish to remain anonymous*

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Please visit [princeclausfund.org/support-us](https://princeclausfund.org/support-us)



A photo of the mural entitled Breaking the silence on Arar Street in Amman by Miramar Muhd, Iraqi visual artist, muralist, and activist (based in Jordan) and DalalMitwally. The pair wanted to convey a message of strength, while hoping to create a dialogue around gender-based violence in a country where women continue to face huge limitations to their personal freedom on a daily basis. Courtesy Muhammad Emad. Miramar Muhd received a 2021 Prince Claus Seed Award.

## ANNEX 1: STATEMENT OF ACCOUNT

### Honorary chair and Board

According to the articles of association, the board consists of at least five persons.

Board members are appointed for a maximum period of four years. After the first four-year term has expired, they may be re-appointed once for an equal period. The hereunder resignation schedule provides an up-to-date overview of the appointments.

Name	start	end 1 <sup>st</sup> period	end 2 <sup>nd</sup> period
<b>HRH Prince Constantijn, Honorary chair</b>	August 22, 2003*	-	-
<b>Ila Kasem (chair)</b>	Sept. 6, 2019	Sept. 6, 2023	Sept. 6, 2027
<b>Mohamed Bouker</b>	March 26, 2020	March 26, 2024	March 26, 2028
<b>Lionel Veer</b>	April 8, 2016	April 8, 2020	April 8, 2024
<b>Eppo van Nispen tot Sevenaer</b>	April 8, 2016	April 8, 2020	April 8, 2024
<b>Marietje Schaake</b>	Nov. 18, 2016	Nov. 18, 2020	Nov. 18, 2024
<b>Alexander Ribbink</b>	March 17 2017	March 17, 2021	March 17, 2025
<b>Clarice Gargard</b>	February 1, 2018	February 1, 2022	February 1, 2026
<b>Nani Jansen Reventlow</b>	February 1, 2018	February 1, 2022	February 1, 2026

\* The Honorary chair has been appointed for an open-ended period, so no terms of office apply to him

In accordance with the Articles of Association, Article 6, paragraph 2, board members receive no remuneration for the work they do for the foundation. In incidental cases, board members do receive compensation for the costs incurred on behalf of the foundation.

Individual board members report their ancillary positions to the board; the additional functions are listed on the website of the Fund.

In 2021, the board met four times for the regular board meetings. In addition, interim consultations for the recruitment and selection of a new director were organised with (part of) the Board.

For the 25th anniversary of the Prince Claus Fund, the Jubilee sub-committee had periodic consultations with the Chief Special Projects.

A board committee was active in monitoring the progress in the process towards the independence of the Cultural Emergency Response (CER) and the approval of projects.

In 2021, the average attendance rate of the board was 85%.



## ANNEX 1: STATEMENT OF ACCOUNT

## Management and staff

Until February 2021 the Fund's director was Joumana El Zein Khoury. Thereafter, an interim director Louise van Deth started due to the director's departure. She also was the interim director in 2020 during the year El Zein Khoury was chronically ill.

The appointment of the interim director ended on 31 December 2021. The remuneration package of the interim director was competitive and met the conditions laid down in the regulations for the deployment of an acting (non-salaried) director.

Meanwhile, the board selected a new director with the help of the executive recruitment firm Perrett Laver. The director, Marcus Desando, took (virtual) office on December 1, 2021.

A remuneration policy for management is in place which means that the level of management and other remuneration components were determined. This policy is updated periodically by the board. In determining this policy and setting the remuneration, the Fund follows the Regulation on the remuneration of directors of charitable organisations (see [www.goededoelennederland.nl](http://www.goededoelennederland.nl)).

The regulation provides a maximum standard for the annual income based on weighing criteria. The weighing of the situation at the Fund was done by the board. This led to a so-called BSD score of 375 points with a maximum annual income of € 111.345 for 2021.

## Office of the Prince Claus Fund 2021

**Joumana El Zein Khoury**, Director, until 1 February 2021

**Louise van Deth**, Interim Director (12 hours), 1 February – 1 December 2021

**Marcus Tebogo Desando**, Director, from 1 December 2021

**Mechtild van den Hombergh**, management a.i. (12 hours)

**Adrienne Schneider**, Executive Assistant, until 1 July, 2021

**Mette Gratama van Anandel**, Head of Monitoring, Evaluation & Learning

**Bertan Selim**, Head of Programmes

**Mechtild van den Hombergh**, Head of Next Generation Programme

**Dilara Jaring-Kanik**, Manager Exchanges

**Tessa Giller**, Coordinator Programmes

**Ana Barretto**, Coordinator Programmes

**Laura Alexander**, Coordinator Monitoring, Evaluation & Learning

**Liesbeth van Biezen**, Manager Fundraising, until 1 August, 2021

**Laura Urbonaviciute**, Coordinator Communications

**Ginger da Silva**, Writer & Editor

**Fariba Derakhshani**, Chief Special Projects

**Heleen de Hoog**, Coordinator Special Projects

**Cora Taal**, Staff member Finances & Administration

**Sanne Letschert**, Head Cultural Emergency Response

**Vanessa Fraga Pol**, Manager Cultural Emergency Response

**Nimalka Passanha**, Project Officer Cultural Emergency Response

**Helene Diao**, Communications Coordinator Cultural Emergency Response

**Esther Roschar**, Office Manager

**Evelyn Onnes**, Documentalist (Volunteer)

## ANNEX 1: STATEMENT OF ACCOUNT

### Internship and volunteer policy

In 2021 the Fund continued to be supported by interns and volunteers. One volunteer maintained the library throughout the year as she has been doing for several years now. The Fund is very grateful to her and all the other interns and volunteers for their valuable contributions.

At the end of 2020, work was done to update the existing protocol for interns and volunteers, to facilitate an even better and positive learning experience. Agreements have also been made about the vacancy texts and the way in which interviews are conducted. Due to the pandemic, not everything could be done according to the new policy. In 2022 the policy will be revisited, and responsibilities clarified.

All interns and volunteers work based on a contract in which tasks, responsibilities and obligations are described. Volunteers receive an allowance within the fiscal boundaries. Interns receive an allowance that is in line with the allowance that other cultural organisations provide. Though considering fair pay and the wish to stimulate diversity, the allowance will be researched and reconsidered if necessary.

In 2021, the **average number of FTEs was 14,12**. In 2020, this average was **19.34 FTEs**. There are a few reasons for this decrease of FTEs:

- Outgoing staff members which couldn't be easily replaced (director, head of fundraising and comms, fundraiser and executive assistant)
- A cut costs reason of one employee
- Natural redundancy
- The end of the NextGen Programme in terms of staff costs (1 FTE).

### 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 2021 2 meetings took place.

## ANNEX 1: STATEMENT OF ACCOUNT

### Governance

The Prince Claus Fund endorses the SBF-Code and the Good Governance Code for Cultural Organisations – the 9 principles. The Prince Claus Fund acts in accordance with the regulations of these codes. The principles of good governance - which first and foremost concern the separation of functions, good governance and accountability - are embedded in the internal regulations.

The organisation meets the criteria of the CBF hallmark ([www.cbf.nl](http://www.cbf.nl)).

The tasks and responsibilities of the Board and Director are described in the Statutes of the Prince Claus Fund (22 June 2010) and the Management Regulations (29 July 2015).

The director and the board members are aware of their own role and the division of tasks, responsibilities and powers between them and act accordingly.

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 Programmes and above € 35.000 for Cultural Emergency Response (CER).

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 management and board are independent and act with integrity. They are alert to conflicts of interest, avoid undesirable conflicts of interest and deal with conflicts of interest transparently and carefully. The Articles of Association set out the procedure to be followed in the event of a conflict of interest (Articles 7.2 and 8.8).

The division of tasks and powers between the director and the board are laid down in the articles of association and the board regulations.

The Fund has good rules for risk management and control and takes mitigating measures where necessary. The management and the Board have an annual meeting with the external auditor.

Authorities, rules and procedures are described in the Administrative Organisation (AO) and form the framework for the administrative process. It is not only about the direct registration and control of the flow of money, but also about the interfaces of finance with the organisation and the surrounding outside world. One of the goals of the administrative organisation is to provide adequate information at the right time. Partly based on this mostly financial information, the board and management can manage and steer the organisation in the right way. In addition, the information forms the basis for rendering account. In 2021, the AO was brought in line with the new strategy. Some new processes are still under development, these shall be updated in 2022. The payment procedure for invoices and project payments from 2021 was changed in December 2020.

There is a complaints procedure, a whistleblowing procedure, the code of conduct, the confidential advisor protocol and the terms of employment; all updated in 2020 and added where necessary in 2021 but it did not appear necessary to make active use of them. This also applies to the external confidential advisor. The remuneration policy is appropriate for the cultural field and is laid down in the terms of employment.

Appointment of a member of the Board is made on nomination by the Board. The Board has a broad composition, considering substantive expertise and diversity aspects such as gender and cultural background.

The director reports four times a year to the Board on the progress and realisation of the established annual plans and budget. The annual report and accounts are prepared by the director and adopted by the board, as are the annual plan and budget.

The Board convenes a self-evaluation meeting at least once a year and conducts an annual assessment interview with the director.

Every five years, an evaluation takes place together with the Ministry of Foreign Affairs, the largest financier. In 2020, the Ministry announced that it would not carry out an evaluation (or would have one carried out). The Fund itself performs partial evaluations on a regular basis. In 2021 the ME&L team undertook an evaluation of the results and lessons learned of the entire 2017-2020 subsidy period of the Prince Claus Fund, in which all the results achieved were laid alongside the promises made in the subsidy application to the Ministry of Foreign Affairs, and insights and lessons were included in a reflection report.

## ANNEX 1: STATEMENT OF ACCOUNT

### Quality of Organisation and Activities

The Prince Claus Fund strives to maintain optimum quality in all of its activities. It achieves this by involving relevant 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 correspondence and communication.

### Corporate Social Responsibility and activities

The Fund focuses on the impact of the programmes and activities it undertakes and supports and the social, ecological and economic consequences these programmes and activities have. In doing so, the Fund strives for a more inclusive society in which culture can thrive. In the choice of projects and cooperation partners to be supported, the role of culture in social development/change plays a crucial role. Acting in a socially responsible manner is inherent to the objective and working method of the Fund.

### Accountability Committee

As part of the new strategy an advisory committee (Accountability Committee) has been set up to look into various social issues and how the Prince Claus Fund relates to them. The committee advised the management team on urgent matters, such as diversity and inclusion, sustainability and internal communication. The committee focused on formulating concrete points of action that stimulate action in line with the Fund's values. Advice and action points are developed with input from external experts. In 2021, several plenary sessions were held on diversity and inclusion. A newsletter of the committee further informed the team on these topics.

Within its own organisation, the Fund continues to strive for a working environment that is as 'green' as possible, including its purchasing policy and digitalisation of work processes. Also in 2022, more improvements in this area will be sought.

### International Board of Advisors

The Prince Claus Fund benefits from advice from international advisors. In almost all elements of its work people from the international cultural context that the Fund operates in are structurally involved in decision making or are asked for advice. Additionally in the past an official board of advisors was composed of a number of committees that supported the three programmes of the Fund: the Awards Committee, the Network Partners Committee, and the CER Network Partner Committee. The members of the advisory committees are officially appointed by the board. The members of all the committees comprise the International Council of Advisors. As of 2021 the structure of the committees changed in line with the repositioning of the organisation. The new composition and role of the International Board of advisors will be discussed by the Board in 2021.



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### Optimal Investment of Resources

The financial resources should be invested as much as possible in the Prince Claus Fund's primary objective. In 2021 67.2% of all spending is spent on direct contributions to programmes, awards and projects. The Board and Director do their utmost best to keep the costs for Fundraising, Management and Administration as low as possible.

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 international 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 project partners in the target areas are subject to interim and final reporting and assessment. Payment occurs in three instalments: 25%, 50% and 25%. Four instalments are sometimes deployed for the payment of large amounts.

Contracts concluded under the Next Generation Program use 2 terms: 75% -25%. The target group of the Next Generation projects consists of young people who have less resources to pre-finance the start-up costs of the 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.

Prince Claus Seed Awards and Prince Claus Impact Awards only have one transfer and Prince Claus Mentorship Awards are paid in two tranches of 60% - 40%.

### Risk management

The risk policy is related to:

- Financial and reputational risks with respect to the expenditures on projects and awards. 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 the use of a SLA applicable to the services delivered by the IT supplier. Sufficient mitigating measures have been taken.
- Fundraising targets. The consequences of risks in this field are great; the chance of occurrence has been judged as small. Measures taken are related to the permanent monitoring of the fundraising policy and the achieved results, combined with an incorporated flexibility within the budget in case of setbacks. Sufficient mitigating measures have been taken.
- Over expenditure on budgets. The consequences of risks in this field are limited; the chance of occurrence has been judged as small. Measures taken are related to the execution of a systematic budget control and the monitoring of the monthly planning and control cycle. Sufficient mitigating measures have been taken.

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

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### Policy and function of reserves

#### Continuity Reserve

The last maximum size of the continuity reserve as determined by the Board has been € 1,125,000. However, this determination is being reconsidered because of the new strategy, as well as the advice of Goede Doelen Nederland to reassess the necessary maximum of this reserve, using a model of risk analysis. The risk analysis will be finalised in the course of 2022. In the meantime, the Board has decided to increase the level of € 1,125,000. The current level meets this.

By forming a continuity reserve, the Prince Claus Fund can deal with current affairs after the subsidy period and to fulfill the contractual obligations if there is no or insufficient follow-up financing.

#### Reserve CER Foundation

The Cultural Emergency Response Programme will be outsourced and privatised in 2022. Part of the preparation costs (€ 120,000) will be carried over to 2022 because the privatisation process is taking more time than initially assumed.

#### Other reserves and funds

If the Board earmarks funds for a specific purpose and these funds have not yet been fully spent by the end of the financial year, an appropriated reserve is formed for the unspent portion.

Income received from third parties that has been assigned a specific destination by the provider and that has not yet been fully spent in the year of receipt, are added to an appropriated fund, unless there is a contractual commitment to contribute to project financing. In that case, the unspent part of the income is presented as received in advance on the balance sheet.

#### 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.

#### Public Benefit Institution (ANBI)

On 21 August 1997 notification was received from the Dutch Tax Authorities/Registration and Succession that the Prince Claus Fund has been classified as an ANBI. In a letter dated 26 December 2007, the Tax Authorities received notice that the Prince Claus Fund has an ANBI status for an indefinite period, provided the Prince Claus Fund continues to meet the conditions.

#### VAT

As of January 1, 2019, the Prince Claus Fund is registered in the administration of the Tax Authorities as an entrepreneur who only performs services that are exempt from VAT.

#### Corporate income tax

The Fund is not regarded as a taxpayer for corporate income tax purposes.

#### Gift tax

The awards to be granted annually by the Fund are exempt from gift tax.

## ANNEX 2: FINANCIAL STATEMENTS

### Income aspects

The Dutch Minister of Foreign Affairs granted the Prince Claus Fund an amount of in total € 12 million for the activity 'Prins Claus Fonds 2021-2024'. For the year 2021 € 3 million was available and received. Of this € 2,666,790 was used in 2021. The unused balance of € 333,210 will be used in the remaining subsidy period 2022-2024.

In addition, € 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 31 December 2021. Due to COVID-19 a second budget-neutral extension (until 1 July 2022) has been requested in 2021. This extension was awarded as well. The realisation of the eligible costs until 31 December 2021 amounts to € 6,524,829. Received until 31 December 2021 was a total amount of € 6,365,000. The difference of € 175,171 between the available € 6.7 million and costs until 31 December 2021 will be spent in the first six months of 2022.

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 2021. This annual contribution will be continued until 2025.

Total income in 2021 was more than € 1 million under budget (included unused balance of € 333,210 subsidy of the Ministry of Foreign Affairs). The budget 2021 included a target of considerable size of € 1,260,000 funds to be raised. Due to personnel changes and due to the pandemic, it has not been possible to meet this target.

Since the Awards Ceremony was held online, income from companies (in kind) was € 180,000 below budget. Income from private individuals was € 140,000 below budget, partly due to lower income from the legacy of Tan (receipt was already in 2020, while budgeted for 2021) and partly due to less income from torchbearers than budgeted.

The Amplifying Creative Voices project income was almost € 140,000 below budget due to COVID-19 related delay of the project. Both income and project costs are under budget and will be transferred to 2022.

### Expenditure aspects

Expenditure 2021 is € 1.1 million below budget. This amount consists of two main categories: direct programme expenditure € 930,000 and indirect costs € 200,000.

50% of the under expenditure on direct programme costs is related to the new Mentorship Awards programme, 33% is related to the CER programme, 29% is related to the Special Projects programme and Exchanges and 15% is related to the Amplifying Creative Voices project. On the NextGen programme there was an over expenditure.

The new strategy has its effect on the figures of the financial year 2021. This can best be seen by analysing the under expenditure. For the Mentorship programme a total amount of € 913,000 was budgeted. The total budget has been allocated in 2021. Every awardee of a mentorship receives € 10,000. Allotments for this part were made 2021. In addition, every awardee participates in a mentorship programme organised and implemented by the Prince Claus Fund. The contracts with the mentors of these programmes are mostly made up in 2022 and will therefore be put on the budget 2022, together with travel costs, accommodation costs, website costs and other direct project costs. The consequence of this is an underspending in 2021 of € 466,000. As the Mentorship programme is mostly co-financed with 50% funding by collaborating organisations, a second consequence is € 182,000 less funding in 2021.

In addition to this, several (also co-financed) activities from the CER programme had to be transferred to the financial year 2022. The CER-programme has an under expenditure in 2021 of over € 300,000.

Due to COVID-19 the Awards Ceremony had to be performed online. Because of this the direct costs (mostly in kind) remained € 270,000 under budget.

Indirect costs in 2021 fall behind budget with € 200,000. Half of this relates to fundraising costs since a head of Fundraising and Communications was not yet appointed in 2021. The other half relates mainly to personnel (€ 64,000 under expenditure due to vacancies) and housing (€ 31,000 under expenditure due to better contract conditions).

## ANNEX 2: FINANCIAL STATEMENTS

## Balance of income and expenditure 2021, allocation of the balance, ratios

The positive balance of income and expenditure 2021 amounts to € 72,000, while a positive balance of € 30,000 was budgeted.

CER will be outsourced and privatised in 2022. Part of the preparation costs (€ 120,000) was budgeted in 2021 but not spent because the privatisation process is taking more time than initially assumed. A restricted reserve will be created to fund these costs in 2022.

From all expenditure 2021 a total amount of € 81,000 will be funded from the restricted funds Tan and CHAP. An amount of € 31,000 will be added to the continuity reserve, while an addition of € 70,000 was budgeted.

The Prince Claus Fund uses the internal condition that of all spending, preferably 70% must be spent on direct contributions to programmes and projects, the Next Generation Programme included. In 2021 this condition is almost being met (67.2%).

In addition, the Prince Claus Fund uses some ratios derived from Guideline 650 and her own budget. They are stated hereunder.

	Realisation 2021	Budget 2021
<b>Internal standard</b> Direct costs of programmes and projects preferably minimal 70% of expenditure	67.2%	70.0%
<b>General</b> Costs of fundraising divided by total income	4.2%	5.3%
<b>Share in expenditure</b> - charitable activities - fundraising costs - management & administration costs	91.8% 4.4% 3.8%	91.4% 5.3% 3.3%
<b>Total</b>	100.0%	100.0%

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.



## ANNEX 2: FINANCIAL STATEMENTS

## Balance sheet as at 31 December 2021

	31-12-2021	31-12-2020		31-12-2021	31-12-2020
	€	€		€	€
Fixed assets			Reserves and funds		
- Tangible fixed assets	117,295	115,566	<i>Reserves</i>		
- Financial fixed assets	<u>35,000</u>	<u>105,000</u>	- Continuity reserve	1,182,465	1,075,855
Total fixed assets	<u>152,295</u>	<u>220,566</u>	- Reserve CER Foundation	120,000	0
Current assets			- Reserve fixed assets	117,295	115,566
- Receivables	1,096,663	1,641,421	- Reserve projects	<u>0</u>	<u>75,830</u>
- Cash and cash equivalents	<u>5,210,949</u>	<u>4,484,428</u>	Total reserves	<u>1,419,760</u>	<u>1,267,251</u>
Total current assets	<u>6,307,612</u>	<u>6,125,849</u>	<i>Funds</i>		
<b>Total assets</b>	<b><u>6,459,907</u></b>	<b><u>6,346,415</u></b>	- Restricted fund CHAP	0	37,766
			- Restricted fund Tan	<u>632,280</u>	<u>675,344</u>
			Total funds	<u>632,280</u>	<u>713,110</u>
			Total reserves and funds	<u>2,052,040</u>	<u>1,980,361</u>
			Accruals		
			- Long term project allotments	374,149	290,720
			- Short term project allotments	1,656,866	1,970,498
			- Other short term accruals	<u>2,376,852</u>	<u>2,104,836</u>
			Total accruals	<u>4,407,867</u>	<u>4,366,054</u>
			<b>Total liabilities</b>	<b><u>6,459,907</u></b>	<b><u>6,346,415</u></b>



## ANNEX 2: FINANCIAL STATEMENTS

## Explanation of the expenditure 2021 - Overview of division of expenditures 2021

	Charitable activities / Spent on goals												Generating funds	Management and administration	Total realisation 2021	Budget 2021	Realisation 2020
	Seed Awards	Mentorship Awards	Impact Awards	CHAP Fund	Exchanges	Special Projects	CER	25 years PCF	ME&L	Next Generation	Amplifying Creative Voices	Release					
	€	€	€	€	€	€	€	€	€	€	€	€	€	€	€	€	€
<b>Expenditure</b>																	
Direct costs of programmes and projects:																	
- Direct project contributor	500,000	362,093	0	46,458	30,000	0	759,367	0	0	768,630	81,722	-78,865			2,469,405		4,200,489
- Other direct project costs *	41,098	84,393	41,245	0	7,466	284,326	90,140	107,266	32,196	85,767	84	0			773,981		939,481
Subtotal	541,098	446,486	41,245	46,458	37,466	284,326	849,507	107,266	32,196	854,397	81,806	-78,865	0	0	3,243,386	4,174,250	5,139,970
Communications	2,202	2,599	2,996	397	1,336	3,646	4,982	3,610	2,780	2,310	1,191	0	58,600	4,370	91,019	190,025	77,239
Personnel	68,538	80,898	93,257	12,359	41,572	113,481	155,054	112,358	86,516	71,909	37,078	0	114,605	135,954	1,123,579	1,187,200	1,327,807
Housing	6,645	7,843	9,042	1,198	4,031	11,003	15,033	10,894	8,388	6,972	3,595	0	11,111	13,181	108,936	140,000	180,586
Office	13,835	16,330	18,825	2,495	8,392	22,908	31,300	22,681	17,464	14,516	7,485	0	23,135	27,445	226,811	240,000	353,127
Depreciation	2,179	2,572	2,965	393	1,322	3,608	4,930	3,573	2,751	2,286	1,179	0	3,644	4,324	35,726	30,000	28,955
Subtotal	93,399	110,242	127,085	16,842	56,653	154,646	211,299	153,116	117,899	97,993	50,528	0	211,095	185,274	1,586,071	1,787,225	1,967,714
Total	634,497	556,728	168,330	63,300	94,119	438,972	1,060,806	260,382	150,095	952,390	132,334	-78,865	211,095	185,274	4,829,457	5,961,475	7,107,684

\* Including outsourcing.



F o n d s

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